

Forced to be festive?

A study of the main differences in intent between music festivals in Amsterdam and Rotterdam based on online content.

*Master Thesis – Cultural Economics and Entrepreneurship
Erasmus School of History, Culture and Communication (ESHCC)
Erasmus University Rotterdam*

Student: Amber Zoë Bas

Student number: 375772

Student email address: 375772ab@eur.nl

Supervisor: Dr Ellen Loots

Second reader: Dr Frans Brouwer

Date: the fourteenth of November, 2018



Abstract: This thesis explores the music festival fields in the two largest cities in the Netherlands, Amsterdam and Rotterdam, and compares them in order to identify if and how they are different. Through an in-depth analysis of the “intent” by means of the software of ATLAS.ti, we examine if there are noticeable differences in music festivals in Amsterdam and Rotterdam considering online content. In addition, if so, what the main differences are and what the underlying reasons are for the perceived differences. Specifically, we consider the role that urban policies could play in relation to online festival intentions. We find that there are differences between cities, differences between genres and that these differences can be explained by the role of urban policies and the corresponding effects of city marketing. Moreover, the intentions of festivals in relation to urban policies and city marketing are a topic of debate.

Keywords: music festivals, Amsterdam, Rotterdam, online intent, urban policies, city marketing.

Table of Content

1. Introduction	P. 6.
1.1. Research question	
1.2. Academic relevance	
1.3. Practical relevance	
2. Theoretical framework	P. 10.
2.1. Literature review	
2.2. Festivals defined	
2.2.1. Arts and culture festivals	
2.2.2. Music festivals	
2.2.3. Dance music and Live music festivals	
2.3. Festivals in cities	
2.3.1. Hallmark events	
2.3.2. City festivals: three typologies	
2.3.3. Creative cities	
2.3.4. Urban festival policies	
2.3.5. City marketing	
2.3.6. From institutionalization to instrumentalization	
2.3.7. Problems in practice	
2.4. Festival intent	
2.4.1. Value proposition	
2.4.2. Mission	
2.4.3. Vision	
2.4.4. Values	
2.4.5. Non-profit and for-profit festivals	
2.4.6. Experience goods versus search goods	
2.4.7. Digital communication of festival intent	
2.4.8. Websites	
2.4.9. Social media - Facebook	
2.5. Amsterdam and Rotterdam	
2.5.1. The city of Amsterdam	
2.5.2. Amsterdam: an image gatekeeper	

- 2.5.3. Festivals in Amsterdam
- 2.5.4. New event policy of Amsterdam, 2017
- 2.5.5. The city of Rotterdam
- 2.5.6. Rotterdam Partners: an image gatekeeper
- 2.5.7. Festivals in Rotterdam
- 2.5.8. Festival policy visions in Rotterdam, 2017 till 2020

2.6. Conclusions

3. Methodology

P. 40.

- 3.1. Mixed methods
- 3.2. Data
- 3.3. Sample and population
- 3.4. Inventory - Dance and live music festivals in Amsterdam
- 3.5. Inventory - Dance and live music festivals in Rotterdam
- 3.6. Data collection
- 3.7. Units of analysis
- 3.8. Analysing data: content analysis
- 3.9. Open coding and coding framework
- 3.10. ATLAS.ti output
- 3.11. Word Clouds

4. Analysis

p. 51.

- 4.1. Comparing Word Clouds
- 4.2. Music festivals in Amsterdam & Rotterdam
 - 4.2.1. Comparative results: music festivals in Amsterdam & Rotterdam
- 4.3. Dance music festivals in Amsterdam & Rotterdam
 - 4.3.1. Comparative results: dance music festivals in Amsterdam & Rotterdam
- 4.4. Live music festivals in Amsterdam & Rotterdam
 - 4.4.1. Comparative results: live music festivals in Amsterdam & Rotterdam
- 4.5. Comparing genres
 - 4.5.1. Dance music festivals in Amsterdam & live music festivals in Amsterdam
 - 4.5.1.1. Comparative results: genres dance and live music in Amsterdam
 - 4.5.2. Dance music festivals in Rotterdam & live music festivals in Rotterdam
 - 4.5.2.1. Comparative results: genres dance and live music in Rotterdam
- 4.6. Differences
- 4.6. The connection between online intent of festivals and policies

4.6.1. Link with urban policies and connections to the festival typologies

4.7. Diversity of festival typologies in cities

4.8. The festival profiles of Amsterdam and Rotterdam

4.8.1. Amsterdam: an environmental focus

4.8.2. Rotterdam: festivals as touristic events

4.9. Conveying messages

5. Discussion P. 76.

5.1. Discussion

6. Conclusion P. 79.

6.1. Conclusion

6.2. Limitations

6.3. Recommendations

6.4. Further research

- References P. 85.

- Appendix. P. 96.

1. Introduction

Summer is over, and so are most of the music festivals. Yet again, past summer was an excessive festival season. More and more new festivals keep popping every year. Every weekend, especially from April until September, festival lovers have the chance to choose among dozens of festivals in the Netherlands.

Recently, festivals in the Netherlands have noticed an explosive growth in size and amount following the strong growth of 2012 and 2013 (Respons, 2018, Aug 10). Dutch festivals have been able to maintain an upward trend in the following years. In 2013 the number of festivals increased from 708 to 774, in 2015 to 837 festivals and in 2017 to 934 festivals. Parallel to the festival growth, the number of visitors has also increased. The record numbers continued to be beaten in 2016 and 2017. In 2017 the number of festival visits even increased up to 26,7 million visits (Respons, 2018, Aug 10).¹

Festivals and events are substantially increasing on a global scale, especially ones with a strong cultural component (Lee et al., 2004). Contributions from the government and municipalities also went up (Respons, 2017). With a total of more visits and higher subsidized grants in the G50 municipalities (the 50 biggest municipalities of the Netherlands), the presence of these events in cities seems to become unprecedentedly high.

Many reasons can be given to the risen popularity of festivals. In the twentieth century, the cultural pattern of cities changed; arts and culture became more accessible and thereby more popular and legitimate (DiMaggio, 1987). Nowadays, art festivals meet and reflect a diverse audience and attract a lot of consumers (Ali-Knight & Robertson, 2004). Economic advancement, social advancement, political stability, internationalism, trading and tourism are all factors that contribute to the risen popularity of festivals by consumers (Frey, 2000; Quinn, 2005). Festival organisations respond to these developments and urban policy makers got triggered by this too. By this, festivals, categorized as important cultural practices, have a long-established association with cities (Quinn, 2005, p. 929; Giovannini, 1993, p. 273).

Festivals are hosted mainly to provide leisure and recreation activities for the citizens (Long & Perdue, 1990). However, most festivals claim that they do not only serve as a temporary fun time hotspot. Other beliefs, such as environmental gestures, are being supported by all kinds of surrounded regional and governmental institutions (De Bres & Davis, 2001, p. 327). Festivals can serve many functions: they can stimulate social cohesion, increase city pride and power among inhabitants, and put the spotlights on cities to be seen by outsiders and tourists (Respons, 2016). Moreover, some festival organizers claim that festivals take place in order to promote and preserve local history or culture (Frisby & Getz, 1989). Others

¹ These facts come from the arts and culture festival industry in 2015, researched by research agency 'Respons', the VVEM (De Vereniging van Evenementen-Makers – The Event-Makers Association) and the VNPF (Vereniging Nederlandse Poppodia en– Festivals –Association of Dutch pop culture and festivals)

discuss the objectives of festivals in terms like the 'pride of place' and 'community boosting' as possible reasons for the growing popularity (Janiskee, 1996; Hill, 1988 in De Bres & Davis, 2001). While Hall (1992) believes that contemporary-festivals maintain or develop a regional identity, Getz (1991) claims that festivals may be used to manipulate such a regional identity or community image to attract tourists and outsiders. In sum, the motives of festivals are as diverse as unclear.

More and more cities see the benefits of having festivals organised. Governments and their policies may have a stake in the motives behind festivals since they issue the permits and thereby determine if a festival is held in the city or not. 'Festivalization' defines the rapid growth of the festival concept (Quinn, 2006). The increasing use of festivals as a tool in city marketing also refers to the concept of festivalization. This phenomenon is frequently used among studies on cultural patterns and urban policies (Hitters, 2007, p. 282). Focal points in this research are the relation between music festivals and cities, whether diversity among festivals still exists next to the enormous growth of festivals and the concept of festivalization.

1.1. Research question

Zooming in on festivals in the Netherlands, we can observe differences between them. In terms of quantity, we observe that the number of arts and culture festivals in the capital city Amsterdam in 2015 has not risen further. Even one music festival was organized less (total of 123 music festivals) in comparison to the previous years (van Vliet, 2015). This is in strong contrast with other major cities such as Rotterdam, The Hague, Utrecht and Eindhoven, that all showed an increase over the past year (Respons, 2016, July 25). Amsterdam is the capital city of the Netherlands with 852.375 inhabitants, and Rotterdam is the second largest city of the Netherlands with 639.714 inhabitants (CBS -Centraal Bureau voor de Statistiek/ Central Agency for statistics, 2017). Amsterdam is still the Dutch city wherein the most festivals are held, following by Rotterdam. But also in terms of quality or the characteristic features they possess, festivals seem to differ across localities.

