

Perceived impact of music festivals on the development of the hosting cities: a case study of Carpino Folk Festival

Student name: Maria Giovanna Castigliero

Student number: 454779

Supervisor: Dr. Frans Brouwer

Master Cultural Economics and Entrepreneurship

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master Thesis

February 9th, 2018

Perceived impact of music festivals on the development of the hosting cities: a case study of Carpino Folk Festival

Abstract

This paper focuses on effects of music festivals on the cities that host them as perceived by the local population and the organizers. The paper uses both qualitative and quantitative methods to analyze the effects in terms of recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change. The design of the research is a case study on the Carpino Folk Festival in the Foggia area (Italy). An interview with the organizers of the festival have been conducted. Subsequently, a questionnaire about the same topics have been prepared and handed in to a sample of 150 people from Carpino. The research has found that the festival has had a remarkable impact on the community of Carpino in all aforementioned fields. Nevertheless, the perceptions of the festival slightly varied between organizers and residents. Both parties agree that the festival improves the image of the city and boosts sales of most of the local shops, cafés and restaurants. Concerning the cultural aspects, festival organizers are sceptical about the local youth's interest in folk music; but the results of the questionnaire show how Carpino's youth, instead, enjoys and engages in tradition-related activities. Limitations of the research and suggestions for further research are also discussed.

Keywords: Music festivals, Tourism, Impact on cities, Carpino Folk Festival, Image Development

ACKNOWLEDGMENT

I would first like to thank my thesis supervisor, Dr. Frans Brouwer of the Erasmus School of History, Culture and Communication at the Erasmus University, who has always been supportive and patient, and has constantly provided me with valuable advices.

Second, I would like to thank the Carpino Folk Festival organization for their commitment in the local cultural life and for their contribution to the present research.

Finally, I must thank my family that, despite all difficulties, has always supported and encouraged me.

Table of contents

| | |
|---|----|
| 1. Introduction | 6 |
| 1.1 Relevance of the research | 7 |
| 1.2 Motivation | 8 |
| 2. Literature review | 10 |
| 2.1 The growth of the event industry | 10 |
| 2.2 The role of events and festivals in our society | 10 |
| 2.3 Different perspectives on festival studies | 11 |
| 2.4 Studying the impact of festivals | 12 |
| 2.5 Motivations to stage a festival | 13 |
| 2.6 Motivations to attend a festival and audience's expectations | 17 |
| 2.7 Folk festivals: definitions and history | 19 |
| 2.8 Authenticity | 21 |
| 2.9 Conclusion | 22 |
| 3. Methodology | 24 |
| 3.1 Carpino Folk Festival | 24 |
| 3.1.1 Cantori | 25 |
| 3.2 Methods and strategy | 26 |
| 3.3 Research design | 28 |
| 3.4 Sample and data collection | 28 |
| 3.5 Validity and reliability | 30 |
| 4. Results | 32 |
| 4.1 Outcomes from the interview | 32 |
| 4.1.1 Culture and education | 33 |
| 4.1.2 Socialization and recreation | 35 |
| 4.1.3 Tourism | 35 |
| 4.1.4 Internal and external revenue generation | 36 |
| 4.1.5 Local and natural resources | 38 |
| 4.1.6 Image creation/change | 38 |
| 4.1.7 Community pride/spirit | 39 |
| 4.1.8 Conclusion | 40 |
| 5. The inhabitants' view | 41 |
| 5.1 Recreation/socialization | 42 |
| 5.2 Culture/education | 43 |
| 5.3 Tourism | 45 |

| | |
|---|----|
| 5.4 Revenue generation | 46 |
| 5.5 Natural resources | 46 |
| 5.6 Community pride/spirit | 46 |
| 5.7 Image creation/changing | 47 |
| 5.8 Conclusion | 47 |
| 6. Conclusions | 49 |
| 6.1 Limitations of the research | 50 |
| 6.2 Suggestions for further research | 50 |
| References | 52 |
| A.1. Interview guide | 56 |
| A.2 Questionnaire | 58 |

1. Introduction

The last couple of decades have seen major changes within the music industry, especially those brought by the digital revolution. Those changes resulted in a turmoil that particularly concerns the recording branch of the music industry. On the other hand, the last years also saw the growth of the live music market (Mitchell, 2015). The boom of music festivals, in the era of online services like YouTube and Spotify, made available, for a growing number of people, an experience that offers the visitors the chance to see the performance of a variety of different bands and solo artists. In that sense, music festivals satisfy people's need to choose among a wide offering, just as they do with the online services, and their desire to experience the live performances of as many artists as possible (Knopper, 2014). Not only have festivals impacted people's experience in the music field, but they have also provided musicians with an effective promotional tool (Knopper, 2014) and commercial brands with a chance to gain exposure, through sponsorships, and reach a young audience, aged 18-34, which makes up 46% of the entire outdoor festival population (Mitchell, 2015). New independent festivals as well as the established and traditional festivals, born long before the modern computers, have exploited the new medium to reach a broader and younger audience.

What is more, festivals have a close connection with the location and the community in which they are developed. Many existing festivals take place in open air venues; therefore, the available space of a given city plays a fundamental role in the decisions related to the location of the festival. The climate is another crucial factor in the location planning and may determine the relocation of the event (Dean, 2016).

Most of the literature on the economics of cultural events, especially in the recent years, has studied how location influences the success and the economic outcomes of an event. Unlike the previous literature, this thesis focuses on the relationship between the location and the events from a different point of view. This research aims to discover both durable and temporary effects of music festivals on the cities where the events take place. The aforesaid effects mainly refer to the development of touristic infrastructures, revenue generation, flow of tourism, image change, community pride development and local music/cultural and education development, here meant as the possible spread of music courses, institutions and the rise of interest and commitment in the artistic and music field. The thesis analyses the case of the Carpino Folk Festival to find out the perceived impact of the festival, in the view of the local population and the organizers. Carpino Folk Festival is an example of a successful festival with a long-lasting activity. The festival shows the typical characteristics of folk music festivals. For instance, it has a deep connection with the local cultural traditions and

with the folk music tradition and it is staged in an open-air venue, in a rather peripheral area of the Puglia region. Therefore, the outcomes of this research can be relevant in studies of folk festivals' cultural and economic impact.

The main research question of the current study is: to what extent do folk music festivals influence the economic and cultural development of the cities that host them, seen from the perspective of the organizers and the local population?

First, the question is answered drawing upon the literature about cultural events and impact studies, so to find and define the economic and cultural outcomes of music festivals, that is recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change. Then, a quali-quantitative research is conducted, based on the concluded outcomes of this literature review. The organizers of the Carpino Folk Festival are interviewed, and a sample of local residents are surveyed on their perceptions of the festival impact on the local community. Finally, the view of the festival managers and that of the locals are confronted to verify to what extent the festival actually succeeds in producing a positive impact on the local economy and cultural life of the residents.

1.1 Relevance of the research

The thesis can be relevant for various parties. First the research may benefit the Puglia Region and the local institutions, providing an insight on the festival, information about the cultural outcomes of the event and the point of view of both the organizers and the local population about the festival's impact. As a matter of fact, government and private entities grant subsidies in the forms of money, machineries and promotion (Carpino Folk Festival, 2017). Subsidies are provided to the cultural organizations that contribute to promote local culture with a continuous and long-lasting activity. Therefore, the findings of the research will give potential funders insight in the perceived impact of the festival on the local community and, subsequently, consider whether it is worth to support the festival.

Second, the research could prove to be useful for the festival organizers who will receive locals' feedback about the festival, about its positive and negative aspects and about the way it has been managed to this day. The surveyed population have been ensured anonymity, so they can feel free to express their opinions in all sincerity. Therefore, the survey that has been conducted for the present research assures a more objective approach and results than a hypothetical survey administered by the festival management. In fact, the

festival managers are part of the small community of Carpino; therefore, their investigation would be biased, because of the close relationship between them and their fellow citizens.

Third, through the questionnaire, Carpino inhabitants have the chance to express their impressions about the festival and the impact of the festival on their culture and economic life, and give suggestions for possible future improvements.

Moreover, this thesis provides new elements for future research about music festivals, especially folk music, since it analyzes both economic and cultural aspects and effects of the festival on the local community. The method here used is comprehensive of qualitative and quantitative parts and offers an overview on aspects that cannot be only measured with numbers. Subsequently, the research lays the basis for the creation of a measurement instrument for both cultural and economic impact of music events.

1.2 Motivation

The topic of the thesis has been chosen for several reasons. First, my personal interest in music events in general and their correlation with local territory and culture. Second, the scarcity of an in-depth analysis of the impact of folk music festivals, that would exceed the mere economic view on the events and their effects and that would consider the social and cultural development as well (Arcodia and Whitford, 2006; Woosnam, Van Winkle and Seonhee, 2013).

I opted for the Carpino Folk Festival as the subject of the case study because of various motives. To begin with, the Carpino Folk Festival takes place in a small town which, unlike big cities, does not host many events that have an impact on the local cultural and economic development. For that reason, the effects of the event are more easily recognizable than those of a festival that is staged in a larger city that hosts a variety of impacting events. Furthermore, I wanted to focus on an event I know and I took part in and that is closely linked to the culture and tradition of my region. Specifically, the Carpino Folk Festival tries to represent and promote the inheritance of the Gargano, the northern part of region Puglia. While the southern part of the region is well known for touristic locations and cultural events, the northern part is mostly known for the beauty of its wild nature and landscapes and for the seaside resorts. Therefore, I consider important to throw light on local culture-themed events; especially those that take place in the backcountry.

The following chapter will provide an overview of the current state of the music event industry and the role that festivals have in tourism and in the image creation of cities. Folk music characteristics and history will be discussed, in order to understand the peculiarities of

the genre, its connection with local culture and how folk music events can have an impact on locals' lives. The contribution of authors that studied the impact of music festival in terms of economy and/or culture will be presented and it will be the basis of the research. The methodology chosen for the thesis will be presented in chapter 3 and the case of the Carpino Folk Festival will be introduced. In chapter 4, the festival organizers' perspective on the impact of the festival on local community will be discussed; while chapter 5 will show the cultural and economic impact of the festival as perceived by the local population. Finally, in chapter 6 the points of view of the organizers and the local residents will be confronted and suggestions for further research on the folk music festivals will be presented.

2. Literature review

2.1 The growth of the event industry

Cultural events have grown in number and importance in the latest years (Saayman and Saayman, 2006). The number of festivals has grown exponentially in the last few decades, as shown by the considerable increase in membership of the International Festivals Association (Mayfield and Crompton, 1995). The live music industry alone, which comprises single concerts and festivals, has steadily grown in the UK, from 2010 to 2015 (Dean, 2016). According to a research conducted by Mintel in 2015, the value of the live music and festival market in the UK has exceeded £2bn and is expected to reach £3.2bn in 2020. Furthermore, the number of music festivals attendants in the UK amounted to 3.5 million people in 2015. Music festivals have gained importance, not only because the number of festivals has increased, but also because of the whole experience they offer, which goes beyond the mere performance of the headliners (Dean, 2016). This increase in number of festivals has not involved the UK alone, but has been a worldwide phenomenon since the 1980s and has seen the spread of arts festivals, as well as literary, food, folk music festivals, etc. (Snowball, 2008).

2.2 The role of events and festivals in our society

Festivals and events have become one of the three main types of tourist attractions, together with ambient attractions, such as landscapes and wildlife, and permanent attractions, such as theme parks and religious and historical sites (Mayfield and Crompton, 1995). Festivals have nowadays a key role in rebranding, but also in launching the economy of a city, a region or a country, attracting investments and indirectly exporting the local culture. Organizers and economists often put a lot of emphasis on the economic outcomes and impact of the events on the area where they take place. The overall economic impact does not exclusively depend on the expenses and the earnings directly linked to the event, but it also includes all the benefits and costs that other industries, such as transport, accommodation, food and beverage undergo (Saayman and Saayman, 2006). In this context, the main risk is that festivals are only seen as a marketing tool and a mere generator of income. As a matter of fact, festivals also work as a catalyst for the locals to nurture values and traditions (especially in the case of folk festivals), enhance community spirit and get involved, with paid or voluntary works, in the coordination and execution of the event. What is more, live events sometimes promote local cultures and, when they are able to attract a wide audience, create a

link with people from all over the world (Saayman and Saayman, 2006). In the production of the following analysis, the Ravello Festival case led by example. Simeon and Buonincontri's paper (2011) about the Ravello Festival takes into account both the influence of the location and local traditions on the success of the event and the contribution of the festival to the development of territorial marketing. The Ravello Festival is depicted as the main marketing instrument of the city, since it has become the symbol and the principal attraction of Ravello and it has increased the competitiveness of the area (Simeon and Buonincontri, 2011). The authors do not only consider the festival a means that has improved the image of the city, but also an event that has offered the opportunity to valorize the local culture and traditions, combining the historical and artistic peculiarities with performances that can be appreciated by an international audience. Moreover, the abovementioned study demonstrates that the festival is very integrated with the local community and the territory, which also benefit from an increased level of employment, support to local businesses and improved infrastructures, due to the demand and needs of the tourists and made possible by the conspicuous total revenues. Overall, the Ravello Festival is a tool for the promotion and the development of the local economy and culture as well (Simeon and Buonincontri, 2011) and its analysis represents a good example that has been the inspiration for the present study.