These trends in city-festivals provoke questions; what indicates the decline in festivals in Amsterdam and the cause of the growing number in festivals in Rotterdam? Are there any differences in festival motivations between the two largest cities in a small country as the Netherlands, that happen to be also geographically close to each other? And how come? Can we expect that all music festivals more or less have similar goals? Why is the music festival field different in two cities in the Netherlands? Could it have something to do with a certain cultural pattern? Or are the urban policies somewhere in between with their city marketing goals?

There are many possible differences between music festivals: they may differ in size, music genre, attracted audience and profit motive. Moreover, they may also differ in their intention which gives answers to why a festival is held in the first place. Even though festivals operate in the same industry, they

are held in different cities and thus they have to take different strategies and goals belonging to the city into account. With the rise of digitalization, many festivals communicate with their audiences through the internet. This research is thereby analysing the online content of festivals to seek for any online intentional differences, the following research question is deducted that leads this paper:

“What are the main differences in the online festival intent of music festivals in Amsterdam and Rotterdam?”

More specifically, we also focus on the genres dance and live music because these have a clear distinction in musical genres and thereby might also differ in organisational intentions.

Sub-question

- **“What are the main differences between the online intentions of dance music festivals and live music festivals in Amsterdam and Rotterdam?”**

A city can approve or decline a festival with the control of permits based on the motivation and intentions of these festivals. Cities thereby seem to have a strong influence on organising a festival, a leading concept herein is city marketing. The following sub-questions derive from this:

Sub-questions

- **“To what extent affects city marketing the online intent of music festivals in Amsterdam and Rotterdam?”**
- **“How do Amsterdam and Rotterdam want to position their city and is this aspired image visible in the online content of music festivals?”**

To seek answers for the above questions, we use an exploratory mixed methods approach. The structure of this thesis is as follows: first, the definitions of the main concepts are discussed supported by literature and relevant sources. Second, the history of city-festivals is investigated by a thorough literature review to get to the sources of the differences in festival intentions. More specifically, the three types of festivals related to a city are given, the cultural landscape in cities is mapped followed by an explanation of the long-established relationship between cities and festivals. Propositions about the intention of festivals and why they can be found online are made. The event policies in Amsterdam and Rotterdam are grouped in a table of content. Third, qualitative content analysis combined with a quantitative cross-sectional frequency analysis is carried out on online festival content. The data of the analysis consists out of screenshots of festival websites, Facebook pages and Facebook events. Fourth, comparisons between the online festival

content of Amsterdam and Rotterdam, and comparisons between the genres dance and live music festivals are made by 'word clouds' generated in the software program ATLAS.ti. Fifth, results will be linked to urban policies and literature to evaluate the discussion topics. Finally, conclusions are drawn from the effects of city marketing on the online intent of festivals and suggest policy implications and further research capabilities.

The aim of this research is to find a better understanding in what kind of motivations festivals communicate and if there are any differences in this, explained by the role of urban policies and the corresponding effects of city marketing. This research is exploring an untouched field in the intentions of festivals and the differences between these festivals when they are held in different cities. It can give insights into the link between a festival and a city. This research contributes in the public and scientific discussion about the policy processes of city marketing surrounding festivals by analysing the differences in the online intent of music festivals in Amsterdam and Rotterdam.

1.2. Academic relevance

Much research has been conducted about the publicity and audience movements towards festivals (Scott, 1995; Bowen & Daniels, 2005; Gelder & Robinson, 2009; Pegg & Patterson, 2010; Hudson, Roth, Madden & Hudson, 2015; Berberoglu, 2018; Grebosz-Haring & Weichbold, 2018). There is also quite a lot literature about the influence of festivals in regional development (De Bres & Davis, 2001; Waade, 2002; Richards, & Wilson, 2004; Liu, & Chen, 2007; Waitt, 2008; Gibson & Connell, 2016; Pavluković, Armenski & Alcántara-Pilar, 2018; Quinn, 2005, 2013; Olsen, 2013), and festivals in city marketing (Evans 2001; Pratt 2008; Johansson, Kociatkiewicz, 2011; Kavaratzis, 2011, 2007; Quinn 2013; Olsen, 2013). However, the literature, theories and empirical studies about the organisational part of festivals, or the influence of a government, is limited. Research on the relevance of geographical places has already been done. For all we know, no research has been done yet on the influences of policies on festivals and their virtual outcomes. The scientific relevance of this thesis is thereby to fill this gap. Results can be used to make more informed statements about how the festival sector in cities works.

1.3. Practical relevance

Societal or practical relevance can be derived from this study on the main differences in intent between music festivals in Amsterdam and Rotterdam based on online content. Any contribution of research in this field can be of importance for festival organizations, for the government, for students that study culture and media, and also for people who are working in the leisure and hospitality sector or with event management and event marketing. This thesis can act as a guideline for festivals in cities and what they communicate, but also for governmental authorities working with festivals in cities.

2. Theoretical framework

2.1. Literature review

The literature review will build on the following topics: 'Festivals defined', 'Festival intent', 'Festivals in cities' and 'Amsterdam and Rotterdam and their festival policies'.

2.2. Festivals defined

It is thought that the first festival took place in Athens around 534BC, in honour of Dionysos, the God of wine, dance and feast (HOLND FSTVL, 2002). According to Respons, a festival is "an event from where the core is formed by a number of (at least two) consecutive programme components, such as performances, shows, concerts, exhibitions or crafts" (Respons, 2012, para. 2). The 'online dictionary dot' com defines a festival as: 1. "a day or time of religious or other celebration, marked by fasting, ceremonies or other observances" 2. "a periodic commemoration, anniversary, or celebration" 3. "a period or programme of festival activities, cultural events or entertainment" 4. "gaiety, revelry, merrymaking".

According to Noordman (2005), the word 'festival' calls for pictures of summery parties, celebrations and fairs. The term 'festival' derives from the Latin word 'festum', which means; 'for public joy' or 'abstinence from work in honour for the gods' (Falassi, 1987, p2.). A clear explanation in the advance of contemporary festivals is defined by Janiskee (1980), which describes it as "formal periods or programmes of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some kind of concept, happening or fact" (Janiskee, 1980, p. 97). In addition, Getz (1991) and Evans (2001) describe the format of a festival as a public themed celebration.

Derived from the above references, we can conclude that a festival is a social phenomenon, part of the broader spectrum of events, and is basically known in all kinds of human culture. Festivals can be found in all sorts and sizes, and a big variety is noticed in intensity, aesthetics, choreographic aspects, and especially intentions.

A festival organogram can be conducted based on the following literature. The organogram divides festivals of overarching themes into smaller branches. The following themes from the organogram will be discussed from large to the small: festivals, arts festivals, music festivals, dance and live music festivals and subgenres in music festivals divided under dance music and live music.

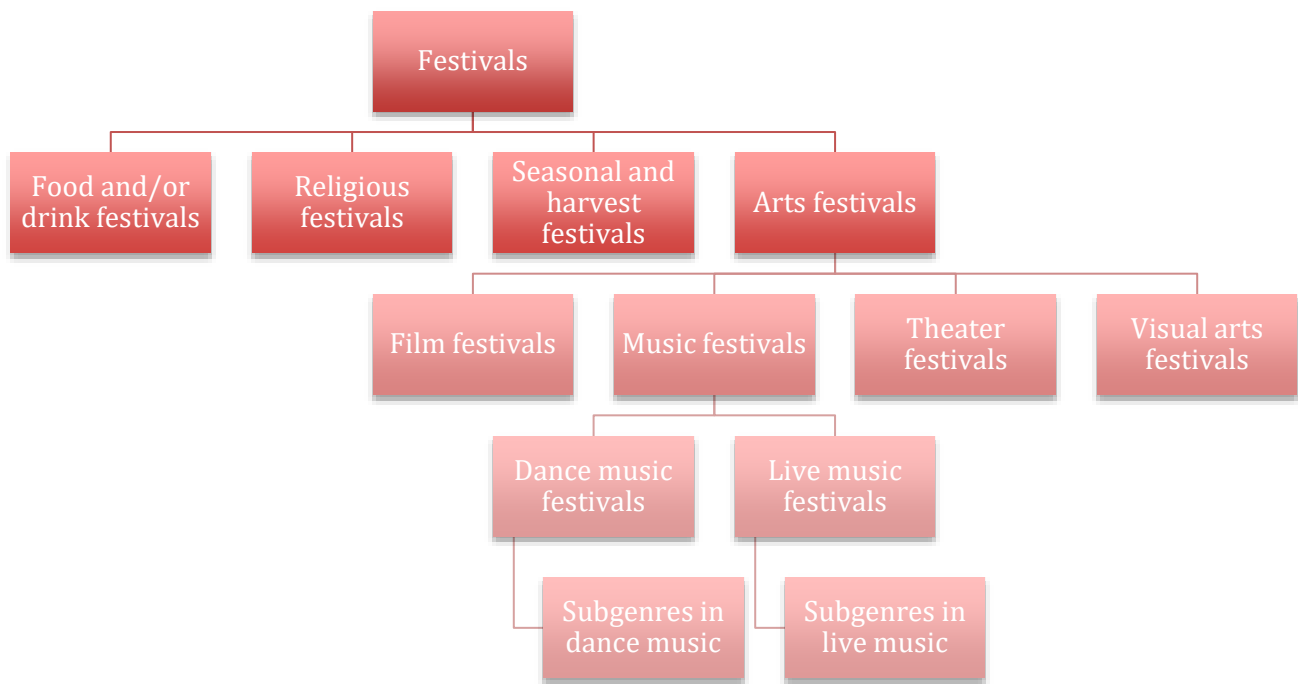


Figure 2. Festival organogram based on the literature.