2.3 Different perspectives on festival studies

Although the economic relevance of music festivals and cultural events in general has already been recognized, most of the literature focuses on the place of the events, intended as both the city and the venue, as a crucial factor of success and, subsequently, of the local economic development that follows the events (Saayman and Saayman, 2006; Van Aalst and Van Melik, 2011). In other words, most authors study how the location, with its geographical position, natural resources and pre-existing assets, affects the event; but the reverse relation, that is the effects of the events on the place, has been the object of only a few research.

Unlike previous authors, Gursoy, Kim and Uysal (2004) consider the location of the single events and the festivals a factor of secondary importance, because the synergy of organizers and local population is seen as the fundamental precondition for successful initiatives. Events and festivals are, in this case, perceived as sources of economic, social and community development. Nevertheless, these events can also cause social costs, such as the overcrowding of the city, perceived as a problem by the local population, commercialism and potential discrepancies between the beliefs and the goals of the community and those of the organizers. Although Gursoy et al. (2004) recognize the importance of both managers and

locals as the main actors in staging events and pinpoint the need for a common set of objectives and a collaboration between them, the authors focus exclusively on the effects of events as perceived by organizers. The present thesis, instead, will take their research a step further, exploring more in depth the case of one music festival and approaching a wider point of view that will not be limited to the organizers' perspective, but that will also include the local community's view.

The role of the local communities in the creation and success of festivals and the perception they have of the consequences of the festivals on the local culture, wellbeing and economy have been overlooked in research so far. Nevertheless, locals are those who actually experience most of the positive and negative effects of live events. As a matter of fact, the increasing number of festivals all around the world has brought music, and even famous artists, closer to many people (Dean, 2016). Subsequently, many communities that would be otherwise excluded from the music scene and would have to travel to see their favorite musicians, are instead involved in a direct and unique music and social experience (Mitchell, 2015). From a sponsor point of view, especially local sponsors, mass events like festivals are useful for promoting and expanding the consumer base. Some of the biggest festivals are taking advantage of the digital technology to stream the live performances online, to approach and appeal a new audience and engage future visitors. The live streaming overcomes the limits of the long distance and also makes it more profitable for companies to be among the sponsors of the festivals, since the events can be streamed all over the world (Mitchell, 2015).

2.4 Studying the impact of festivals

Considering the financial benefits produced by the festival industry in the past thirty years, cultural economists have been progressively interested in conducting studies on the economic impact of festivals (Snowball, 2008). The economic impact studies aim to highlight the consequences of a given event on the area where it takes place, in terms of additional economic activity. The use of impact studies may have both positive and negative sides. It has been discussed that, although they can draw attention to cultural events and attract sponsors, impact studies can also excessively stress the economic aspect and foster inappropriate comparisons with non-cultural events. As a matter of fact, impact studies turn out to be useful in providing information about the prospective outcomes for the local population and, consequently, in encouraging the financial commitment of the community, and information about how money can be used more efficiently. Moreover, this type of analysis, can help

identify the areas of the event that need to be improved, signal the characteristics of the event and of its audience to potential sponsoring companies, show the government the cultural and financial benefits and stimulate state funding.

In sum, Snowball (2008) asserts that, on the one hand, impact studies could contribute to the economic development of the area that host the analyzed event. On the other hand, she claims that this kind of research has downsides too. As previously mentioned, impact studies often focus on the financial outcome and benefits of the festivals and overlook the cultural value. What is more, they may also pinpoint the positive results, not considering that, often, they do not affect the whole community, but only the upper class that can economically exploit the event.

Fewer studies focus on the social and cultural dimensions of the festival, showing a certain underestimation of the potential of the event industry in the improvement of locals' quality of life, in cultural and social terms. As Liu (2014b) stressed, both academic researchers and event local stakeholders have often concentrated on the economic aspect alone. It was not until 2000 that even a renowned initiative like the European Capital of Culture acknowledged that cultural events and initiatives can produce long term social and cultural effects.

In order to avoid misinterpretations that could compromise the veracity and relevance of this research, the thesis will not only analyze the economic aspect, but it will also provide an overall view on the impact of a music festival, according to the perceptions of the organizers and the local community. The economic and cultural aspects will be both taken into account, so that the intrinsic artistic and social values of the Carpino Folk Festival will not be underestimated.

The findings of previous authors will lay the basis for the analysis of Carpino Folk Festival and a comparison of the organizers and the local population's point of view on the impact of the festival on the city of Carpino.

2.5 Motivations to stage a festival

As previously mentioned, cultural and sport events are used as means to stimulate local economy, build new infrastructures and improve the image of the city. Richards and Wilson (2004) identify in the rising competition between different cities the reason for the urge for festivals and other cultural events. As a matter of fact, the new global market challenges cities to compete for the attention of consumers, investors and policy-makers. In this context, cultural events and festivals offer the host cities an opportunity to distinguish

themselves from the others and gain media exposure. What is more, events and festivals have not only “external” effects that manifest themselves in attracting tourists and investors, but also “internal” effects like the *halo effect* (Hall, 1992). In this case, the halo effect consists in the enhancement of the community spirit, pride and local image as a result of successful cultural initiatives. One of the first studies on the matter is Matarrasso’s (1997). Matarrasso claimed that involvement in cultural initiatives may help build social cohesion. Palmer (2004) added that local residents who are involved in cultural events develop local identity and a sense of place. Moreover, as the work of Derrett (2003) demonstrated, those who are actively involved in the event, not only as audience, but also as workers or volunteers, show a strong attachment to their own community and place of residence. Events whose contents have a deep connection with local culture or traditions, compared to the others, contribute to the reinforcement of community spirit to a greater extent and receive in turn a greater support from the residents (Derrett, 2003). The sense of community, defined as the sense of belonging to a certain community, is what encourage people to attend cultural events that reflect their beliefs and identity (Liu, 2014b). But the reverse is true as well, because attending the events boosts their community awareness and pride.

The positive outcomes of events made the industry flourish and the number of cities that choose to host an event, especially replicated and branded events, as a marketing strategy, grow (Richard and Wilson, 2004). Nowadays, the increment of the local cultural participation and interest is one of the main long-term goals of many cultural initiatives and festivals, including the abovementioned European Capital of Culture. The reason for this reconsideration of the cultural impact is due to a series of recent studies that demonstrate that an increase in cultural interest and participation contributes to social development and improves the wellbeing of the local population (Richard and Palmer 2010; Ahuvia 2002; Bell 2006). As a matter of fact, culture can help acquire personal skills and create a pleasant social atmosphere (Liu 2014b).

Nevertheless, branded events have an intrinsic contradiction. Cities that host branded events end up staging the same kind of initiative. Consequently, they fail to achieve the main positive outcome of events, that is helping cities create distinctiveness. In order to avoid this kind of repercussions, cities have recently started assigning a theme to the event they host. The chosen theme allows the city to take advantage of local resources and promote them, so to provide a unique offering that cannot be copied by the other cities that stage the same type of initiative. European Capitals of Culture, cities that host the Olympic Games or the Expo adopt this strategy. For instance, Milan, that has been the Expo host city in 2015, has set up

the universal exposition under the theme *feeding the planet, energy for life* (Expo, 2015). The event displayed projects and current and future technologies, staged shows and workshops about diet and food security and sustainability. Certainly, the concept refers to Italy's well-known food tradition and remarkable biodiversity and aimed to promote and valorize local resources and launch innovative initiatives.

The reasons that prompt cities to stage festivals and events have evolved over the years, according to social, cultural, political and economic changes and needs of the moment. The first festival boom, the 70s, was characterized by socio-political concerns. Culture was the main focus of the events, as culture was seen as a means to create social and urban values (Liu, 2014a). As from the 80s, the attention shifted to the economic objectives. Stakeholders began considering events as a source of revenue and a tool for city marketing and rebranding. The case of European Cultural Capital in Glasgow (1990) was the first to show this shift. In fact, while the previous European Cultural Capitals were cities with a well-known cultural background, Glasgow was not considered as a city of cultural and touristic relevance. The decision to nominate Glasgow the European City of Culture in 1990 was supported by the sponsorships and economic endorsement that came out in favor of the city. Consequently, the European Cultural Capitals events have become a symbol of the new generation of cultural events that highlight and exploit local resources and uniqueness (Liu, 2014a).

The last decades have witnessed the surge of the *experience economy* (Liu, 2014a). At first, experience was complementary to the main service or good. It was a tool used to grip customers, but, as time passed, clients showed a particular interest into the experience itself. Consequently, the businesses had to start thinking about experience as one of their main offerings and not as a mere accessory to promote other products. According to Pine II and Gilmore (1998), experiences involve buyers at first hand and create an emotional, physical or intellectual reaction. Since people are actively engaged, experiences leave a mark in customers' mind. The entertainment field has been home to the experience economy and has provided other sectors with an example of how to stage and market experiences. Even cultural tourism has contributed to the development of the experience economy (Liu, 2014a). The appeal of cultural tourism lies in the personal and unique experience each tourist lives through his or her journey. The creative vibe of a city with an outstanding cultural tradition is part of the touristic experience. In this context, events become an attraction and are used in support of cultural tourism. Nonetheless, events can exist independently of cultural tourism strategies and be themselves the destination and not simply the offering of a cultural city.

Along with the experience economy, the *sharing economy* is spreading. With the sharing economy, people do not only enjoy an event, but also share visions, values and, above all, co-create something within the event. In this case, cities want to stage cultural events and festivals to support local tourism and, most importantly, to shape and/or change the image of a city. Technology plays an important role in the sharing economy. Digitization made it possible for event organizers to advertise their initiatives, gain new sponsors that are attracted by the Net visibility, reach a new audience. On the other hand, digitization helped people find products and events they can be interested in and read other consumers' feedback. What is more, through social media, people share photos and thoughts, contributing positively or negatively to the creation of the reputation and image of a place, organization or event.

It is worth mentioning that the word "image" is difficult to define univocally. The current study refers to the definition adopted by Morgan and Pritchard and supported by Richards and Wilson (2004): image as the "currency of cultures" (p. 1933) that reveals and emphasizes the set of shared values, meanings and beliefs. Not only is the image of a city difficult to define, but its changes are also difficult to measure, because of the subjectivity of different publics. Nevertheless, it is possible to identify the overall image change. For instance, the image of Rotterdam, before it became the Cultural Capital of Europe in 2001, was that of an industrial city, known for its port. After the event, the city became mainly known for its modern architecture and multiculturalism. What is more, the cultural dimension of the city is now perceived more than before the event. Consequently, the city of Rotterdam has become a destination in cultural tourism. Although the event cannot be seen as the only driver of the image change, it has certainly been crucial.

Besides the image change, hosting an event or a festival can also help boost tourism in the periods of the year when the number of tourists is lower (Liu, 2014a). For example, cities by the sea have a peak in tourism during summertime; therefore, staging festivals in the rest of the year may assure an almost constant flow of visitors during the whole year. On the contrary, cities that are located in the hinterland, during summer suffer the competition of the seaside towns and may decide to host cultural festivals to attract tourists and art and music lovers that have stopped by the closest touristic locations by the sea.

As it has been stressed in the previous paragraphs, nowadays, the economic benefits are at the basis of the increasing interest in staging festivals and studying their impact on the local economy. Nevertheless, Liu (2014a) underlines that in most cases, the economic and touristic boom is limited to the period of the festival. The European Capitals of Culture

register an economic and touristic growth throughout the year of their nomination; but, only few cities manage to keep up with the development in the following years.

Long term effects are mainly related to culture. Staging cultural festivals not only allows cultural organizations and artists to make profits, but can stimulate the demand for new cultural initiatives and infrastructures. In conclusion, cultural festivals create opportunities immediately and, potentially, in the long run; they put local talents and skills at good use; they help improve or change the image of a territory and, when managed properly and supported by the local population, lay the basis for a local culture development and education (Liu, 2014a).

2.6 Motivations to attend a festival and audience's expectations

In general, the development of the festival industry is connected to an increase of the audience of festivals and, consequently, to a growing demand. People attend live events to fulfill their needs. According to Maslow, there is a hierarchy of human needs, which can be categorized as physiological needs, safety, socialization, esteem and self-actualization, here mentioned in order of the priority they have in the individual's life (Pilcher and Eade, 2016). Once the primary needs are satisfied, namely those that are necessary to survive, such as the physiological needs and safety, people try to meet their secondary needs. As Getz (2007) states, the need for socialization and interaction is at the basis of the decision to attend an event. Goldstein also adds that whenever social needs have been already fulfilled, festival goers seek for a different experience and a different scope (Goldstein, 1939 in Pilcher and Eade, 2016). Those who pursue self-actualization goals may want to attend an art festival or event to boost their creativity, to learn more or to use their own knowledge and skills to understand new topics. Those who aim to question and develop their morality may decide to attend a politically and/or socially active initiative, such as the Milan's Festival dei Diritti Umani (Festival of Human Rights), whose main objectives are to transmit a culture of human rights and, eventually, get people actively involved in the cause (Festival dei Diritti Umani, 2017).