2.2.1 Arts and culture festivals

Festivals around the world can be themed differently, with different goals, from religious ceremonies to food-truck festivals. Globally, in the late 1960's, the emphasis of community festivals was shifting away from midways and parades towards more arts and culture related ones, as observed by Meyer (1970 in De Bres & Davis, 2001). The term 'arts' is linked to the term 'festivals' quite often (Ali-Knight & Robertson, 2004). 'Arts and culture festivals' encompasses festivals that are arts and culture related and/or have a artistic or cultural theme. Arts and culture festivals have artistic output as their main programme and include artistic performances. Traditionally, the arts are considered as works and activities related to the 'high' brow culture, such as fine arts (paintings), sculptures, ballet, classical music, opera and theatre (Huges, 2000). The cultural life was closely linked to social classes. In societies with a strong social hierarchy, a great diversity in cultural offerings could be found. The cultural elite predominantly determined what was high and low culture, or the so-called 'aesthetic disposition' (Bourdieu, 1984; Blau, 1989). However, today, 'low' brow culture is more integrated into society as well and the arts include a wider range of works and activities such as contemporary film, dance, popular music and the multimedia components of visual arts (Peterson & Kern, 1996). The connection between the dominant culture and the appreciation for certain cultural products became less strong. Due to the decreasing class differences, popular culture (or low culture) became more common and thereby gained legitimacy (DiMaggio, 1987). Nowadays, the programme of most international arts festivals meets and reflects the diversity within the contemporary art field and its audience (Ali-Knight & Robertson, 2004).

While collectively celebrating the arts has always been there since human civilisation, analysts like Brennetot (2004) and Allen and Shaw (2000, in Quinn, 2013) speak about the generation of art festivals since the middle of the 20th century. Western countries across the world have seen arts festivals expanding and transforming into an industry, especially since the late 1980's (Quinn, 2013).

One of the first 'contemporary urban arts festivals' can be tracked down to the 19th century, when in 1876 the Bayreuth Festival was held. The Salzburger Festspiele of 1920 is also one of the forerunners of this type of festivals. Festivals like these contributed to the process of advocating educational values and the civilisation of 'high' culture (Quinn, 2005, p. 929). During the late 19th century and early 20th century, festivals intended to programme high-quality classical works, performed within famous concert halls or theatres, which were beneficial for art connoisseurs. Bassett (1993) discusses that, then, support for the arts was implied to maintain and expand the dominance of social values and demarcate social boundaries between the elites and the population.

Later on, the post-war area caused an upswing in the number of festivals. This period noticed a drive for political stability, internationalism through trade and tourism and reconstruction toned with economic and social advancement. Festivals in Europe were thereby an important contributor to the cultural infrastructure, and at the same time they gave a new start when Europe's cultural resources and architectural heritage was destructed. Although the festivals in this period were still considered as 'high' arts, a little sign of the oppositional culture came up (Quinn, 2005).

The real change against the distinction of 'high' arts emerged more strongly in the 1960's and 1970's when students started to experiment with innovative artistic ideas at festivals (HOLND FSTVL, 2002). Young people were challenging the predominant norms and rules, and mainly drove the movement of breaking the boundaries between high and low art. They joined 'alternative' forms of the production and distribution of culture, which were among others, arts festivals (Bianchini, 1996, p. 4. In Quinn, 2005, p. 930). The ruling aim was that organisers, residents, directors and performers would interact with each other and their place with a festive spirit, bringing it alive with music, dancing and art (Quinn, 2005).

Today, festivals and the arts go hand in hand and become more common. They are not only given in conventional venues but also in the open air such as parks and on the streets, as well as in clubs and cafes. In the Netherlands, big commercial organisations in the field like MOJO organize a large part of the arts - mostly focused on music - festivals. Smaller local festivals are likely to be organized by independent initiatives.

2.2.2. Music festivals

'Music tourism' takes place when individuals are willing to travel to a place they do not reside in order to listen or experience performances of music or music related things, and music festivals are a big part of it

(Campbell, 2011). Music festivals in all kinds and sorts can be found in most cities and regions nowadays, and it is the immense increase what attracts the attention. "Music festivals are nothing new, but they are more popular than ever, attracting millions of fans." (Schwartz, 2013, para. 3). In table 2.1 of the text of Noordman et al. on page 19 (2005) can be seen that music is the discipline with the highest number of festivals organized in the Netherlands. Even though the text is from 2005, recent reports show that music is still the main focal point of most festivals in the Netherlands. The Festival Atlas written by van Vliet (2016) shows that music festivals are the type of festivals that are the most held festivals in the Netherlands with around 1070 editions in 2016. More than half of all festivals are music festivals, music is thereby the most represented discipline in festivals (van Vliet, 2016, p. 65).

The history of music festivals can be drawn back to Ancient Egypt around 4500 before Christ, these where ceremonies with a religious or political purpose that consisted music and dancing, the nursery for music festivals we know today (Mintel, 2013 in Hudson et al., 2015). The Pythian Games was one of the first known music festivals, hosted in Ancient Greece around the sixth century before Christ. The programme of the Pythian Games consisted among others out of competitions in poetry and music (Campbell, 2011). Around the 11th Century, there are festivals known wherein French troubadours served amusement in the guilds by music. Back in the 18th Century, the oldest known contemporary music festival was born, which was the Three Choirs Festival in Gloucester, Worcester and Hereford (Frey, 1994, p. 1).

Just a few steps back in history, The Monterey Pop Festival was held in the summer of 1967 and is considered one of the most important milestones for modern music festivals (Campbell, 2011). This festival influenced many (future) artists and even shaped a whole generation. Only two years later, in 1969, possibly the most famous festival of earlier times was organized: Woodstock. A huge amount of people, over 400,000, travelled to a small town to attend one of the most remarkable moments during the 'hippie' era. From then on, the music festival sector grew into a recognizable industry, with independent organisations, operators and non-profits, and even more with massive companies such as Live Nation and huge profits (Hudson et al., 2015, p. 69).

Looking at music festivals from an arts and culture point of view, the part of music festivals is a branch belonging to arts festivals. Noordman, Kroes and the Graauw try to define the concept of 'cultural events' in their study. For this purpose, they divide cultural events into three groups: art events, cultural events and heritage related events. The group of 'art events' can be redistributed to disciplines, including music festivals as a separate discipline (Noordman, Kroes, de Graauw, 2005, p. 9).

Today various types of festivals related to specific music genres co-occur, from popular genres to more obscure genres. Music festivals can be categorized down to genres in music, festivals use more than 280 different genres and terms to characterize themselves. A total of 10418 references to genres were

found on websites of music festivals. Quite often festivals also programme and mention multiple genres (hugo.events in van Vliet, 2015, p. 19). In this thesis the two overarching terms above all these genres are used; 'dance music' and 'live music'. All subgenres can be split up between these two genres.

2.2.3. Dance music and live music festivals

Most online festival agenda's in the Netherlands make a clear distinction between 'Dance festivals' and 'Live music festivals'. Dance music and live music are the umbrellas that include multiple other styles and genres of music.

Dance music festivals contain the genre of electronic, mostly danceable, music. These music styles are often made and performed with computers and electronic instruments (McLeod, 2001). The Dance music scene expanded highly since the past 10 years in the market of music festivals. In the late 1980's, parties with electronic music were given in vacant warehouses and abandoned farms. These parties were the principles of dance music festivals and some of them became large and commercial festivals (Van den Heuvel, 2003 in Leenders, van Telgen, Gemser & van der Wurff, 2005, p. 151). Most dance music festivals have DJ's and electronic artists programmed. Dance music festivals consist out of sub-genres such as 'techno', 'house', 'electro', 'acid', 'EDM', 'hardcore' and 'trance' (McLeod, 2001).

Most live music festivals have multiple bands or musicians programmed. These concerts during the festival are mostly performed live and can contain singing and/or be accompanied by instruments. Live music festivals consist out of sub-genres such as 'classical music', 'opera', 'jazz', 'rock', 'indie', 'Bluegrass', 'Country' and 'pop' (Lena & Peterson, 2008).

The percentage of practitioners and listeners of classical music is increasing with age. Pop and rock music is by far the favourite among young people and the least favourite under the age of 65 and plus. With other sub-genres of live music, the difference in audience is less pronounced. However, older people tend more towards folk music, choral music, opera and operetta in comparison to young people. Visitors in attending music shows also differ greatly according to age. For musicals, jazz and blues concerts, the age differences are not that huge. But for dance music, the younger audience clearly predominates (van den Broek, 2014).

Overall, dance music festivals are mostly perceived as belonging to the popular culture and are thereby seen as low-art. Popular culture is associated with the way these arts are produced from the rise of the mass media. Dance is also often linked to youth-culture, while live music festivals attract all kinds of ages. The genre Live music contains multiple sub-genres, such as classical music and opera, that belong to the distinction of high-art (Lena & Peterson, 2008). It is thereby also often discussed that in the discipline of live music, more festivals are subsidized by the government and have a non-profit purpose, while dance music festivals have more of a commercial interest and are therefore considered mostly as for-profits.

2.3. Festivals in cities

This chapter sketches the festival landscape and shows all kinds of environmental factors that contribute to festivals in cities.

2.3.1. Hallmark events

Events can generate attention to places. The term 'events' is an overarching term of festivals. Events which primarily generate attention to a region, place or city, are called 'Hallmark events' (Ritchie, 1984). Theories about 'Hallmark events' are the principals of how festivals function in city marketing.

According to Toohey (2010), successfully organizing an event can ensure social and political improvements. Such events can show how beautiful and fun a city is. In return, it can provide a positive image or identity for the hosting city. Roche (1994) claims that many countries have used such events to gain status and legitimacy and to re-establish tourism and the economy. Therefore, a city can also gain international recognition and publicity (Jeong & Faulkner, 1996). Getz (1991) argues that cities have long been using events to improve their image (Getz, 1991). Hallmark events are including a big part of the reasons that are attracting tourists; "A primary function of the hallmark event is to provide the host community with an opportunity to secure high prominence in tourism market place" (Hall, 1989, p. 1).

Liu and Chen explained in their research that city marketing strengthens a city in the competition with other cities, and that special events and festivals enhance the approach in city marketing (Liu & Chen, 2007). Great media attention derived from events can lead to a strong reputation or even image change of cities. Thus, a city can promote itself through events and leave positive impressions (Roche, 1994). Really changing the image of a city is many times more difficult than reinforcing an image, according to research by van den Berg, van der Meer and Ottegaar (1999). Over time, hallmark events can even become synonyms for their hosting destination. Examples are 'Holland Festival' in Amsterdam and the 'International Film Festival Rotterdam' (IFFR) in Rotterdam.

2.3.2. City festivals: three typologies

Festivals, categorized as important cultural practices, have a long-established association with cities (Quinn, 2005, p. 929; Giovannini, 1993, p. 273). Giovannini describes in his research about 'Greek Cities and Greek Commonwealth' that every Greek city during the fourth century had its own annual music festival, called 'Dionysia', which is written and spoken about in various inscriptions (Giovannini, 1993, p.273). All cultures valorise certain communal celebrations, and festivals are one of the most highlighted ones of modern society. From a historical point of view, festivals have since ages a strong connection with cities (Quinn, 2005). The following quote underpins this argument:

What is a festival? It's something exceptional, something out of the ordinary ... something that must create a special atmosphere which stems not only from the quality of the art and the production but from the ambience of... a city and the traditions ... of a region (de Rougement, quoted in Isar, 1976, p. 131; author's translation).

The remarkable growth in art and music festivals in cities did not go unnoticed (Quinn, 2005; Liu & Chen, 2007; Lee and Beeler, 2009; Chaney & Martin, 2017, p. 507). The art festival marketing in cities is booming, as Hans Ligtermoet, director of VVEM (The Event-Makers Association) clarifies:

The most important outcome is, of course, the increase in the number of visitors. It confirms the idea that a massive growing public continues to go to festivals and gains certain benefits such as fun out of it. Indirectly, this also shows the importance of festivals as social events that cause affiliation and contribute to a positive feeling in and about society. Those who can look through the figures and numbers can also see that the festival market is in full swing. Despite the huge offer, the number of festivals has grown again with an increased number of festival organizers. Sparkling ideas and innovative concepts are ruling in the world of festivals and events.

(Ligtermoet for Respons, 2015, June 9, para. 2).

According to Quinn (2005), several factors that are stimulating this growth can be given, such as globalisation, the increase in wealth and urban/city management. This has pushed the festival concept into a useful strategy for contemporary cities to compete, develop, differentiate, and reposition themselves (Quinn, 2005).

A festival typology can be made of festivals that are held in cities based on their purpose. Grisel (1993, p. 4 in Berneman, 2005, p. 3) pointed out three types of festivals in relation to the hosting city. The first type describes 'creative festivals', which have purely a cultural and/or artistic aim, and are striving for the presentation of original work and/or the discovery of new talents. Typically, these festivals have a national if not international reach. 'Tourist festivals' are the second type and are mainly aiming for attracting a new audience at specific locations, tourist sites or monuments. The third type is named as 'image festivals', which try to improve the image or increase the awareness of certain locations. For example, in the exchange for exploiting media coverage.

This categorization of festivals allows classifying festivals according to their main mission. It is possible that the types of festivals overlap each other, but their main value proposition at one point of time will state their initial intention. For example, the Cannes film festival, which is probably typed as an image festival for the city of Cannes, but is actually mainly intended as a creative festival.

According to these three different categories, festivals provide significant social, economic and

cultural outcomes. During a festival, the increase of certain out-of-town audiences has a significant impact on tourism-related incomes for venues. Thereby comes that new jobs can be created, either in tourism or the cultural sector. In addition, many cities benefit from the presence of festivals as they can give a new boost and reverse depopulation (Berneman, 2005, p. 3). The three types of festivals, concerning all music festivals but with a different intention and purpose, will show the connection between a festival and their hosting city.

2.3.3. Creative Cities

How the cultural and creative field of cities may arise can also introduce why differences between festivals in cities origin and are present. One of the main reasons for the shift towards more cultural consumption and participation in cities is that consumers in the twentieth century have a growing willingness to spend time and money on leisure activities, such as visiting a festival (Frey, 2000). Prior to this, by industrialization and increasing welfare in the twentieth century, the power of the (cultural) elite diminished whereby cultural events became more accessible to the general public (DiMaggio, 1987).

A more plausible thought on the cultural participation pattern in a city is the one from Peterson & Simkus (1992; Peterson & Kern, 1996), one that describes people from the earlier high art class becoming 'omnivores' of consuming culture. Besides the participation in traditional arts, this group participates more and more in the popular culture as well and are therefore called 'cultural omnivores'. They 'consume' or 'eat' everything in the cultural field. This indirectly supports the theory of Blau (1989) which tells that high art and low art can live next to each other; various cities, especially those in highly urbanized areas, can be characterized by the co-existence of popular-culture next to high-culture (Blau, 1989). The co-existence can also be seen in the types of cultural festivals that take place in the bigger cities of the Netherlands; typically, classical music festivals (high art) are being held in the same city next to popular dance festivals (low art). Festivals might, therefore, be booming because there is more demand from all kinds of people in cultural consumption, and the market gives an answer to this. This is in line with the theories of Blau (1989), in the case of culture, supply does not follow the demand, as it is usually in economic models. It is the other way around; demand chases the supply. As long as there is enough mass on the demand side, supply will keep increasing and fulfilling the demand (Blau, 1989). It explains the growing demand in cultural consumption and can also give answers on why the festival market continues to grow.

However, where Blau assumes that culture is ruled by a market-orientated society, Wijn (2003) thinks that the government ensures the cultural supply. The paper of Hospers and van Dalm (2005) is also exploring how far policy makers can create a 'creative city'. Whereby an urban environment can generate creativity, that leads to innovation, which in turn generates economic development (Hospers & van Dalm 2005). After years of urbanization, a revaluation for life in the city has taken place in recent decades. The

city seems to be more popular than ever (Glaeser, 2011). One of the main reasons for this is the concentration of culture in a city, for which, in contrast to employment opportunities, the willingness to travel is little (Marlet & Woerkens, 2011). The proximity of cultural entertainment is an important factor for urbanization. In other words, a trend is noticeable that one wants to live where there is, among other things, culture. Culture is a relevant aspect determining the liveability and competitiveness of a city (Wijn, 2003; Pratt, 2004). This is also referred to as 'high living ability'. Which in turn can cause more jobs and economic growth, and is thus attractive for the government to invest in.

Cities will have to compete for high living abilities and an image that 'sells' the city (Kotler, Haider & Rein, 1993). The presence of culture and diversity attracts highly educated people, which in turn attract employment, leading to economic growth (Florida, 2002). A rich cultural life also attracts tourists who spend money in local urban hospitalities, which in turn stimulates the local economy. In addition, culture is actively stimulated as part of gentrification projects in neighbourhoods with a poor-reputation. A good circuit of cultural offers is desirable, what partly can be expressed in festivals. A city that is perceived as culturally underdeveloped will feel the competitive struggle the most, with potential social and economic consequences in the future (Marlet & Tames, 2002 in Marlet & Woerkens, 2011; Liu & Chen, 2007).