Motivation is an important subject that has to be taken into account in a comprehensive impact study of festivals, because motivation for attending a festival represents the expectations the said festival has to meet. Consequently, catering to visitors' requirements is, on the one hand, one of the main organizers' duties and, on the other hand, a parameter that event goers use to evaluate the event and measure their own satisfaction.

Although Maslow's pyramid of needs stands at the basis of the theory of human behavior, several studies have been conducted about motivation, specifically in the event and tourism field. Besides the motivations previously mentioned, Iso-Ahola (1982) introduced escapism as an additional attendance motivation. Gillespie (1987) takes Iso-Ahola's research further, identifying three different types of folk event attendants, each of them with its own motivation: families, folkniks and outlaws (Pilcher and Eade, 2016). Families look for a healthy experience, that involves all the family members and takes place in a rural scenery. Folkniks are aficionados of folk events and focus on the cultural aspect of the events. Outlaws, instead, follow rural trends linked with folk events. Although Gillespie's findings added more elements to attendance motivation research, they proved to be insufficient to give a complete explanation about the subject (Pilcher and Eade, 2016). Nevertheless, Gillespie's study gave an input to other researchers, such as Uysal (1993), Mohr (1993), Formica (1996), Crompton and McKay (1997), Nicholson and Pearce (2001) and others. The mentioned authors chose different methodologies to study the phenomenon and tried to add their own contribution to previous research. The qualitative method used by Nicholson and Pearce allowed their research to go deeper into the motivations that lead people to attend events. In fact, the open-ended questions used in their research let the respondents open up, be more exhaustive and add new, personal inputs to the results achieved until then. However, according to Pilcher and Eade (2016), the study of festivals and events is still in process and it is subject to continuous changes, due to technological and cultural development.

It is worth noticing that all the aforementioned research show a common feature. In fact, event goes always indicate socialization as one of the main reasons for attending a festival. What has also emerged from the last research is that entertainment as well is what visitors are looking for. The last decades, as already mentioned in the paragraph 2.5, saw the spread of the experience economy. As a result, several authors have analyzed festivals and events in terms of the experiences they offer to the attendants and underlined that the audience is not only looking for a passive activity, but for an active, stimulating one.

Pilcher and Eade's study on the audience of Purbeck Folk Festival (2016) confirms the intuition of previous authors who asserted the centrality of socialization in the set of motivations for attending an event. Nonetheless, it is not clear whether this statement is applicable to every kind of event or whether it is only true for folk festivals. The reason for this uncertainty lies in the fact that the social interaction is intrinsic in folk culture and events. Therefore, while Fabbri (1982) asserts that the socialization factor is more relevant in the folk

scene than in the other genres, Nicholson and Pearce (2001) maintain that socialization is one of the principal attendance motivations for every kind of events, not only for folk festivals (Pilcher and Eade, 2016). Moreover, Pilcher and Eade confirm experience and atmosphere as one the main motivation as well, adding that experience and atmosphere are not determined by the concert alone, but also by the whole offering, such as workshops and contests, by the strategy used to engage the audience before the event, by food and drinks available in the surrounding area. Culture and entertainment and, to a lesser extent, escapism, are confirmed by Picher and Eade as the other main motivations for attending a folk festival.

2.7 Folk festivals: definitions and history

In social sciences, the word festival refers to a social phenomenon, a set of events (Falassi, 1987). There are different types of festivals, which differ in terms of themes, offering, location and audience. A festival can be public or private, sacred or profane, can celebrate innovation or tradition, can stage highbrow arts or lowbrow arts, can be organized outdoor or indoor. Festivals have very ancient traditions, as proven by the etymology of the word itself. As a matter of fact, *festival* comes from the Latin word *festum*, which means public joy and revelry. Later on, *festum* also became synonym with *feria*, which indicates the time spent away from work to celebrate the gods. Over the centuries, the word *festum* has been absorbed by contemporary languages and its meaning has expanded. In contemporary English, the word festival refers not only to cheerful feelings and annual celebrations, including harvest celebrations, but it also refers to fairs and multiple events, which fall under the same genre or theme.

Social sciences have adopted these definitions, but have also highlighted the social and symbolic function of festivals. Festivals are occasions where a community of people, that shares the same language, ethnicity, value, history, religion or worldview, partakes to a set of recurring, coordinated events (Falassi, 1987). The development of event and cultural tourism has added a more international asset to festival, because often tourists from all over the world attend festivals along with the local community. Nonetheless, even if events and their audience have become more international, there is always something that connects the participants to one another, namely the motivations to attend the festival, a topic that has already been discussed in paragraph 2.6.

The festival industry has grown in the last decades not only as an independent industry but also as an appendix of the cultural tourism industry (Liu, 2014a). Consequently, studies on the economy of festivals and events' contribution to city marketing have recently started

flourishing. Consider, as an example, Richard and Wilson' study (2004) on the impact of the Europe Capital of Culture events on the image of Rotterdam or study of the Ravello case, conducted by Simeon e Buonincontri (2011), which both demonstrated how cultural events can become effective marketing tools. Pop and rock music festivals, in particular, have lived their golden era and have spread all over the world. Along with pop and rock, in the last decade, the number of folk festivals held around the world have increased too, but there are limited studies and data about this genre, which has more of a niche market, compared to the aforementioned genres.

Folk festivals in the UK amounts to 350 annually, generate £76.98 million and show a growth that has been overlooked by sponsors, funders and media (Pilcher and Eade, 2016). As a matter of fact, folk festivals vary greatly in size and program and range from small events, closely linked to local culture, music and folklore, to bigger events, with a vast program, international guests and a potential as touristic attraction (Pilcher and Eade, 2016).

Folk is a peculiar music genre, because unlike other music genres, it has no fixed characteristics (Nettl, 1976). Folk music sounds different in every country or even local community, but has some common aspects. For instance, folk songs are linked to the oral tradition, undergo some changes in the lyrics and melody, because of the creativity or forgetfulness of the performer, and are integrated with daily life and have a specific use, such as accompaniment to work, dance or narration. However, nowadays, folk music is often used for entertaining purposes, just like the other genres. Moreover, according to popular theories, folk songs do not have an identifiable author, because the songs have been created decades, or even centuries, ago by the community (Nettl, 1976).

There are different theories about the origins and the development of the genre. While Hans Naumann (1921) and John Meier (1939) claim that folk music has been created in urban society, at a time when more sophisticated music genres already existed, and then adopted by the lower classes of the society; the researcher Franz Magnus Boheme (n.d.) maintains that folk music has ancient origins and was produced long before cultivated music. The latter theory asserts that the original folk music has been replaced by folk-like music, which is produced by professional musicians and composers and is influenced by the other genres. Although Boheme's theory is more accredited than Naumann and Meier's and probably contains more realistic elements, it is not possible to accurately define the history and original features of folk music (Nettl, 1976).

In any case, folk is generally described as a social music genre that has a closer connection to culture and tradition than other genres have. Folk events celebrate community

spirit and culture and engage the audience in an active way (Pilcher and Eade, 2016). The 21st century has witnessed the boom of folk festivals, because of the revival of rural and rustic themes, a sense of nostalgia and a new interest in interactive experiences.

2.8 Authenticity

The tourism flow generated by a folk music festival goes under the category of heritage tourism. Local folkloric traditions, arts, history and cultural celebrations attract tourists and produce the so called “heritage tourism” (Chhabra, Healy and Sills, 2003, p. 703). Heritage tourism is the response to tourists’ wish to have direct experiences of different or past cultures. The research and the type of festival here studied make it necessary to mention the topic of authenticity. As a matter of fact, the value and the mission of the Carpino Folk Festival are based on the authenticity of the music and cultural program of the festival itself. Authenticity is here meant as symbolic authenticity, that is the representation of the past in culture tourism or, in other words, the reproduction of an original (Wang, 1999). The definitions of authenticity may change according to the approach. The present study welcomes the intuition of Wang (1999), who takes distance from the historicists that see authenticity as a static reference to origins, which implies that every creative intervention and new interpretation undermine the authenticity of an object or event. Chhabra et al. (2003) also add that it is not required to reach a high level of reproduction accuracy; but that it is fundamental that the event creates a *perception* of authenticity in the mind of the tourists. What really matters is to create a sense of nostalgia for past culture that is reenacted in the event. In other words, according to Chhabra et al. (2003), perceived authenticity is what the audience looks for in heritage tourism and it is decisive for the success of cultural events, in terms of audience satisfaction.

Carpino Folk Festival is by its own definition a festival of folk music and its sub-genres; therefore, it cannot be considered authentic, as meant by the historicists, since it has hosted several generations of cantori and has staged new interpretations of traditional folk music. Although the Carpino Folk Festival aims to preserve and valorize local culture, it also embraces the changes that happened in culture over time. According to Chhabra et al. (2003), as long as the event manages to stage tradition properly (not necessarily reenacting every single detail) and create a bond between the present and the past, the cultural production can be considered authentic.

2.9 Conclusion

As it has been pointed in the previous paragraphs, the topic of festivals, and cultural festivals in particular, have been widely analyzed by several authors since the spread of the event industry. Above all, studies about the economic impact of cultural festivals have spread since the 80s (Snowball, 2008). While these studies can be useful to attract investments and tourism (with consequent tourism-related revenues), and draw attention to possible local economic development, they do not take into account the equally relevant non-economic impact. As a matter of fact, staging a festival may help change the image of the city and affect the social and cultural sphere of the residents' lives. Music festivals, especially the ones that are closely linked to local traditions, can be an opportunity to socialize with other people with similar interests; enhance the community spirit because of the feeling of togetherness; promote and valorize local natural resources and culture and even stimulate local demand for new cultural initiatives and courses.

Reading about the Ravello Festival case, what emerges is that the success of the festival is the result of a series of elements, such as the respect and valorization of traditions and cultural peculiarities of the area; the population's engagement in the festival and in the side activities, and the common set of goals of managers and locals. The Ravello Festival and the studies of Gursoy, Kim and Uysal (2004) made me realize how the points of view of both the organizers and the local population have a fundamental role in the staging of a cultural event. Both parties need to share the same goals and cooperate for the success of the event. This was the starting point of the reflection that led to the present research. Consequently, I decided to adopt these two different perspectives on one festival, the Carpino Folk Festival, and confront them on several areas that can be influenced by the festival: recreation/socialization, culture/education, tourism, revenue generation, natural resources, community pride/spirit, image creation/change. The selection of the aforementioned areas of study correspond to the motivations for attending a festival, identified by Mayfield and Crompton (1995); nevertheless, these variables are here not only intended as motivations, but mainly as areas in which the festival may produce some development. In fact, the literature mentioned in the current chapter often refers to the above-mentioned variables, confirming their relevance in the events' impact research. Therefore, in the empirical part of this research, both the organizers and the locals will be asked whether, according to their own experience and perception, the festival has stimulated the demand for cultural events; has produced a growth in tourism and revenue generation, an improvement of the image of the city, an enhancement of the community pride; has promoted local resources; has created an opportunity for

recreation and socialization and has encouraged the youngest generations to learn more about their tradition and to play folk music. Mayfield and Crompton's study (1995) mention agriculture as an additional motivation. In this research, the products of agriculture are here included in the category "natural resources".

The economic impact is in this research meant as the increase or decrease of economic activities and of sales in local businesses, and as the creation of economic partnerships and new jobs for the local population. The expression cultural impact refers to the preservation and transmission of cultural/music traditions to new generations; to the potential growth of demand and, consequently, of supply of cultural activities, courses and organizations in the area of the festival and of music skills (folk music in particular), as a consequence of a renewed interest in music produced by the festival. All in all, the event may stimulate interest in music and, subsequently, foster the development of cultural capital, intended as a set of acquired skills and transmitted knowledge, as in Bourdieu (1997). Cultural events may also have a social impact on the local community and the audience in general, because they create a pleasant atmosphere where it is easy to socialize and connect with people with similar values and interests. What is more, events like Carpino Folk Festival are socially inclusive, meaning that they welcome a varied audience, regardless of age, social class and level of education.

The organizers of the festival have been asked about what, in their opinion, the effects of the festival on the life of the local community are; while the local inhabitants have been asked about their own perception of the impact of the festival on their lives. The interview guide and the questionnaire can be found in the Appendices of the thesis.