The concentration of the cultural infrastructure can also be explained by the concept of clustering (Cooke & Lazzeretti, 2008). This term involves the tendency of organizations to settle together as a result of creating economies of scale (Porter, 2000). Cultural organisations experience the same tendency and focus on places that offer certain advantages over other places (Cooke & Lazzeretti, 2008). The 'production town' becomes a 'consumption city' (O'Connor, 2000; Glaeser, 2011). For big cities this has been the case for the increase in the number of festivals for several years, it is called 'festivalization' (Bogaarts, 1992). Multiplying festivals contribute to the national development of 'festivalization' on the long-term (Boogaarts, 1992). Festivalization describes the expansion of festivals in cities. Earlier studies on city marketing and tourism showed that this expansion is mainly used by capitals (Law, 1993; Robertson & Gurrier, 1998; Schuster, 2001). This is primarily due to the more competitive attitude of larger cities, which means that small cities can no longer capture major events and are mostly dismissed. Through globalization, more and more cities are participating in the league of image competition, but are also starting to look more like each other by this (Anholt, 2007). Moreover, when governments start to produce cultural initiatives as mass products for the sake of bureaucratic and economic motives, it can force citizens and visitors to consume these produced images very passively. 'Disneyfication' (Sorkin, 1992; Bryman, 1999; Eeckhout, 2001; Doğan, 2011) and 'McDonaldization' (Ritzer, 2000; Doğan, 2011) are often discussed topics addressed to this subject. The urban space becomes homogenised and rationalized, which leads to less diversity. Moreover, non-commercial cultural initiatives can become commercial, which is called commodification (Doğan, 2011). More festivals due to festivalization can cause a less diverse and a

more constitutional controlled cultural pattern in a city.

In short, there are multiple reasons for diversity in the cultural field between cities. Of course, other factors such as demographic structure, education and income are also relevant reasons for the presence of culture (Blau, 1989; Heilbrun & Gray, 1993). This determines that the cultural sector does not develop at any place with the same speed and success as in other places (Florida, 2002). All the above can give insights into why there are differences in the cultural field of cities, and why there can be differences in festivals between cities. In addition, it also turned out that festivalization can cause a less diverse and more controlled cultural pattern in a city, which is often undesirable.

2.3.4. Urban festival policies

Local planners and regional policy-makers, that aspire economic improvement, seem to engage more and more in the arts and culture sector (Evans 2001; Gibson and Klocker 2004; Gibson 2008), with festivals as one of their tools to do so. Urban entrepreneurial exposure is one of the resources to compete with other cities and use city marketing effectively (Paddison, 1993). Cities try to interpret the role festivals could play in place-marketing strategies, as they see city-festivals as a contribution to a high international profile. In addition, they also feel that festivals can attract national and international visitors (Quinn, 2005; Liu & Chen, 2007; Waite, 2008).

De Bres and Davis (2001) state that challenging the perception of local identity with the role that festivals are playing in cities can be very important (De Bres & Davis, 2001). With place identity, people can identify themselves with - or be judged by others according to - the place they live in (Norton, 2000 in De Bres & Davis, 2001). Very often researchers argue about the possibilities that festivals can offer to shape, arouse and express local identities and give opportunities for local agents to influence their localised areas (Waade 2002; Liu & Chen, 2007; Waite, 2008; Olsen, 2013; Gibson & Connell, 2016; Pavluković, Armenski & Alcántara-Pilar, 2019). Nowadays festivals still continue to be supported for their identity boosting roles, especially by the increasing territorial competition between regions and cities. Festivals have become an instrumental tool for attracting visitors and locals into city spaces. Festivals are also important for urban identity development and recovery through place marketing, better known as 'city marketing' (Evans 2001; Liu & Chen, 2007; Waite, 2008; Pratt 2008; Kavaratzis, 2011, 2007; Johansson & Kociatkiewicz, 2011; Quinn 2013; Olsen, 2013). In addition, de Greef (2008) argues:

Festivals receive more attention in the media and reach larger audiences... this is why many – regional, urban or national – governments will support and even organise festivals. Festivals are

functioning remarkably well within the attraction programmes of governments. (de Greef, 2008, p. 1 in Quinn, 2013, p. 9).

Festivals can make a city more sociable, lower the barriers for cultural participation, enlarge the reach of a cultural product, boost urban autonomy, attract tourists, businesses and residents, enhance local identity, create atmosphere and improve a city's image (Boogaarts, 1992 in van Aalst & van Melik, 2012).

Therefore, more and more cities started to support festivals over time. This took place in the form of direct subsidization and in the form of facilitation. The support of festivals could, therefore, be considered as a widely accepted policy instrument for both citizens and the economy to improve the image of a city (Noordman et al., 2005, p. 47). For example, in Amsterdam, the 'Holland Festival' was established in 1947 right after World War II with the underlying thought to enhance the city's image and to promote economic development in the Netherlands (Quinn, 2005).

In the meantime, the situation made a change around 2005. The number of visitors that went to famous pop festivals declined during that time; sponsors had fewer opportunities after the ban on tobacco advertising, whereby the governmental institutions considered making money for facilitation. Thus the festival organizers faced pressure. They felt more necessitated to ask for subsidies at the government which lead to making the cities get more in the position to catch more grip on festivals (Noordman et al., 2005, p. 48).

The argument by cities, and in particular industrial cities, for subsidizing festivals relates mainly to the contribution of the festival to the urban image. Different goals for subsidizing festivals, next to improving the quality of festivals, are noticeable. The emphasis here is on the intentions of the festival towards the city and the possibilities for city marketing (Laven, 2002). This also manifests itself in the policy of some major cities to make a particular festival into an icon. That festival must then depict and communicate that the city in question is attractive (Noordman et al., 2005, p. 48). In the end, festivals can even be a very significant part of a city's image.

2.3.5. City marketing

The competition between cities has increased dramatically over the years. The battle between these cities is not just about attracting tourists; they are also competing for residents and new businesses and enterprises to start in their city (Riezenbos, 2007). In order to do so, they try to attract as many people as possible with certain city marketing techniques.

City marketing is referred to as marketing for a city (Kavaratzis, 2007). Kriekaard and Vis (1993) describe city marketing as: "the appliance of offering a high-quality residential, work, shipping and leisure environment, by communicating this systematically with a social target groups" (1993, p. 4). This definition

puts emphasis on making the city known and is mainly aimed at the promotion for a city. However, city marketing is more than just promoting a city. Promotion is only a part of it (van den Berg & Braun, 1999; van den Berg, Braun & Ottegaar, 2003). Many cities aim to increase (city) brand awareness to enhance the image and focus on attracting outsiders (Riezenbos, 2007). This began with very simple approaches in communication, but from around 1980, cities became increasingly aware of the strategic side whereby urban promotion flowed into city marketing with the aim of providing cities with a better image (Hospers, 2009).

The rise of city marketing took place after a period of urbanization issues. 'Image production' or 'city marketing' was an American invention in the post-industrial era, as Ward discussed (1998). Cities tried to make a new future on their own by giving the city a positive boost (Buursink, 1991). Through city marketing strategies, local governments tried to attract as many investments as possible. Cities began to see themselves as companies, which just like 'real' companies, tried to make use of effective marketing techniques. Increased prosperity and European integration are also causes of the rise of city marketing. City marketing will continue to develop in the coming years. Urban policy makers will always try to find new ways to position their city as well as possible.

According to Kriekaard and Vis (1993, p. 4) "City marketing is the whole of activities aimed at initiating, promoting, facilitating and implementing transactions as far as the activities are in line with the strategy of, and are coordinated by, the local government and the governmental organizations". However, management roles in city marketing are not always clear, which can make it vague who is responsible. The problem here is that the city itself is not a self-acting actor and can't market itself. But the governmental authorities can, and they take an important position in the process of city marketing. They are the most important and responsible actor for the future of the city. In addition, local governments determine the desired identity of a city, and they have a lot of influence on the development of the city, for example through destination plans (van der Kolk, 2006). Initially, city branding was associated with the lift after an industrial past (Holcomb, 1993; Bramwell and Rawding, 1996). Nowadays, it is merely linked to upgrading cities as globally branded arts and entertainment destinations, enclosed in a term called 'fantasy cities' (Hannigan, 2005).

Often, cities experience difficulties in combining city marketing with the cultural sector. The amount of festivals is growing, among others, by cultural budgets for 'accessible' culture and city marketing. Ideally for the government, festivals, therefore, constitute as competition tools against other cities. Festivals are relatively low-boundary ways to attract a large audience.

The festival, with its connotations of sociability, playfulness, joviality and community provides a ready-made set of positive images on which to base a reconstruction of a less than perfect city image. Add the 'arts' dimension to the festival, and another series of positive images are available for manipulating according to the positioning requirements of the city. It is not surprising, therefore, that many cities have seen festivals as a sort of 'quick fix' solution to their image problems. (Quinn, 2005, p. 932).

The quote of Quinn (2005) explains that cities make adequate use of festivals to manipulate their position and image. These economic considerations of stimulating culture in the city are strictly based on profit reasoning, and go beyond the initial goals of cultural and artistic ideas (Mommaas, 2004; O'Connor, 2004). Realizing that culture has merely a non-financial value is very important to make a cultural policy effective. Facilitating creativity and culture cannot be true when only economic reasons are the starting point.