3. Methodology

The investigations about the economic impact of festivals on the host communities assume that profits are the main reason for staging a festival and that the most important form of benefit for the locals is the monetary gain (Gursoy et al., 2004). The case that will be discussed is the Carpino Folk Festival, a music festival whose declared objectives are linked to cultural preservation and promotion and local growth, both in cultural and economic terms. Therefore, a mere economic impact study would not be relevant to this case, because it would limit the viewpoint on the overall effects of the festival. The research method here adopted takes the cue from sociologists that recognize the human need for cohesiveness and shared experiences as one of the main *raison d'être* of the events (Gursoy et al., 2004). Consequently, in this analysis, the economic side of the issue would not be overlooked, but it will be discussed together with cultural and social aspects. Carpino represents the ideal sample for the research, since it is a small town and, therefore, compared to metropolitan cities, shows more clearly the effects of the events on its economy, tourism and community.

3.1 Carpino Folk Festival

The Carpino Folk Festival is a festival of folk music and its sub-genres, which takes place in August in the center of Carpino, a small city in the hinterland of Gargano (Italy). The area of Carpino and Gargano has the lowest percentage of live events attendees in Italy (Carpino Folk Festival, 2017). Nevertheless, previous studies on Gargano's culture show that the area has an interesting and peculiar music tradition. Traditional Gargano music is made with guitars, castanets and tambourines and usually associated to a dance, the *Tarantella*, a dance that is widely spread all over the region, but that has local variations. The festival is the main attraction of the city that, without it, would not be on the map of international tourists and music lovers. Carpino has a population of nearly 4,500; yet it hosts an event that reaches thousands of attendees every year. The peak of attendances (25,000) was reached with Vinicio Capossela's concert in 2008 (Carpino Folk Festival, 2017). A peculiar feature of the music of Gargano is the social function it has had in the daily life of the local communities until the first half of the 1900s. Folk music was born in the lowest class and it was not only a form of entertainment, but also a means of communication for every occasion, from olives harvest to marriage proposals (Castelluccia, personal communication, May 6, 2017). The main location of the festival is Carpino; but some initiatives are held in the closest cities of the province of Foggia. The festival is organized by the Carpino Folk Festival Association, a not-for-profit organization created in 1996 by Rocco Draicchio, a Carpino's native

musician, with the aim to create a festival that celebrates Puglia and, above all, Gargano's music tradition (Carpino Folk Festival, 2017). According to the official website of the event, along with the preservation and valorization of the local folk music, the goals of the festival are:

- stimulating a sense of belonging and identity awareness in the local population, through the knowledge of local history and culture;
- bringing financial benefits to the city and encouraging entrepreneurial activities;
- promoting local products;
- supporting and making the most of the cultural potentialities of Gargano;
- improving the social and cultural context, through inclusiveness and tolerance;
- supporting local creative initiatives, so to contribute to the improvement of the quality of life in Carpino.

Each edition of the Carpino Folk Festival has a theme, which is announced with a press release a few months before the festival. The central offering of the festival consists in live music and traditional dances (e.g. the Tarantella) performances. Most of the artists who partake in the festival are Puglia's natives. Nonetheless, musicians from other regions of Italy and international guests perform too, contributing their own folk interpretation.

The secondary offering includes workshops, a contest and the *Cantar Viaggiando* initiative. Qualified music professionals give Tarantella, guitar, percussion and singing lessons. During the classes, the participants learn not only how to play or dance, but they also learn about the development and functions of folk music in the Gargano, the music tradition of Carpino and the different performing styles. The workshops contribute to the transmission of traditions and skills and promotion of local culture. The attendees of the festival can also take part in the Rocco Draicchio Contest, a competition named after the late founder of the festival, submitting photos taken at the concert or the other activities and posting selfies on the social networks. The winners of the contest receive a cash prize and give the organization the authorization to use their photos for promotional purposes.

The audience of the Carpino Folk Festival is heterogeneous. The organization aims to attract not only a local but also an international audience, so to meet the goal of preserving and promoting local music culture.

3.1.1 Cantori

Although most of the guest artists that perform at the festival vary every year, the protagonists, the stars of the festival are the cantori, who perform the traditional Carpino's

folk music. Cantori are members of the community of Carpino. Traditionally, they are shepherds, goatherds, farmers. Their jobs are usually related to nature, lands, animals; therefore, they have a profound bond with their territory. The cantore's vocation is often handed down from one generation to another; in fact, he comes from families where music is part of their tradition. Nevertheless, they acquire the title of cantori only when their performances manage to convince the community about their talent and knowledge of the local traditional music.

Cantore literally means singer, but cantori (plural for cantore) are more than simple singers. As a matter of fact, they sing, play and dance traditional songs with a specific social function. Cantori's performances were linked to a social context, to events where the community, or part of it, was involved. For instance, cantori used to perform during Carnival celebrations and engagements. Their performances transcend the mere entertainment and have a strong social value, because all the participants (both the cantori and the audience) are emotionally engaged in the performance (Marra, 2007). Thus, the cantori express Carpino's tradition and values in a poetic form and trance-like performances.

3.2 Methods and strategy

This study makes use of both qualitative and quantitative methods. Broadly speaking, quantitative research are based on measurement and quantification in the process of data collection and analysis (Bryman, 2012). Moreover, quantitative research adopts a deductive approach; thus, the researcher starts from the theory and tests it. Furthermore, quantitative research embraces objectivism and makes use of practices and norms typical of the scientific, and above all positivistic, model. On the contrary, the qualitative strategy focuses on the words in the process of data collection and analysis. The qualitative method privileges an inductive approach that leads to the generation of theories. In contrast to the quantitative method, the qualitative one is oriented to interpretivism and constructivism. In conclusion, qualitative and quantitative strategies are characterized by different roles of theory and different epistemological and ontological orientations. That being said, as Bryman (2012) underlines, there can be exceptions where a research that has several characteristics of one of the strategies also shows a characteristic of the other. What is more, the two strategies can be both used in the same research and can result in a mixed method. The use of the two strategies in the same research and the mixed methods have spread since the 1980s, in the attempt to overcome quantitative strategy's weaknesses with qualitative strategy's strengths and vice versa (Bryman, 2012). The integration of the two methods is not always appropriate or

feasible. Opponents to a combined use of the two methods argue that the two different epistemological positions of the qualitative and quantitative strategies are not complementary and, therefore, cannot be integrated. On the contrary, the supporters maintain that the techniques associated with the qualitative and quantitative strategies can be fused or used together and each of them can take advantage of the strengths of the other (Bryman, 2012).

In this case, both strategies have been used so to make the research more complete. The concepts derived from the literature review are the starting point of the empirical research applied. Qualitative strategy has been used in the first part of the research so to explore more in detail the points of view and concepts expressed by the interviewees. Semi-structured interviews have been conducted with the founders and the organizers of the Carpino Folk Festival, namely Luciano Castelluccia, the artistic director, and Domenico Antonacci, the marketing manager. The answers obtained in the interviews have helped adapt and integrate the queries of the questionnaires to make them complete and ready to be handed in to the local community. The abovementioned adaptations of the questionnaires aim to enable a confront between the organizers and locals' perspectives. The main topics of the interviews and the questionnaires are based on the findings of Mayfield and Crompton (1995) about the motivations for staging a festival as well as on other findings during the literature research. The aforementioned topics include: recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, and community pride/spirit. These subjects, together with image change/development have been used as a guide for the investigation and to verify whether the motivations and the perceived effects of the Festival are coherent.

The interview has been recorded and transcribed to allow the subsequent coding. The interview guide and the questionnaire can be found in the appendices A1 and A2. The coding book is kept in the author's archive. Coding is a useful tool to allow the analysis of interviews and the organization of the obtained data. It consists in reviewing the interview and linking those fragments that show some theoretical significance, to a certain label of category (Bryman, 2012). To write the coding book, the interview transcript has been fragmented according to the macro areas analyzed in this research: recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change. Successively, subcategories of each macro area have been identified.

The sample has been surveyed on topics that have been derived from the interview and the following coding. The results of the survey have been analyzed with Excel, which has

proved useful in verifying the relation between the number of festival attendances and folk music consumption, creating tables and confronting survey results of the three segments of the sample: young people, adults and business owners/employees.

3.3 Research design

The research design here adopted is a case study, that is an exhaustive analysis of a selected case (Bryman, 2012). A case study could refer to a single community, school, family, person, event or organization. This design is often associated to a qualitative strategy or, as in this research, to a strategy that implies a use of both qualitative and quantitative methods. Therefore, the case study has been chosen as preferred research design because it allows to make an in-depth analysis about these specific events and communities taken into account. The study of the perceived impact of festivals on the host cities, in its entirety, that is in terms of economy and culture, is not common in the event research, which usually focus exclusively on the economic aspect. The Carpino Folk Festival is an event that has a very close connection with the community of the city, because of the social function of the folk genre (Pilcher and Eade, 2016), and has been organized for more than twenty years. Subsequently, conducting a case study on the Carpino Folk Festival represents the ideal case to begin studying the local residents' perception of the wholesome impact of the event.

3.4 Sample and data collection

Since the goal of the of the research is to find and analyze the perceived impact of the Carpino Folk Festival on the host city, Carpino residents are the target of the current research. It is important to estimate the radius of influence of the event and decide the area that has to be taken into account for the analysis. A goal of 150 questionnaires has been set for the research. 50 of the surveys have been administered to people under 25 years old; 50 to adults aged 26 and older and 50 to employees and employers of local shops, cafés, restaurants and hotels. The sample here considered for the questionnaires includes representatives of different classes of the local population, namely business owners, students, musicians, cultural managers (not the ones connected to the festival), Carpino residents. The sample has been split into three categories: young people, adults and business owners/employees. The classification aims to compare data obtained from the older generation with those of the younger generation, and to collect information about the possible revenue variation produced

by the festival from the business owners/employers, who experience the economic effects of the festival firsthand.

First, the questionnaire has been tested on a sample of ten people: three relatives, respectively of 63, 56 and 30 years old, and seven friends aged between 17 and 25. They all have different backgrounds. The group included a retired worker, a teacher, a manager, an employee and six students engaged in different study areas. I tested the questionnaire on a heterogeneous group before I handed it to the final respondents, in order to verify that all categories could find the questions suitable and understandable. Then, 100 of the questionnaires have been filled in by people I met in person in the city center and 50 surveyed have been filled in online. I stopped by shops, cafes and restaurants to assure that the questionnaires would be representative of the significant categories for my research. For the same reason, I stopped by the only middle/high school of the city, so that the sample would include a valid representation of the young residents, and in the city center to reach the rest of the population.

Some of the questions have been left open, in order to allow the respondents to give a complete answer and not be biased by opinions and possible limited knowledge of the author on that matter. What is more, as Bryman (2012) asserts, open questions may provide the researcher with unexpected or unusual responses that would add new elements or broaden the perspective on the research. The answers to the open questions provided a fundamental insight in the overall perception of the festival impact on the city from the population's point of view.

Closed questions have been included in the questionnaire as well. Closed questions aim to produce answers that can be compared in the analysis of the results and, what is more, it is easier for respondents to fill in closed questions questionnaire and it takes less time to respond, compared to open questions. Combining closed and open questions permits to overcome the disadvantages of using only open ended questions or closed ended questions. In fact, closed questions may limit the spontaneity of the respondents' answers and the exhaustiveness of the answers available, which could also be interpreted differently by each respondent (Bryman, 2012). The statistical analysis of the quantitative part has been conducted with Excel. Excel is a software that is widely used for data analysis and reporting. Excel is a flexible, usable tool that features pivot tables and other functions that allows a clear presentation of the analyzed data (Alexander and Walkenbach, 2013). Besides its technical features, the author's familiarity with the software makes Excel the ideal tool for the quantitative analysis in this research.

3.5 Validity and reliability

In social sciences, validity is the degree to which the measurement instruments are effective in measuring what the research aims to measure (Carmines and Zeller, 1979). In other words, researchers do not have to appraise the validity of the indicators, but they have to assess whether the chosen indicators are fit for the purpose. According to Carmines and Zeller (1979), it is not possible to find the absolutely valid indicator, that is the measurement that perfectly fits only a given concept. Different types of validity exist; nevertheless, construct validity is usually applied in social sciences (Carmines and Zeller, 1979). Construct validity is described by Litwin (1995, p. 45) as the “theoretical measure of how meaningful a survey instrument is”. However, Litwin adds that construct validity is difficult to reach and that it may take years of work for the researchers to obtain it.

Assessing internal validity means demonstrating the existence of expected relations between the identified variables of the research (Taylor, 2013). Bias in the selection of the sample may threaten the internal validity of the research. In order to assure the validity of the thesis, a sample comprehensive of a population of different ages and professions has been selected. What is more, anonymity has been granted to the surveyed population, so to avoid bias. External validity refers to the possibility of generalizing the results of the research. In order to generalize results, the sample needs to be representative of the general target (Taylor, 2013). Seale (2004) has identified testing, history, maturation, selection, experimental mortality, statistical regression and instrumentation as the main threats to validity. Due to the nature of the research not all the aforementioned threats to validity apply to the present study.