2.3.6. From institutionalization to instrumentalization

Art festivals have been on the radar of the government since the 1980's and are now forming one of the backbones of cultural policy and urban tourism (Prentice & Andersen, 2003; Gotham, 2005; Olsen, 2013). As explained by Quinn (2013): "Arts festivals are in the ascendant. Framed within an array of neoliberal, culture-led urban regeneration strategies, they are now a mainstay of urban tourism and urban policy-making." (Quinn, 2013, p. 2).

Music festivals are organisations that operate in specific organizational fields of the festival industry. They are thereby connected to multiple kinds of agents, not only in terms of promoters, artists or record labels, also to governmental institutions and municipalities. Music festivals encounter interaction with governmental institutions for example when organising a festival and asking for a permit or subsidy. The relation between music festivals and institutions is sometimes expressed in "institutionalization" (Paleo & Wijnberg, 2006). When music festivals interact with governmental institutions, they are institutionalized in a way that the government can classify and select these festivals. Many festivals receive some support from a government, who may have particular reasons for doing so.

Institutionalization can also lead to instrumentalization. According to the Oxford Dictionaries dot com, Instrumentalize means "to make or render (something) instrumental in accomplishing a purpose or result; to use as a means to an end." From interactions between festival organisations and governmental institutions, these relations can also emerge into making festivals a tool to accomplish governmental policy goals. With the rise of awareness for the connection between economic development and arts and culture in the 1980's, a shift of entrepreneurship in urban policies appeared (Harvey, 1989). From then onward,

culture was being increasingly 'instrumentalized' as an economic resource with market value, and to produce marketable city spaces (Garcia, 2004; Miles & Paddison, 2005; Kong, 2010; Olsen, 2013; Boyle, Amaro, Wu & Murad, 2014, 2014, p. 102). Cities attempt to generate additional income and advance local visibility with the growth of instrumentalized festivals (Scott, 2004).

Local governments take up the task to facilitate the cultural sector through cultural policies. They do this by providing grants, subsidies, licenses, rules and laws that facilitate or limit certain cultural initiatives. In addition to the role of a subsidiary and licensing provider, the local government can push festivals also in other ways. Olsen (2013) discusses that today, festivals can be included too tightly in the political environments they are in, prevailing cultural policies and interact too narrow with the urban regimes, which are the ones that are ruling the process of making the city (Olsen, 2013). The purpose and sponsorship of events and festivals can thereby change over time (Evans, 2003). Getz has an interesting opinion about festivals and this phenomenon:

Owing to the potential for threats to cultural authenticity, their exploitation for tourism purposes is often controversial. They are typically produced by not-for-profit organizations or government agencies, frequently held in parks and on streets, with theatres, arts and cultural facilities as the build venues of choice (Getz, 1991, p. 2).

The opinion of Getz indicates a tension between cultural authenticity and governmental goals such as attracting tourists. Friction can be evolved when the lines are blurred between organisations that receive a subsidy for what they do and organisations that follow the desired goals of the Government in order to receive a subsidy, but loose intrinsic intentions. It appears that the underlying motive of granting/subsidizing is not always purely cultural related, but also intends to attract a bigger public to the city with economic prosperity. Governmental approaches to destination policies that contain strategies to make certain territories attractive are increasingly implementing cultural events (Simeon & Buoniconti, 2011). Here, a tension between the cultural and the commercial functions of a festival can be expected.

Getz (2009) affirms that public policies most often focus on economic development, tourism and city marketing, whereby the artistic and cultural aspects can be overlooked (Getz, 2009). Thus, one can say that arts festivals have somewhat been disconnected from their original intentions and initial policy authority. The current profile of most art festivals does not contribute that much to their artistic calibre, but rather to other policy agendas like city identity, city re-imaging and tourism (Olsen, 2013). Quinn (2013) notes in her article that this situation is barely desirable and discusses that the fractured bands between cultural policy makers and art festivals need to be fixed (Quinn, 2013).

2.3.7. Problems in practice

As already mentioned in the above chapters, sometimes discrepancies are encountered with festivals that are integrated into political policy systems. According to Noordman et al., the use of festivals in urban policies and city marketing has thereby three problems in practice:

First, the goals of festival organisers and those of the city can vary widely. This does not promote the necessary unity in the city's communication (Noordman et al., 2005, p. 49). Whilst art festivals are assembling their existence and winning popularity in today's society, it can also give a signal towards policy makers to expand these festivals even more as tourist attractions and city image-makers. This, in turn, can cause a new split within a city's supply for artistic activities (Quinn, 2013, p. 2). According to Getz (2009) and Olsen (2013), the initial artistic and cultural aspects of festivals can be overlooked due to policies and city marketing. This is in contrast of the existence of art related festivals. As de Greef (2008) explains: "Thus while contemporary arts festivals may fulfil a plethora of diverse roles and deliver an array of beneficial outcomes, when stripped bare, arts festivals exist for artistic reasons." (De Greef 2008: 1 in Quinn, 2013, p. 8).

Moreover, as Quinn exposes in her research on 'Arts festivals, urban tourism and cultural policy' in 2013, there is mostly an imbalanced relationship between the goals of the government and the conceptualisation of art festivals when they are included in urban policy frameworks. Citizens can also be concerned of those festivals becoming so-called 'tourist traps' whereby commercialism and overcrowding take over, and the authenticity of the festival decreases or even disappears (Gursoy et al., 2004). The outcome is that the goals of festival organizers, urban policy makers and citizens have to be in balance to make festivals in city marketing work. As Gursoy et al. explains:

If there are discrepancies between professional organizers views of the benefits and purpose of festivals and special events and views of local residents, then the results may be disastrous. On the other hand, if both festival and special events organizers' and residents' views are similar, festival and special events can be a huge success. (Gursoy et al., 2004, p. 172).

Second, another problem in practice as stated by Noordman et al. (2005, p. 49) is that there exist several images of the city. In fact, each target group sees the city from a different perspective. The question is, therefore, with which festival the city reaches which target group, and whether this is the right target group (Noordman et al., 2005, p. 49). An example of a case wherein a positive image change was noticeable, but in which the ultimate goal did not seem to work and had problems in practice, is the case-study of Richard and Wilson (2004). They researched a case wherein Rotterdam organized the 'Cultural Capital of Europe' event in 2001 as part of a regeneration strategy. Goals in this strategy were to position

Rotterdam as a cultural destination while stimulating cultural consumption among the residents and attracting (new) visitors (Richard & Wilson, 2004, p. 1931). This study showed that stimulating an image change through festivals and cultural events is a complex process. In the case of Rotterdam, a positive change in the perception of citizens and external audiences of the image of Rotterdam was found. However, this perception was found right after such events. Noticeable changes on the long-run weren't found. He also concludes that other typical Rotterdam images continued to dominate and over-ruled the new ones (Richard & Wilson, 2004). This case correlates with the second problem of Noordman et al. (2005), wherein several images of the city exist, perceived by different target groups.

Third, a city does not seem to be able to turn a negative image into a positive one with the use of any arbitrary festival. This can only be done with a high-quality festival (Noordman et al., 2005, p. 49). Most festivals nowadays are qualitatively and quantitatively different from their predecessors. According to Boogaarts (1992 in van Aalst & van Melik, 2012), the difference is partly due to the upcoming trend in the 90's in which festivals were more consumer orientated. Their programme was no longer determined by the taste of the festival programmers' self, those programmers nowadays tend to be guided by the taste of the audience. They seem to be seduced by entertainment. Moreover, cultural events are more and more based on popular genres. This explains why some cities would like to see that festivals in their city would get higher artistic quality. This is a frequent wish of the department of culture within several cities. A higher artistic quality of festivals can also emit on the image of the city (Noordman et al., 2005, p. 49).

In general, festivals are being recognized for the enhancement of a region's image, and music festivals in particular (Frey, 1994). However, if this really works in practice, and if this works in every city, is still doubtful.

2.4. Festival intent

There has been a growing stream of researchers that are studying the motivations of festival visitors and attendees (Li & Petrick, 2006). However, less has been written about the intentions and motivations of festival organizers self. With 'intent' in this research, we mean the intent of a festival; their intentions and the initial intention of why a festival is organised in the first place. The online dictionary describes the word 'intent' as "something that is intended; purpose; design; intention" and "goal", the act or fact of intending, as to do something" ("Intent", 2017). We can also find synonyms on Thesaurus dot com to intention as 'aim', 'motive', 'objective', 'purpose', 'point' ("Intention", 2017) which also points out that with the word 'intent', we can draw a string to the meaning of existence of festivals.

Leenders, Telgen, Gemser & Van der Wurff (2005) claim in their research about 'Success in the Dutch music festival market: The role of format and content', that festivals can convey messages. When festivals are organized not only to exhibit music but also to spread some kind of theme, subject or deeper meaning, they can transfer a message. Messages by festivals can carry ideas of political or social relevance (Leenders et al., 2005, p. 152). Messages carried out by festivals can consist of their intentions, or in this thesis: intent.