The questionnaire has been pre-tested on a heterogeneous group of people who did not participate in the actual research, so to prevent the research sample from being influenced and, consequently, to avoid any pre-test and instrumentation threats to validity. Moreover, the research has been conducted in a limited time, so to allow the respondents to have an adequate time to answer and, at the same time, to overcome maturation and history threats to validity. History and maturation threats consist in unexpected changes and events that may have an impact on the study.

As the research has not been influenced by the abovementioned threats to validity, the research can be considered valid; although 100% validity is unattainable.

A research is reliable if the results are consistent when measurements are repeated (Carmines and Zeller, 1979). This research focus on a festival that takes place in a small community. Because of the local cultural pattern, the limited number of cultural initiatives in

the city and small population, the research is meant to be repeated and improved in cities with similar characteristics.

4. Results

In this chapter, the findings of the research will be presented, analyzed and explained, according to the chosen methodology and the instruments and concepts from the literature review, mentioned in chapter 2. Firstly, the interview with two members of the Carpino Folk Festival Association will be analyzed to assess the perception of the organizers about the economic and cultural impact of the festival on the city and the community of Carpino. Secondly, the answers given by a sample of the Carpino's population will be presented and, finally, confronted to the organizers' view on the festival's effects.

4.1 Outcomes from the interview

I conducted a semi-structured interview with the artistic director of the Carpino Folk Festival, Luciano Castelluccia, and the marketing director, Domenico Antonacci, together. The interview questions were based on the main topics identified in chapter 2: recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change. The interview guide can be found in Appendix A1. Some of the questions of the guide were not explicitly asked during the interview because the interviewees had already provided an exhaustive answer.

In the beginning of the interview, Luciano Castelluccia and Domenico Antonacci were asked to introduce themselves and they both described how they approached the organization of the festival. Afterwards, they also mentioned the experience of the president of the association, Pasquale di Viesti. While Castelluccia started supporting the initiative since the very beginning and took the place of the founder, Rocco Draicchio, as the artistic director in 1998, Antonacci and Di Viesti joined the organization respectively in 2008 and in 2013. Therefore, Antonacci and Di Viesti's experiences show how their views on the festival have changed, since they have started working for it. Before he joined the association, Antonacci knew the festival and the cantori, but he had not realized the cultural value and relevance of local folk music. When he moved to another city to go to the university, the nostalgia made him feel the need to rediscover the tradition of his hometown. As asserted by Pilcher and Eade (2016) and mentioned in chapter 2.7 of this thesis, nostalgia plays a fundamental role in getting people who have never had an interest in folk music closer to their own music tradition and it is, consequently, one of the drivers of the revival of folk music in the 21st century. He joined the organization because he thought that working for the Carpino Folk Festival Association could have helped him regain his sense of belonging to his community

and his pride and, consequently, rediscover his identity. Antonacci states that the festival has had a huge impact on his life. As a matter of fact, his experience with the association encouraged him to leave his IT studies and enroll in a Tourism Sciences course and then in a Cultural Heritage and Tourism master course. Moreover, he now works for other cultural organizations in the province as well. In the case of Antonacci, the festival has had an impact on his life in terms of culture/education, community pride and socialization, which are three of the themes of the current research. In fact, the festival stimulated him to study cultural subjects and allowed him to socialize with people with the same values and ideas, and to gain skills and experience that proved to be useful in the other projects he works on. The president of the association, Pasquale Di Viesti, before he joined the organization, was skeptical about the festival, because, in his view, the main effect of the festival was to bring chaos in the small city of Carpino. Only the direct participation in the management of the festival, since he was nominated president, made him change his mind about the validity of the festival. What emerges from these two examples is that both Di Viesti and Antonacci changed their opinions on the festival and its organizers after they joined the association and saw from the inside what the association does and the impact it has on the city of Carpino.

4.1.1 Culture and education

During his presentation, Castelluccia also made a digression about the creation of the festival and the cultural premises that led Rocco Draicchio to feel the need to found the Carpino Folk Festival Association. His narrative proved to be helpful in delineating the cultural changes brought by the festival and, consequently, its impact on the local culture conservation and revival. Carpino has a long music tradition, which, according to Castelluccia, is a common feature of the cities of Gargano. As a matter of fact, Castelluccia named several ethnomusicologists, such as Alan Lomax, Diego Carpitella and Roberto Leydi, who conducted studies about the music tradition in the cities of Gargano. Diego Carpitella, in particular, was the first to bring the cantori out of Carpino. He took the group of the cantori, made up of four men and a woman that had never left the city before, to Milan, where they performed in the Piccolo Theater. However, the abovementioned studies are dated and they did not manage to help locals acknowledge the importance of their own music tradition and of the last performers. Nevertheless, the music research and recordings conducted between the 50s and the 70s attracted the attention of the Italian musician and singer Eugenio Bennato, who published an album inspired by Carpino's folk music. Castelluccia also signals the presence of a folkloric group, hailed from Monte Sant'Angelo, a city close to Carpino, that

occasionally performed in the other cities of Gargano in the 80s. Inspired by this group, some people create their own folkloric group in Carpino; but they used to play songs from Monte's tradition, putting Carpino's tradition aside. According to Castelluccia, Rocco Draicchio wanted to give back to the community of Carpino its own tradition. Draicchio's enthusiasm convinced fifteen young people to help him with the festival project. After Draicchio's death, the team continued working on the project. According to both Antonacci and Castelluccia, prior to the festival, the cantori were respected members of the community, but their music activity was considered nothing more than a hobby. The festival aimed not only to revive folk music, but also to give credit to the cantori.

In the opinion of the interviewees, the impact in terms of culture education mainly consisted in the outburst of tarantella and folk music courses. But this effect can be only partially ascribed to the Carpino Folk Festival, because it is the results of the revival of folk music and the success of the traditional music festivals in general, including the Carpino Folk Festival itself and the Notte Della Taranta. However, the organizers do not necessarily see this trend positively. In fact, they state that the courses are often given by unqualified people, who only aim to entertain people and profit from them, and do not provide their students with historic and cultural notions about the disciplines. It can be said that culture and tradition are transmitted to the new generations in the form of entertainment. Nonetheless, the organizers of the festival do not know yet to what extent young people have absorbed their music tradition. Therefore, they plan to conduct a research that consists of asking local people if they know some local folk songs and if they remember who the original cantori were. If the research shows that people are gradually forgetting their tradition, the organization plans to collaborate with local schools to bring music to the youngest inhabitants of Carpino. Apparently, the tradition is still vivid in the older generation, since the members of the band that has taken the place of the old cantori are between forty and sixty years old. What is more, Antonacci tells us that since the launch of the Carpino Folk Festival in the 90s, a lot of folk bands were formed all around the Gargano and Castelluccia affirms that he is convinced that this phenomenon is caused by the inspiration provided by the Carpino Folk Festival. Moreover, the artistic director underlines that not only a lot of people started folk bands, but they also become interested in folkloric studies. Another cultural aspect worth mentioning is that cultural associations in Carpino, such as the Patron Saint's Festival Association, and in the surroundings have, according to the interviewees, set higher quality standards in their initiatives, in order to stay on the same level of the Carpino Folk Festival. It is worth noticing

that the Festival not only have encouraged the formation of folk bands around the Gargano, but it has also influenced Antonacci's education and career.

4.1.2 Socialization and recreation

What has been said so far is also linked to the impact of the event in terms of recreation and socialization. As a matter of fact, the festival provides the residents of Carpino with an occasion to stay with friends, dance, drink and sing together. Castelluccia and Antonacci argue that the festival has helped preserve and transmit local music tradition. Nevertheless, they also acknowledge that the function of music has changed. Since traditional singers have been brought on stage, their performances have inevitably become part of a show that entertains people. In the past, namely until the first half of the 20th century, the social function of music was different; in fact, music was part of everyday life's communication. As Castelluccia states, there were different types of songs, each of them with a different message to communicate. For instance, there were love songs, serenades, that were commissioned by a boy for his future fiancé, or even songs that expressed disdain. In any case, although every song had a specific ritual, the focus was on the message, on the emotion and the sentiment and not on the entertaining aspect of the performance (Marra, 2007). On the contrary, according to Antonacci, nowadays festivals have a different social function. Festivals are occasions where people, especially young people, meet their friends, have fun together and, what is more, festivals are a source of pride. This finding confirms Getz's thesis, recalled by Pilcher and Eade (2016), that affirms that socialization needs are at the basis of the motivation for attending a festival.

What is more, socialization is not only one the young people's motivations to attend the festival (according to the organizers), but also the reason why people like Antonacci joined the association. Socialization is appealing because, in this context, it entails sharing the same points of view, values, interests and a common cultural pattern (Liu, 2014a).

4.1.3 Tourism

The Carpino Folk Festival has brought Carpino's music to the attention of ethnomusicologists, but also of music enthusiasts (especially folk music enthusiasts) from Puglia, from the surrounding Italian regions and even from abroad. Consequently, the festival has an important impact on tourism as well. In fact, studies demonstrate that festivals are one of the main attractions for tourists (Mayfield and Crompton, 1995). As mentioned in chapter 3

and stressed by Antonacci, thousands of people attend the Carpino Folk Festival every year. Antonacci claims that, although they do not have precise data about it, most attendees of the festival come from Puglia and the close regions, such as Molise, Abruzzo, Lazio and Campania. This type of festival goes attends the festival, stays in Carpino for the night and then drives back home. A smaller group of tourists comes from the rest of Italy and abroad. He also noticed that those who come from the surrounding area often go to the festival with their family; while foreigners are often old people who lodge in Vieste, Peschici and Mattinata (famous seaside cities of Gargano) and reach Carpino by car. It appears that the Carpino Folk Festival manages to attract both people that come intentionally to Puglia to attend the Festival and those who did not know the festival and planned a holiday in the near seaside cities. The group of people that goes to Carpino specifically for the festival is made up of middle class, highly educated people, aged 25-40, who know the history of cantori and local culture and take part in the workshops and in the secondary events staged during the year. Antonacci mentioned that those who lodge or live close to Carpino, usually reach the city by car.

The festival is held in summer, a time of the year when people usually move and spend their holiday by the sea; therefore, the festival exploits the touristic success of the close seaside cities, attracting tourists (Liu, 2014a). Nevertheless, as an attendee of the festival myself, I noticed that public transport was scarce in the route to the main touristic cities of Gargano and I wondered if those tourists who do not use a car manage to reach the festival or if they feel discouraged by the scarcity of public transport. Therefore, I asked the managers if they have dealt with this problem and Castelluccia confirmed that their initiative *Cantar Viaggiando* aimed to encourage people to leave the car and travel by train and gave them the chance to start a collaboration with Ferrovie del Gargano, the local transport company, so that in the next editions there will be more buses that will connect the city center with the station and more trains run to the other cities of the province. Thus, the shortage of transport still represents a problem. But, when it will be solved, it would be interested to investigate whether it causes an increase in the number of attendees, especially those who come from the surrounding area, and if more people will stop only one day, to the detriment of local hotels' earnings.

4.1.4 Internal and external revenue generation

A consequence of the considerable number of tourists attracted by the festival is the rise of the profits of local shops, cafés and restaurants. According to the organizers, the festival

allows local businesses, especially those who have their headquarter in the city center to considerably raise their earnings. They noticed that, since the festival has been created, the number of cafés in the main square has incredibly grown; in fact, at the moment there are six cafés in the main square, which is certainly a curious fact, considering the size of the square and the number of inhabitants of the city. On the one hand, it can be concluded that the festival helps local businesses generate more revenues in summer. On the other hand, what also emerges from the interview is that the organization receives donations from some of the shops in the city center. According to the festival organizers, not all business owners acknowledge the economic benefits they incurred because of the festival and they decide not to give an economic contribution to support the festival. Therefore, the role of the festival in the hypothetical revenue increase would be discussed with local business owners and employees so to understand if and how their point of view differs from that of the festival managers.

As a not-for-profit organization, the Carpino Folk Festival Association, with an average turnover of € 2.3 million per festival edition, mostly depends on regional funding, which, according to Antonacci, accounts for 80% of the total funds; 10% is achieved through sponsorships, donations and national funding for cultural and touristic initiatives, and the remaining 10% of the subsidies comes from other entities, such as the municipality, Gal Gargano (a not-for-profit organization that supports local economic development) and Gargano National Park (organization that preserves the natural park and promotes tourism in the Gargano area), and the rest comes from donations and sponsorships. For instance, as previously mentioned, the association has a partnership with Ferrovie del Gargano, which contributes a sum of money and lends its train carriages, which are used for the initiative *Cantar Viaggiando*. Moreover, local agricultural cooperatives have recently decided to sponsor the event, so to gain visibility in the area. Since the event is free, for the organizers it is difficult to find bigger or foreign sponsors, because large companies would not be happy with returns in promotion alone (personal communication, May 6, 2017). Large companies often seek remarkable financial returns. The main problem, as often happens in not-for-profit organizations, is the financial instability, due to the uncertainty about amount of the contribution from each party. As a result, all the expenses have to be paid in advance by the board of the association. The concerts of the Carpino Folk Festival are free of charge; therefore, besides the governmental funding, internal revenues are gained through the gadget selling and workshops.

4.1.5 Local and natural resources

Concerning local natural resources, it is important to mention that Carpino is nowadays well known for its olive oil and broad beans. The Carpino Folk Festival has collaborated with other local associations during the festival that celebrates the harvest of the broad beans and organized the festival of the transhumance. What is more, in the *Cantar Viaggiando* event, the association organizes small concerts and local food tasting for the tourists that are traveling around the Gargano by train. In order to offer this experience, the association cooperates with the Gal Gargano, a local organization that buys food from the local farms and then makes it available for the initiative of the Carpino Folk Festival, and hire a chef and a chef assistant to prepare and serve the food to the tourists. In their plans, *Cantar Viaggiando* will become a proper tour that will bring tourists not only to Carpino, but also to other four close cities, and provide guided tour of the city centers, so to give people a complete touristic experience. Carpino's folk music and local products will be the protagonists of this initiative both on the train. and in the cities. They created *Cantar Viaggiando*, five years ago, to include in the offering of the festival some activities that would have make the tourists discover the landscapes, the peculiarities and the beauty of the territory. Every year they come up with a theme and they modify the events accordingly. They registered three hundred participants in the last edition, which means that they reached the maximum of the capacity of the train and therefore, received a positive response to the initiative. What is more, they also try to put the locations available in Carpino at a good use. They stage the main concert in the square of the city, but also organize secondary events in the streets of the medieval town center in an attempt to requalify the area that they say it is deserted for most of the year. In conclusion, according to Castelluccia and Antonacci, the organization makes use of many resources available in the territories to enrich the festival offering but also to promote the products themselves.

4.1.6 Image creation/change

From the interview with Castelluccia and Antonacci emerges that the Carpino Folk Festival has also given an important contribution to build/change the image of the city. In fact, Antonacci asserts that, prior to the festival, many do not know the city at all and those who already knew the Carpino used to link the city to criminal acts. Therefore, the city used to have a bad reputation, while now it is mainly known for the festival and the local products. Not only does the Carpino Folk Festival Association contribute to build the image of the city through the activity of the festival, but it also promotes the event and the city during other

events, such as the Week of the Apulians in the World in Frankfurt and in Australia (an event that celebrates the community spirit of Apulians and promotes Apulians' initiatives abroad). Castelluccia said that before the festival, he had to name other famous cities of the Gargano to make other people understand where he was from. Apparently, things have changed, and Castelluccia asserts that now the city is associated with the festival. In fact, he recalled a group of kids that told him that when they went abroad wearing t-shirts of the event, people recognized the Carpino Folk Festival and associated it to the city. Image creation or rebranding is one of the recognized effects of festivals and one of the main reasons to stage a festival (Saayman and Saayman 2006). On the basis of the interview, it can be said that the Festival succeeds in rebranding the city.

In addition to the festival activities and to the in-person promotion engaged by the management of the Carpino Folk Festival internationally, the use of the social media contributes to promote and to create the image of a city with a strong music, food and agriculture tradition. Although, according to Mitchell (2015) the use of the Web media is also an important tool to attract local as well as non-local sponsorships, the Festival has not managed to attract big sponsors or foreign sponsors yet.

4.1.7 Community pride/spirit

Both interviewees recognized that the festival has generated a phenomenon that has been mentioned in this thesis as the *halo effect* (Richard and Wilson, 2004). As a matter of fact, a consequence of cultural events, in this case a folk festival, is often the enhancement of community spirit and pride. Castelluccia and Antonacci underlined that nowadays the residents of Carpino, especially the young ones, are proud to be part of the community and to have the festival in their city. The interviewees recalled Carpino's kids bragging to peers from other cities about the festival. In the view of the interviewees, the pride of the local population almost turns into jealousy. In fact, when the association decided to bring some events of the festival to other cities of the Gargano, a group of residents, mainly existing of young people and professionals, protested. Castelluccia considered this jealousy as a limit for the festival, as the association wanted to bring the festival not only to other close towns, but also abroad, so to promote the territory and attract tourists and potential investors.

In conclusion, the interview with the artistic director of the Carpino Folk Festival, Luciano Castelluccia, and the marketing director, Domenico Antonacci, shed a light on what the main activities and resulting effects of the festival are, in their view. The image change, the development of a community spirit and pride, although they found it sometimes

constraining, and the preservation of local culture and music are perceived as the principal consequences of the festival on the community and the city of Carpino.

4.1.8 Conclusion

The interview conducted with two representatives of the Carpino Folk Festival Association aimed to acknowledge the point of view of the festival organizers about the impact of the festival. The interview showed that the association perceives the festival as the main reason for the conservation and transmission of the music tradition of Carpino. According to the interviewees, this is proved by the fact that the other cities of the Gargano, which do not have similar festivals, forget their music tradition. Nevertheless, they admit that it is not clear if the new generations have actually internalized their music tradition. They believe that not culture but socialization is the main motivation for the young people to attend the festival. In that sense, the social role of folk music has changed, becoming an opportunity to enjoy some pleasant time with friends.

Castelluccia and Antonacci underlined the impact of the festival in terms of tourism and local businesses revenue generation. They asserted that local businesses widely benefit from the initiatives from the festival, although the business owners rarely admit it. Local agricultural products and cuisine have been promoted through the country festivals and, above all, through the initiative *Cantar Viaggiando*, which also allows to show the tourist the hinterland of the Gargano, an area that is less famous than the coast. It is a relatively new initiative whose impact will probably be clearer in the future. What stands out in terms of collaboration between the festival association and local residents is that the association works with some organizations, e.g. the Gal Gargano, which are not strictly linked to the city of Carpino alone, but that operates in a wider area. On the one hand, this means that some local businesses may be excluded from initiatives. On the other hand, it is also true that, even if they do not take part in it directly, they may benefit from the overall promotion of local products, generated by *Cantar Viaggiando*. Not only should the initiatives be a driver for economic and touristic growth, but also for the creation of a new image of the city, shaped by music tradition and local quality products. What is more, Antonacci and Castelluccia noticed that the festival helped build community pride.

5. The inhabitants' view

The questionnaire has been based on the same topics of the interviews, that is recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change, so the points of view of the organizers of the event and those of the residents could be confronted. Of the people that have been asked to fill in the questionnaire, 15 refused to. A total number of 150 valid questionnaires have been filled in.

The three main categories of the sample are employers/employees of local businesses (cafés, shops, restaurants, etcetera), young people aged 13-25 and people over 25. Each of the three categories filled in 50 surveys. Non-employers and non-employees have been split into two categories on age basis (13-25 and >25), so that it is possible to underline differences and similarities between the answers of young people and adults. This distinction is particularly relevant to verify whether young people are as interested as their parents and grandparents in folk music and if they perceive the impact of the festival differently. This distinction became necessary as the interviewees stressed that young people and adults have different expectations about the festival and different opinions about the social function of the events. What is more, Carpino Folk Festival Association does not have investigated the awareness of the young people about their tradition and their commitment in folk music. Therefore, it will be useful to understand the perspective of the young people to see whether it is different from that of their parents and whether the festival is encouraging them to commit more in cultural activities and develop music skills.

Of the young respondents 45 are students, one is a farmer, one is unemployed, one is a student and musician, one is a construction worker and one is a student and a soccer player. All of them have attended the Carpino Folk Festival at least once in their life. 58% of young people (13-25 years old) has attended the festival more than 5 times, 40% 2 to 5 times. Only one of the adult respondents works in the music field (specifically, he is a musician). As expected, considering their age, adults have attended the festival more often: 78% has attended the festival more than 5 times, 18% 2 to 5 times and 4% has attended the festival only once. The percentages of the business group are similar to those of the group of the adults: 76% of them attended the festival more than 5 times, 22% 2 to 5 times and one of them has never attended the festival. The man that never attended the festival explained that he cannot participate because he works during the festival.

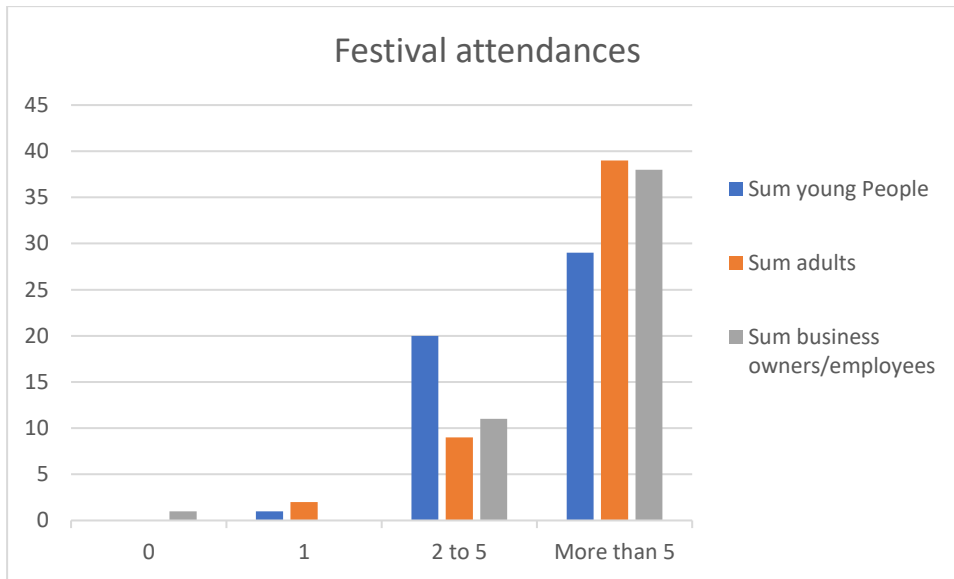


Figure 5.1 Festival attendances of young people, adults and business owners/employees (n).

5.1 Recreation/socialization

Recreation and socialization are often a need people try to fulfill attending a festival (Pilcher and Eade, 2016). The surveyed people have been asked what they like, what are, from their perspective, the main positive aspects about the Carpino Folk Festival. The answers to these questions revealed a lot about what people expect in terms of festival offerings and personal experience. The answers of the youngsters and the elders differ significantly. 44% of the young respondents refers to socialization and recreation as the most (or one of the most) positive outcomes of the festival. As a matter of fact, they mention the creation of good mood and atmosphere and the possibility to meet new people or gather with friends in what they consider a sort of party. As Pilcher and Eade (2016) and Liu (2014a) argue, nowadays festival attendees want the cultural festival to meet their expectations in terms of socialization, meant as the possibility to socialize with people with similar beliefs, traditions, tastes or interests.

Older people responded differently. Only 18% of the business employers/employees and 22% of the adults (non-business owners or employees) mention socialization and recreation as the main positive aspects of the festival.

Concerning socialization and recreation, as the organizers predicted, young people are mainly interested in the social and entertaining part of the festival itself, so that the cultural valorization and promotion (that is the most important outcome of the event, according to the adult target) is important for them, but it is not what they like the most about the experience.

5.2 Culture/education

Whether cultural events always succeed in increasing the cultural interest and commitment of the different social groups of the same city and manage to attract those who are not yet acquainted with culture, is widely debated. It is important to consider that attending cultural events may be a means to signal a certain social status. What is more, people may have different opinions about the objectives and the contents of the event staged in their city. Therefore, the accessibility of an event is not to be taken for granted (Liu, 2014b).

To find whether the festival manages to encourage the commitment of the population in the folk music, the Chi square test has been used here to verify whether there is a relation between the number of the one's attendances to the festival and his/her folk music consumption.

Pearson's chi-square test:

Statistical hypotheses:

H0: Folk music consumption does not vary according to number of festival attendances.

H1: Folk music consumption varies according to the number of festival attendances.

The significance level has been set at 5 %.

Observed values:

| Attendances | Listen to folk music | Do not listen to folk music | Total | |
|-------------|----------------------|-----------------------------|-------|-----|
| 0 | 1 | 0 | 0 | 1 |
| 1 | 2 | 1 | 1 | 3 |
| 2 to 5 | 35 | 5 | 5 | 40 |
| More than 5 | 103 | 3 | 3 | 106 |
| Total | 141 | 9 | 9 | 150 |

Expected values:

| Attendances | Listen to folk music | Do not listen to folk music | Total | |
|-------------|----------------------|-----------------------------|-------|-----|
| 0 | 0,94 | 0,06 | 0 | 1 |
| 1 | 2,82 | 0,18 | 1 | 3 |
| 2 to 5 | 37,6 | 2,4 | 5 | 40 |
| More than 5 | 99,64 | 6,36 | 3 | 106 |
| Total | 141 | 9 | 9 | 150 |

Chi square test: 0,030336798

(Source: own elaboration)

Since the value of the chi square is lower than the significance level 0.05, H0 cannot be accepted; therefore, it cannot be excluded that there is relation between the number of festival attendances and folk music consumption.