Festivals can make these intentions visible in how and what they communicate, so mostly their value proposition; mission, vision and/or value(s) statement, which can be often found online. In the following section, we briefly explain in which way the intention of festivals can be found.

2.4.1. Value proposition

Convincingly formulated mission and vision statements aim for creating value in the target environment. This mission and vision have to contain clear strategic goals connected to the activities and output of an organization. With a convincing connection between mission, vision, strategic goals and activities and outputs, this logically leads to the proposed creation of a value proposition or public value (Moore, 2012). By this, Moore (1994) also discusses that this is important as the organization thereby communicates the reasons for their existence, a proposed image of the future, the way in which the organization moves with its activities towards that proposed image and what it already achieved through the execution of activities.

2.4.2. Mission

Non-profits and profit organizations are increasingly assimilating management strategies. Strategic management characterizes the implementation, formulation and evaluation of actions that are aiming to achieve the goals within an organisation (Cochran, David & Gibson, 2008, p. 1). One of the most important aspects of strategic management is developing an effective mission statement which can set up the

foundation of an organization and leads to the actual purpose of one's organization. A mission is thereby often defined as an essential first step (David, 1984; Staples & Black, 1984). A clear statement of the mission can give the reason for existing, setting up goals, arranging policies and more (Cochran et al., 2008). The mission statement of a company (in this case festival organisation) can tell two things related to the company: what they do and who they are (Falsey, 1998, p. 3). This definition applies also for synonyms as "philosophy", "core values", "mission" and other related things (Stallworth Williams, 2008). The missions stand for the purpose of one's organization and answers why the organization exists (Byrnes, 2009).

The mission is also something that is presented to the outside world and describes the organization to outsiders (Byrnes, 2009). "Perhaps the best advice about formulating a mission statement is to remember that this is an introduction of the organization to people who do not know what it is and have no idea what it does" (Byrnes, 2009, p. 133). The mission statement and its purpose has to be clearly described and presented, as it will also be transmitted to the public, audience, sponsors, funding deliveries and other agencies. Mostly, the mission statement is shortened while communicating it so it will be better evoked (Byrnes, 2009). As Kotler and Scheff state (1997) should one's organizations mission compactly describe what they serve, what they do and what they want to accomplish.

2.4.3. Vision

A vision is what one's organization sees to be the outcome when pursuing the mission, their future perspective (Byrnes, 2009). A vision statement illustrates what an organization will be, or wants to become (Kolb, 2005). "Where do you want to be in the future?" (Kolb, 2005, p. 27). Answering this question can take some time for festival organizations as they may be focused on only current opportunities to obtain revenue in the first place (Kolb, 2005). However, it can also define their vision and future perspectives to the outside world to again, reach the public, audience, sponsors, funding deliveries and other agencies.

Several studies have tried to measure and conceptualize the characteristics of the vision statement (Collins & Porras, 1991; Filion, 1991; Larwood, Falbe, Krige & Miesing, 1995; Baum, Locke & Kirkpatrick 1998; Kirkpatrick, Wofford & Baum, 2002). The study of Collins and Porras (1991) suggested that a vision have to contain three main aspects, namely: the organizations' purpose, their core beliefs and a tangible image including their mission and vivid description.

2.4.4. Values

An organization can profile itself with more than a mission and a vision, it can also have certain values they believe in. Every organization can have different and unique values. These values might express what they

serve to their customers, or how they can make a community, localities or even a global society better (Kolb, 2005). What one's organization holds most important is articulated to the values of that organization. The values can be obtained in the process of pursuing its mission and indirect its vision (Byrnes, 2009). Values can be found in the outgoing communication of organizations as well but can be sometimes harder to recognize since they are also overall statements of what the organization stands for.

2.4.5. Non-profit and for-profit festivals

According to the intent of a music festival, a distinction can be made whether the organisation is conceived as non-profit or for-profit. For-profit music festivals belong to organisations which primary goals are achieving profit with monetary value. Different streams of income can foster the achievement of profit goals, such as selling tickets and/or merchandise, or sponsorships. Music festivals in which the main goal isn't making a profit, but rather bring out other values such as exhibiting artists and musicians, are called non-profit music festivals (Paleo & Wijnberg, 2006, p. 56). A quote from Paleo and Wijnberg (2006) underlines this purpose: "The intention of the organizers is essential here: whether or not the organizers aim to make a profit from the festival determines if the festival is characterized as a for-profit or not-for-profit event" (Paleo & Wijnberg, 2006, p. 56).

Extreme examples of non-profit festivals are ones that declare to be willing to cover all the production and operating costs without any revenue. A non-profit organisation thereby might fulfil a social function. Non-profit festivals are also likely to be showcasing upcoming-talents and niche genres. An extreme example of a for-profit festival is one that analyses the exact willingness to pay in relation to the maximum amount of ticket prices. For-profit festivals are thereby likely to be suspected of promoting narrow and commercial purposes to attract a big and broad audience. On the other hand, non-profit festivals can be perceived to be heavily subsidized creations of (local) governments, and thereby may be considered as bureaucratic festivals rather than as artistic festivals (Paleo & Wijnberg, 2006, p. 57)

2.4.6. Experience goods versus search goods

The following section explains the shift in experience goods towards search goods by online communication and how the intention of festivals thereby can be found online. It also explains why digital communication is so important nowadays.

As the quality of festivals (products) cannot be measured until visitors have visited the festival (purchase of the product), festivals are often classified as 'experience goods' (Nelson, 1970). This means that festivals are hard to judge for visitors before consuming them; they rely their decisions about going

mostly on psychological cues and word of mouth information (Neelamegham & Jain, 1999).

One phenomenon that had profound effects on creative goods such as festivals was digitalization (Towse, 2011). The Internet is the leading example developed in the digital area, whereby the impacts of it on festivals can be highly tangible because it can lower certain costs such as distribution, production and consumption costs (Handke, Stepan, & Towse, 2016). A shift of experience good attributes towards search good attributes is noticeable during these times, and festivals can now have the attributes from both worlds. With search goods, full information about the product can be acquired prior to purchase (Nelson, 1970). Festival organisations adapted quickly to the opportunities given by the Internet, and are now using online communication and new media as less costly promotional tools. For example; festivals with a website and social media accounts can make their events go viral and promote their appearance on apps and other online platforms. Festivals can put all of their information online, so consumers can have a good thought of how the festival will be before even attending it (Handke, 2010). Other than thoughts about considering to attend a festival or not, and purchasing tickets or not, is the search for information on festivals online that can also evoke thoughts. For example, thoughts on how one perceives a city's image.

2.4.7. Digital communication of festival intent

Online communication is nowadays the biggest source of communication to reach plenty of people. The access and availability of digital data and the extension of information creates new opportunities to represent and visualise cities (Batty, 2001; Cipriano; 2001 in Craglia, Leontidou, Nuvaloti and Schweikart, 2004, p. 54). Think of websites. But also social media sites that proceeded to become the most dominant online communication mediums (Chappuis, Gaffey, & Parvizi, 2011). The article of Hudson, Madden, & Hudson (2015) discusses important topics related to some key factors of this thesis, namely the research in the influence of the new digital era on the management of music festivals, tourism management and the influence of social media on customer relationships (Hudson et al., 2015). Over 73 per cent of all digital Internet users make use of social media (Pew Research Centre, 2013). This percentage was found in 2013 and is only growing over the years. This was one of the reasons for Hudson et al. (2015) to investigate how social media influences the emotions and attachments of consumers to brands. They studied the interactions of social media with tourism brands, and in particular music festival brands, to measure the effects of how consumers feel and think about those brands (Hudson et al., 2015, p. 68). The outcomes of their research show that social media has a significant effect and influence on emotions and attachments to festival brands and that relationships on a social-media basis lead to positive and desired outcomes such as word of mouth advertisement (Hudson et al. 2015).

Consequently, we can expect that music festivals are aware of the power of digital communication

and social media, and make (adequate) use of this to profile their brand and engage with their audience.

The most common and frequently used tools in online communication by festivals will be highlighted and explained in the following two sub-paragraphs.

2.4.8. Websites

A website functions as a communication tool, festivals communicate effectively in the great wide open of the World Wide Web. “The internet and new technologies are providing a wealth of new opportunities for festival organizations.” (Leendert, 2010, p. 295). Most festivals are the owners of a website: a set of interdependent web pages that mostly include a homepage and a collection of gathered information by the festival organization (Leendert, 2010). In the research of Leendert (2010), his results showed that the brand of a festival plays a key role, and advocate this to music festival organizers. His research clearly points out that a long-term brand strategy is vital instead of too much orientation towards ticket sales/sponsors and the line-up (Leendert, 2010).