When asked about the other cultural initiatives in Carpino, 56% of the young people stated that there are none, 12% that they didn't know and 32% mentioned the Patron Saint's Festival, the events and parade of the Carnival or the Mukanda Festival; although the Mukanda Festival is actually staged in Vico del Gargano, not in Carpino. It is possible that, from a sentimental point of view, they consider the close cities, including Vico del Gargano, as part of their own territory, especially when it comes to cultural initiatives, since there are not many in the area.

The older people (both those involved and those not involved in business activity) showed a different perspective on the local cultural initiatives. None of them mentioned the Mukanda Festival; yet they too named Carnival and the concerts held during the Patron Saint's Festival. What is more, they mentioned country and food festivals, which were not taken into account by the young. Subsequently it becomes difficult to understand whether the festival stimulates the interest in local cultural initiatives if there are not valid cultural initiatives in the area.

Although the organizers state that they also help organize other smaller events, such as the country festivals, the said events are not even mentioned as part of the local cultural offering by the young residents. The reason may be that they have different definitions of cultural events and, consequently, that the youngest generations do not include agriculture or food-related event as cultural events.

Albeit, the older population seems to be more concerned about the cultural aspects of the festival than the young; the percentage of those who sing or play an instrument is similar in both the categories. 42% of young people plays an instrument or sings. Of those who play or sing, 23 (almost half of the young people surveyed) have ever played or sung local folk music. It is remarkable that, although 2 of those who said that they do not sing or play any instruments, they also said that they had played folk music in their life. This data could mean that they have attended a compulsory music course (e.g. school courses) or that they used to play, but now have given up. Only 2 of the young population here sampled do not usually listen to folk music, nor attend folk concerts and buy folk music. More than half of the youngsters, namely 66% of them, have danced the Tarantella, the traditional local dance. One of the respondents is also part of a folkloristic association. The 84% of them mentioned music

or dance among the favorite free time activities. The percentage of the adult who play or sing is 40% and only 14 of them have ever played folk music. All in all, the sample shows interest in music, especially in listening to music, which is the most mentioned favorite free time activity in the three segments of the sample.

Concerning the participation of the population in cultural associations, it is not possible to determine whether the festival has encouraged locals to join cultural associations, since the surveyed sample complained about the lack of cultural associations in the city. On the other hand, this result shows that the festival did not manage to encourage cultural entrepreneurship and the creation of cultural associations.

The whole sample is optimistic view about the new generation's involvement in folk music. 98% of adults, 96% of business owners/employees and 88% of young people believe that the last few years saw a growing interest of the young in the local folk music tradition.

5.3 Tourism

100% of the respondents recognizes a tourism boost during the days of the festival and the business-related segment of the sample sees the growth of tourism as one the most important results of the festival, as tourists turn into additional customers. 31% of the respondents notice the presence of tourists during the rest of the years as well, but in considerably lower numbers. However, in the days of the festival, the 89.3% surveyed population notices that the tourists stop in Carpino for at least 2 days. Even though this data may lead to believe that local accommodation services would largely benefit from tourism, the residents of Carpino notice that many tourists, especially the young ones, prefer camping over booking hotels, for economic reasons. Actually, adults and business owners in particular complain about the lack of touristic, waste and public toilet facilities and camping areas. These complaints are mentioned as the aspects of the festival that need to be improved in order to solve the main downsides of the festival, that is noise and environmental pollution. Contrary to what expected, the inefficient local public transport is perceived as a problem of secondary importance, since local inhabitants are more concerned with the lack of facilities that would allow tourists to stay overnight and, consequently, to spend more time and money in the city.

The provenance of the tourists is not clear. However, 32,7% of the sample believe that the tourists come from other Italian regions or a foreign country; while the remaining 67,3% affirms that the tourists mainly come from the province of Foggia or the rest of the region

Puglia. More detailed data about tourism flow and tourists' provenance are needed to bring the analysis further.

5.4 Revenue generation

The sample of the local employers and employees is made up of 50 people from different business activities. All of them recognize that the festival contributes positively to the economy of the city, because it attracts tourists and, consequently, new clients. 64% of them registers an increase in the sales of 50% or more during the festival; 8% of them 25%; 12% of them 10%; 12% of them 5%; one of the surveyed employee (2%) did not know and only one employer (2%) declared that he has no sales growth during the festival. Those who registered low increase in sales (26%) added that it depends on the typology of the shops. For instance, a clothes shop sees less increase in sales than cafés and restaurants. 52% of the surveyed local businesses has a partnership with the festival. Nevertheless, all of the surveyed employers and employees asserted that they support the festival with donations, because they maintain that it is a duty of Carpino citizens. In fact, not only they aim to improve visibility and sales of their businesses, but also to contribute to the success of an initiative they feel their own and that help establish a positive image of the city.

5.5 Natural resources

While adults and business people mention the valorization of natural resources and traditional products as one of the benefits the city obtains from the festival, of the young respondents only one recognizes the prestige gained by the city for its typical products because of the festival.

5.6 Community pride/spirit

Although the attention drawn to the cultural aspect of the festival is different in the three categories, they all show some pride in their own tradition and origins. Not only does it emerge from the way they speak about their city and from their non-verbal communication, but it also clearly appears in their answers to the question: "Are you in favor of exporting the event to other cities or countries?". 32% of the total sample is in favor because, as they want to clarify, they are proud of their music tradition and want the city to be known and to attract more tourism. Those who are not in favor, 68% of the sample, are somehow jealous of their tradition and are afraid of cultural appropriation.

In 5.2 it has been said that, when asked about cultural events in Carpino, young people mentioned the Mukanda Festival, which is actually staged in another city of the Gargano. The author's hypothesis was that they feel that all the small cities near Carpino as part of their local identity. Nevertheless, when it comes to the exportation of the Carpino Folk Festival to other cities (Vico del Gargano included), 50% of them do not want or do not know if it would be the case. In fact, they show what Liu (2014b) described as a strong sense of ownership of the event and that the interviewees called *jealousy* (personal communication, May 6, 2017).

5.7 Image creation/changing

Concerns about the image of the city are more frequent among the adults of the sample. They seem to be more worried about the image of the city than the younger people and, consequently, are more appreciative of the contribution of the Carpino Folk Festival to the image creation/change of Carpino.

Perhaps, the adults' vivid interest in the image of the city is due to the reputation Carpino had in the past years. As Antonacci explained during the interview, Carpino used to be known for its criminality and it is possible that the oldest locals want its bad reputation to be forgotten and that the image city is associated to their culture.

It is worth mentioning that of all the 150 people surveyed, only one person answered "I don't know" to the question "Do you think that the Carpino Folk Festival positively represents the community and the tradition of Carpino?", while the remaining 149 answered "Yes". Contrarily to what predicted from the organizers, more adults and young people do not want the festival to be exported to other cities.

5.8 Conclusion

In conclusion, what emerges from the survey is that the local population of Carpino acknowledges the positive economic, image, touristic, cultural impacts of the festival on their community and show a strong pride and, as the organizers called it, jealousy of their local tradition and initiatives. The said jealousy is what Liu (2014b) refers to as ownership of the event. On the one hand, it is a positive aspect that helps reinforce the community pride and that shows that the local population appreciates the festival and feels represented by it. On the other hand, it may be a limit to the ambition of the festival organizers who want to export Carpino's music culture abroad. It is important to mention that changing the location of the festival may divert tourists and part of the audience and lead them to attend the event in other

cities than Carpino. This could result in a decrease in tourism and have negative effects to Carpino’s community.

Young people, adults and business employers and employees have shown different opinions about what are the main positive aspects of the festival. As a matter of fact, young people, in their answers, focused on the socialization and recreation; adults mainly focused on the cultural impact of the festival, namely on the role the festival has in culture promotion and culture transmission to the new generations; the business owners and employees, as expected, focused on the two areas that influences their business: tourism and revenue generation.

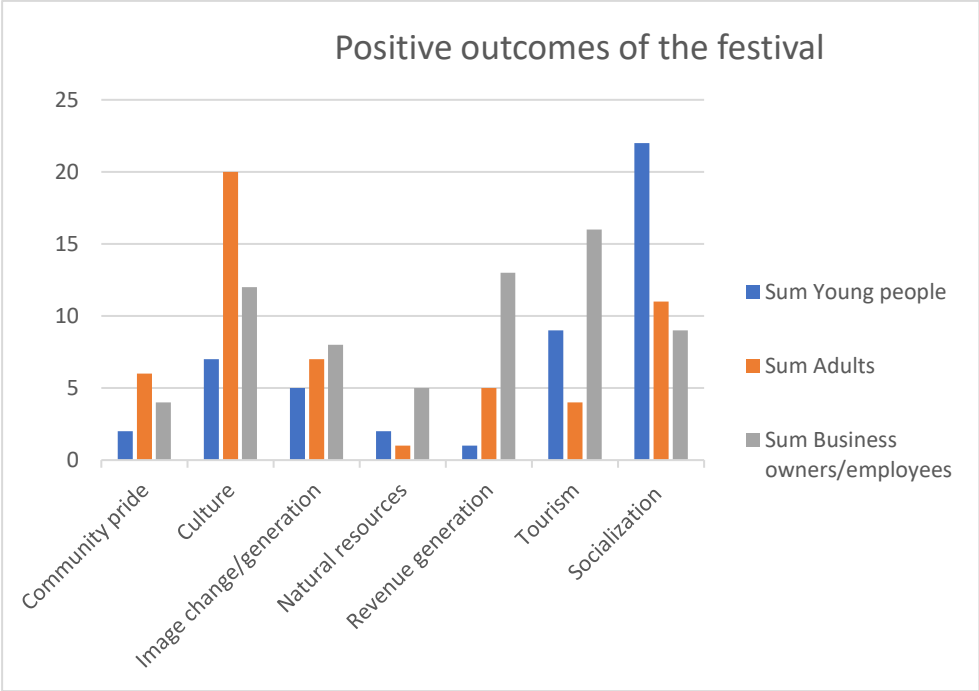


Figure 5.8.1. Positive outcomes of the festival, according to the perception of the young people, the adults and the business owners/employees (n).

As for the negative outcomes of the festival, most of the surveyed population mentioned noise and environmental pollution and security problems during the festival.

6. Conclusions

The present research moved from the preliminary question: to what extent do music festivals influence the economic and cultural development of the cities that host them, seen from the perspective of the organizers and the local population? Considering the two perspectives is fundamental to assess the actual impact of a festival and to underline possible areas that need to be improved. Although academics have recognized and studied the relevance of the festival organizers' perspective on festivals, the point of view of the population is often overlooked. According to Liu (2014b), although locals are often only considered as potential audience of the festival, they are, in fact, a decisive success factor for the event. As a matter of fact, they may also contribute as workers, as volunteers and even (voluntarily or involuntarily) in the promotion of the festival.

A confront of the perceptions of the organizers of the Carpino Folk Festival and of the local population about the impact of the festival, in terms of recreation/socialization, culture/education, tourism, internal revenue generation, natural resources, external revenue generation, community pride/spirit and image creation/change, shows that in some points their ideas diverge.

Compared to the young generation, the adults, as expected, have attended the festival more often, on average. As the organizers predicted, the adults proved to pay more attention to the cultural value of the festival, compared to the young people. This can be deduced from the answers to the question about the positive aspects of the festival. As a matter of fact, most of the adults mentioned the preservation of the music tradition as the main achievement of the festival, along with the promotion of Carpino and the growth of tourism. Employers and employees showed an interest in the touristic and economic impact of the festival.

Nevertheless, they also showed a deep attachment to the festival and maintained that they support the festival with donations for the sake of the festival and of the culture it represents. Here the views of the managers of the festival and the local workers diverge, since the organizers assert that local workers only care for their own profit and that their economic contribution to the festival is minimum.

Overall sample showed a positive attitude towards the festival contribution to the improvement of the image of the city, the tourism flow and consequent revenue generation during summer and the social "atmosphere", and to the transmission of the old Carpino's tradition to the new generation. What the two parties need to discuss and agree upon is the exportation of the festival to other cities and country.

6.1 Limitations of the research

The research is based on a study conducted on a sample of 150 Carpino residents. Therefore, it is important to consider the results of the investigation in the light of the limited sample and the peculiarities of the city here taken into account. As a matter of fact, as mentioned in chapter 4.1, Carpino is a small city in the south of Italy; therefore, the impact of a festival that attracts thousands of tourists every summer in the city is supposedly different from the effects of festivals staged in larger cities. The limited dimension of the city is at one time an advantage for this research, because it allows to isolate and identify the effects of the festival and exclude the interference of the impact of other relevant initiatives. At the same time, it can be a limitation in terms of research replicability on large city festivals. As a matter of fact, bigger cities usually have a larger population and host several events of different scales; therefore, it is difficult to appraise how a single festival impact the whole community in terms of recreation/socialization, culture/education, tourism, revenue generation, natural resources, community pride/spirit and image creation/change.

It is also important to underline that Carpino Folk Festival is an event where local music tradition is the protagonist; therefore, residents' perceptions about the festival can be influenced by a sentimental perspective. While small communities like that of Carpino share a common culture and a set of values and tradition, nowadays cities are a puzzle where each piece represents a community with its own origins, traditions, religion, values. Consequently, it should be considered that each community in a large city may perceive the impact of a cultural festival differently.

6.2 Suggestions for further research

Due to the nature of this research, the sample has been limited in terms of quantities and refers to results obtained in a narrow timespan; therefore, the results reflect the perceptions of the festival organizers and of the local population about the impact of one festival in a given moment. In order to bring the research a step further, a longitudinal study should be conducted, so to base the research on a set of statistics, registered in different years. The longitudinal design would allow the comparison of the surveys administered at different times; monitor the economic performances of local businesses, and track the possible increase or decrease of the tourism flow and of the number of cultural initiatives. What is more, the longitudinal study would allow to define the trend about the level of cultural engagement of the young generations and consequently, to have a bigger picture about the influence of the festival on the cultural and educational sphere of present and future generations.

The method used in this research has been chosen according to the research objectives and the data availability. The festival management and the Region Puglia are planning to conduct investigations and collect more precise data about tourism during the festival, economic trends, etc. These data will be made available to companies to foster sponsorships, and to researchers, so it will be possible to take the research a step further and use a different research method, such as the contingent evaluation method.

Moreover, it would be interesting to conduct a similar analysis on other cultural events, such as pop, rock music festivals or literature festivals, which are not closely linked to the local culture and traditions, but refers to a wider subculture. This kind of study would help understand whether the local cultural demand and cultural education improvement are stimulated only when the festival stages tradition-related events and the local population is not only physically, but also emotionally involved, because of the sentimental bond with its own traditions.

References

- Ahuvia, A. C. (2002). Individualism/collectivism and cultures of happiness: A theoretical conjecture on the relationship between consumption, culture and subjective well-being at the national level. *Journal of Happiness Studies*, 3, 23–36.
- Alexander, M. & Walkenbach, J. (2013). *Excel: Dashboards & Reports*. Indianapolis: Wiley Publishing.
- Antonacci, D. Marketing Manager of the Carpino Folk Festival. Personal communication. May 6, 2017. Carpino.
- Arcodia, C. & Whitford, M. (2006). Festival Attendance and the Development of Social Capital. *Journal of Convention & Event Tourism*. 8(2), 1-18.
- Bell, D. (2006). Review of research into subjective wellbeing and its relation to sport and culture. In S. Executive (Ed.), *Quality of life and wellbeing: Measuring the benefits of culture and sport: Literature review and think piece, Annex 1*. Edinburgh: Scottish Executive.
- Bourdieu, P. (1997). The forms of capital. In: Halsey, A., Lauder, H., Brown, P., Wells, A. (Eds.), *Education: Culture, Economy, and Society*. Oxford University Press, Oxford, UK. 46–58.
- Carmines, E. G. & Zeller, R. A. (1979). *Quantitative Applications in the Social Sciences: Reliability and validity assessment*. Thousand Oaks, CA: SAGE Publications Ltd doi: 10.4135/9781412985642
- Castelluccia, L. Artistic Director of the Carpino Folk Festival. Personal communication. May 6, 2017. Carpino.
- Chhabra D., Heal, R. & Sills, E. (2003). Staged Authenticity and Heritage Tourism. *Annals of Tourism Research*, 30(3), 702–719.
- Derrett, R. (2003). Making sense of how festivals demonstrate a community's sense of place. *Event Management*, 8(1), 49–58.
- Bryman, A. (2012). *Social Research Methods*. New York: Oxford University Press.
- Dean, S. (2016). Do the growing number of music festivals actually make any money? *The Telegraph*. Retrieved from:

<http://www.telegraph.co.uk/business/2016/07/02/dothegrowingnumberofmusicfestivalsactuallymakeanymoney/>

Expo Milano. (2015). Rivivi l'esperienza dell'Esposizione Universale. Retrieved from: <http://www.expo2015.org>

Falassi, A. (1987). Festival: Definition and morphology. In Ed. Alessandro Falassi, *Time out of Time: Essays on the Festival* (pp. 1-10). Albuquerque: University of New Mexico Press.

Festival dei Diritti Umani. (2017). Chi siamo. Retrieved from: festivaldeidirittiumani.it/chi-siamo/

Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: An extension and validation. *Tourism Management*, 25, 171–181.

Hall, C. M. (1992). *Hallmark Tourist Events*. London: Belhaven Press.

Knopper, S. (2014). How Coachella, Bonnaroo and More Festivals Revamped the Music Industry. *Rolling Stone*, May 22nd, 2014. Retrieved from: <http://www.rollingstone.com/music/news/how-coachella-bonnaroo-and-more-festivals-revamped-the-music-industry-20140513>

Litwin, M. S. (1995). *How to measure survey reliability and validity* Thousand Oaks, CA: SAGE Publications Ltd doi: 10.4135/9781483348957

Liu, Y.D. (2014a). Cultural Events and Cultural Tourism Development: Lessons from the European Capitals of Culture. *European Planning Studies*, 22(3), 498–514, <http://dx.doi.org/10.1080/09654313.2012.752442>

Liu, Y. D. (2014b). Socio-Cultural Impacts of Major Event: Evidence From the 2008 European Capital of Culture, Liverpool. *Social Indicators Research: An International and Interdisciplinary Journal for Quality-of-Life Measurement* 115, 983–998, DOI 10.1007/s11205-013-0245-7

Matarasso, F. (1997). *Use or ornament? The social impact of participation in the arts*. Stroud: Comedia.

Marra, G. (2007). Dalla Festa Popolare al Moderno Folk Festival: Come un Angolo del Sud Diviene il Centro del Mondo Grazie alla sua Feconda Forza Creatrice. [From Town Festival

to the Modern Folk Festival: How a Little Spot in the South Becomes the Center of the World, Thanks to Its Creative Force] Carpino: Edizioni Carpino Folk Festival.

Mayfield, T. L. & Crompton, J.L. (1995). Development of an instrument for identifying community reason. *Journal of Travel Research*, 33(3): 37.

Mitchell, Z. (2015). The boom in outdoor festivals. *Music Business Journal*. Retrieved from: <http://www.thembj.org/2015/08/the-boom-in-outdoor-festivals/>

Nettl, B. (1976). *Folk music in the United States, an introduction*. Detroit: Wayne State University Press.

Palmer, R. (2004). *European cities and capitals of culture: Study prepared for the European Commission, part 1*. Brussels: Palmer-Rae Associates.

Pilcher, D.R. & Eade, N. (2016). Understanding the audience: Purbeck Folk Festival. *International Journal of Event and Festival Management*, 7(1), 21-49. doi: 10.1108/IJEFM-09-2015-0039

Richards, G., & Palmer, R. (2010). *Eventful cities: Cultural management and urban revitalisation*. Amsterdam: Butterworth- Heinemann.

Richards, G. & Wilson, J. (2004). The Impact of Cultural Events on City Image: Rotterdam, Cultural Capital of Europe 2001. *Urban Studies*,41(10), 1931–1951.

Saayman, M., & Saayman A. (2006). Does the location of arts festivals matter for the economic impact? Papers in *Regional Science*, 85(4), 569–584.

Seale, C. (2004). *Researching Society and Culture*. London: Sage publications Ltd.

Simeon, M. I. & Buonincontri P. (2011). Cultural event as a territorial marketing tool: the case of the Ravello festival on the Italian Amalfi coast. *Journal of Hospitality Marketing & Management*, 20:3-4, 385-406, DOI: 10.1080/19368623.2011.562425

Snowball, J.D. (2008). *Measuring the Value of Culture: Methods and Examples in Cultural Economics*. Berlin: Springer. doi:10.1007/978-3-540-74360-6.

Taylor, C. S. (2013). Validity and Validation in Research and Assessment. *Validity and Validation*. Oxford Scholarship Online
<http://dx.doi.org.eur.idm.oclc.org/10.1093/acprof:osobl/9780199791040.003.0001>

Van Aalst, I., & Van Melik, R. (2011). City festivals and urban development: does place matter? *European Urban and Regional Studies*, 19(2), 195–206.

Wang, N. (1999). Rethinking Authenticity in Tourism Experience. *Annals of Tourism Research*, 26(2), 349-370.

Woosnam, K. M., Van Winkle, C. M. & Seonhee, A. (2013). Confirming the Festival Social Impact Attitude Scale in the Context of a Rural Texas Cultural Festival. *Event Management*, 17(3), 257-270.

Appendices

A.1. Interview guide

1. What are your job's duties? And how long have you been working with the association?
2. What necessities led to the foundation of the Carpino Folk Festival and the creation of the association?
3. What are the main objectives of the association and the event?
4. How many staff members does the event have? Are they local workers?
5. What kind of company sponsors you?
6. In the process of selecting your sponsors, do you give priority to local sponsors?
7. Have you ever received international attention?
8. How are local products promoted in the event?
9. How are local music and culture promoted?
10. How has the audience evolved through the years, in terms of numbers and demographic characteristics?
11. One of the main objectives declared on the association's website is to bring young people closer to Carpino and Gargano's traditions. To what extent do you think you have achieved this goal?
12. To what extent did you notice an increase in the number of young people interested or involved in the music field and in the folk genre in particular?
13. How many young artists want to perform at the festival nowadays? And how have the artists changed during the years in terms of age and content of the performance?
14. To what extent and how do you think commercial activities in Carpino have benefited / benefit from the festival?
15. Do you think that the festival represents a touristic attraction for Carpino and the surrounding area? Why?
16. How long do the tourists usually stop in Carpino? Do they also visit other touristic/heritage sites and events in the city and/or the direct surroundings?
17. The city of Carpino is located in the hinterland of Gargano and there are few means of transport that link the cities of the hinterland with the provincial capital and the touristic cities of Gargano. Has the shortage of means of transport been a constraint to the development of the city and the festival? How have you dealt / do you deal with this problem?

18. On the official website of the event, not only the valorization of culture, but also the support to local economy is mentioned as one of the main goals. How do the festival and the association support local economy?
19. In your opinion, what are the main changes and novelties brought by the festival to the city and its community?

A.2 Questionnaire

1. Gender:
 - M
 - F
2. Age:
3. Profession:
4. How many times have you ever attended the Carpino Folk Festival?
 - 0
 - 1
 - 2 to 5
 - More than 5
5. Have you ever taken part in the workshops or to the contests of the Carpino Folk Festival? If yes, which ones?
6. Do you sing or play any musical instruments?
7. If yes, which one?
8. Do you play local folk music?
9. Do you regularly listen to local folk music (concerts, audio recordings etc.)?
10. Have you ever danced or taken classes in traditional dances (such as Tarantella)?
11. Are you a member of any culture/music association? If yes, which ones?
12. Which are your favorite free time activities? (Multiple answers possible)
 - Listening to music
 - Singing or playing music
 - Dancing
 - Volunteering
 - Playing sports
 - Going to the theatre
 - Going to the cinema
 - Visiting a museum
 - Other (please specify):
13. Are there any tourists in Carpino during the festival's days?
14. Are there any tourists in Carpino throughout the rest of the year?
15. From your experience, did you notice that the number of tourists has increased in the last few years?
16. How long do the tourists usually stop in Carpino?

17. Where do tourists come from?
18. Do you think there are enough means of transport that link Carpino to the main cities of Gargano?
19. From your experience, did you notice that the number of young people interested or involved in traditional music has increased in the last few years?
20. Besides the Carpino Folk Festival, are there other cultural initiatives in Carpino? If yes, name the ones you know.
21. Have you ever partaken in the abovementioned initiatives?
22. Do you think that the Carpino Folk Festival positively represents the community and the tradition of Carpino?
23. What are, in your opinion, the downsides of the Carpino Folk Festival?
24. What are, in your opinion, the upsides of the Carpino Folk Festival?
25. What aspects of the festival would you improve?
26. Are you in favor of exporting the Carpino Folk Festival to other cities or even abroad?
27. Do you think the festival help Carpino become known outside the Region Puglia?

The following questions address local business owners and employees (e.g. cafés, restaurants, hotels, etc.)

28. Do you think the Carpino Folk Festival helps attract new customers for your business?
29. During the Carpino Festival period, what increase in sales volume per week do you notice approximately: 0%, 5%, 10%, 25%, 50%, more than 50%?
30. Is your company a sponsor/partner of the festival?
31. If yes, what benefits do you expect from this sponsorship/partnership?

Note

1 PON: Programma Operativo Nazionale. It is a training program for students and teachers, funded by the EU.