2.4.9. Social media – Facebook

Since the online era of social networking, sites such as Facebook also started to allow businesses and organizations to create profiles and pages to become active members. Profiles and pages can be used to strengthen a brand and offer products and services. In the research of Waters, Burnett, Lamm and Lucas (2009), a content analysis of profiles on Facebook showed that these profiles are being used to advance their organization’s mission and programmes (Waters, Burnett, Lamm & Lucas, 2009, p. 1). One of the results of the research from Waters et al. (2009) shows that the use of social media has a significant influence in the emotional attachment in a festival and thereby festival engagement (p. 74)

Since 2006 Facebook opened a registration form for businesses where more than 4000 organisations joined within two weeks as stated in the Facebook factsheet in 2008, and the explosive number is still counting until this day on (Waters et al., 2009, p. 1). In 2013 73 per cent of adults that go online use a social media platform of some kind, while 42 per cent out of this make use of multiple social media platforms, the social media platform Facebook remains the dominant one (Pew Research Center, 2013).

Research statistics from Harry van Vliet in the ‘Festival Atlas’ (2015) showed that music festivals make adequate use of social media platforms. From the 12 social media platforms that were studied, Facebook obtained the top of most used platforms by music festivals with 73%. The average number of Facebook likes on music festival pages is 14,275, but there are major differences between them. A small group of around 15% of music festivals scores above the average and most festivals with 84% are below this average, with 17% who scored less than 1000 likes (Harry van Vliet, 2015, p. 35).

This shows a new way of communication with customers in the digital era, not only through their websites but also through social media, and especially through Facebook. From this on we can also search for goals and intent stated on the festival's website or on their profiles of one of the most used social media networks: Facebook.

2.5. Amsterdam and Rotterdam

The two biggest cities in the Netherlands are Amsterdam and Rotterdam, whereby Amsterdam is the capital city. The recipe for a good cultural climate seems to be present in both cities. The cities are large, have a significant (growing) creative sector and are both ethnic as socio-economically diverse, a feature that is regularly mentioned in theories as an indicator for a rich cultural life (Bianchini, 1996 in Quinn, 2005).

2.5.1. The city of Amsterdam

Amsterdam is the capital city and, by inhabitants, the largest municipality of the Netherlands. The city, also commonly named as 'Mokum' (translated from Yiddish which means place or city), is located in the province of North Holland, near the waters IJ and the Amstel ("Amsterdam," n.d.). Amsterdam has obtained its name to the location of a dam in the Amstel river, built in the 13th century. Shortly after the year 1300 when the city gained 'city rights', it became a pilgrimage town in 1345 when the 'Miracle of Amsterdam' had happened. Afterwards, the city expanded in the Golden Age into one of the most important trade cities in the world. An influx of foreigners from the southern Netherlands, Germany and the Scandinavian countries, in the late 16th century, led to city extensions. This including expansion of the last canals of the fortification, now known as the canal belt, which is added to the UNESCO World Heritage List in 2010 ("Amsterdam," n.d.).

The city is governed by seven subdivisions. The city has countless districts and neighbourhoods including the internationally known one: the Jordaan ("Amsterdam," n.d.). The city of Amsterdam has 852.375 inhabitants (CBS, 2017). The number of different nationalities living in Amsterdam is among the highest in the world ("Amsterdam stad met de meeste nationaliteiten (177) ter wereld," 2007; Iamsterdam, 2015).

2.5.2. Iamsterdam: an image gatekeeper

Welcome to Amsterdam and welcome to your official guide to the Netherlands' capital city. With a full cultural agenda showcasing the very best festivals, nightlife, exhibitions & events, plus practical tourist info, hotel, museum, excursion & attraction listings, you won't miss a thing (Iamsterdam – visiting – whats on, 2017).

Above a quotation from the first sentence of 'I amsterdam', the marketing agency that represents the city Amsterdam and is thereby the gatekeeper on the image of Amsterdam. The 'city marketing' organization that is part of I Amsterdam is the 'Amsterdam Marketing' foundation. It is a public-private non-profit

foundation; they provide guides for residents, companies, start-ups, talents congresses and (inter)national visitors. They also build on a viable city and prosperous metropolis, where people live and work satisfied, by working structurally and focused on reputation and image (Iamsterdam – over ons, 2017, para. 1). As stated on the website of Iamsterdam: “Amsterdam Marketing is the city marketing organisation of the Amsterdam Metropolitan Area, presenting the region as a dynamic place to live and work, an attractive travel destination and an innovative business location.” (Iamsterdam – our network, 2017, para. 1).

Iamsterdam also tells that Amsterdam its current role is being the main centre for culture, tourism and business and that the city knows a solid tradition in culture and commerce since its modest beginning as a 13th-century fishing village (Iamsterdam – visiting – about Amsterdam, 2017, para. 1). Iamsterdam is directly linked to the local authorities and is gatekeeping the image of Amsterdam.

2.5.3. festivals in Amsterdam

The music festival field in Amsterdam is wide an varied, as can be illustrated with the following quote of Iamsterdam: “Hosting in excess of 300 festivals every year, Amsterdam’s festival agenda spans all tastes and genres. No matter the time of year, the range of festivals is broad, powerful and diverse, attracting both Dutch and international festivalgoers.” (Iamsterdam – visiting – whats on, 2017, para. 1)

In recent years, festivals in Amsterdam, that caused inconvenience at its citizens, received quite a lot of media attention. The growth in numbers of festivals in the city and the additional complaints from the residents were highlighted in articles from newspapers such as Het Parool and Trouw. Headlines such as ‘All those festivals in Amsterdam: accolade or burden?’ (Julen, 2015), ‘Dance as quietly as possible, or else the parks will be destroyed’ (Meershoek, 2015), ‘Amsterdam on the edge of Disneyfication’ (Hermanides, 2015), and the words of politician Abdeluheeb Choho in an interview in Het Parool: “nuisance caused by festivals is a matter of perception” (Choho, 2015), can tell those festivals in cities are a loaded theme in the public debate.

Already in 2005, the Amsterdam Arts Council (de Amsterdamse Kunstraad) advised the municipality of Amsterdam to focus on the spread (of location and time), diversity (in discipline and scope) and coherence (in relation to the overall programme) of festivals. This advice arises from the concern for an undesirable proliferation of festivals in the city. The municipality of Amsterdam had the need, in consultation with the Ministry of Education, Culture and Science, to establish a policy on festivals (Noordman, Kroes, de Graauw, 2005, p. 33)

In 2009, the note was created ‘When events are good for the city, the city is good for events’: which means optimum service for events by one particular institution that follows one central policy. This because the

municipality felt that the current way of working with events was not in line with the needs and importance of attaching events to the city (Gemeente Amsterdam, 2009).

“The approach of the municipality of Amsterdam around events has been fragmented” (Gemeente Amsterdam, 2009, p. 1.). In 2007, the ‘Topstad’ (in English ‘top city’) programme took the initiative to improve the approach and strategy of the municipality towards events. In the same year, they started with a draft proposal for a physical and digital events agency. The primary purpose of this agency was to improve the implementation process around events (Gemeente Amsterdam, 2009).

The municipality of Amsterdam formulated a central objective in which they assume that events can contribute and provide in various ways. They considered events as essential means of promoting the attractiveness and positive perception of the city among residents and visitors, positioning the city as a creative and innovative trading city and thereby effectively promoting the city at national and international level (Gemeente Amsterdam, 2009).

2.5.4. New event policy of Amsterdam, 2017

Started in 2017, Amsterdam has a new policy concerning events. The aim of this new policy is to make events in Amsterdam better and smarter organised the upcoming years. In addition, more attention must be paid to the environment and the impact on the city. That is the main goal of mayor van der Laan’s new event policy, adopted by the council on July 14, 2016 (Gemeente Amsterdam, 2017).

The new policy must ensure a better balance between safe and festive events and the prevent nuisance on the environment and the city. The municipality is going to impose new conditions for all interests, namely: residents, festival goers and organizers. This may result in fewer events being allowed on certain places and that the number of events in the city will decrease. Only events that are very well organized and better suited to the environment will keep continuing. At the same time, they want to facilitate the sector by seeking a suitable location for large-scale events on the outskirts of the city or beyond (Gemeente Amsterdam, 2017).

The starting point of this new policy is that events must establish a sustainable link with the city and its residents, contribute to viability and contribute to the residential environment. In addition, they must promote the attractiveness and positive perception of the city among residents and visitors, and position Amsterdam as a viable, creative, innovative and sustainable capital (Gemeente Amsterdam, 2017).

2.5.5. The city of Rotterdam

Rotterdam is one of the most important port cities in Europe, and for years it was the most important port city in the world. The city is located in the west of the Netherlands in the province of South-Holland. Through the city flows the river 'de Nieuwe Maas', which is formed by the rivers 'de Rijn' and 'de Maas' that flow into each other. The port area extends over a length of 40 kilometres ("Rotterdam," 2017). Nowadays, Rotterdam has 639,714 inhabitants (CBS, 2017).

The name of the city originates from the thirteenth century and refers to a dam in the river the 'Rotte'. On May 1940, the historic city centre was largely destroyed by a German bombardment due to World War II. However, Rotterdam started building again and is now renowned for its innovative architecture ("Rotterdam," 2017).

2.5.6. Rotterdam Partners: an image gatekeeper

Rotterdam Partners is the city marketing organization from Rotterdam and therefore works closely with the municipality of Rotterdam and Rotterdam Festivals. They focus on the image of Rotterdam and try to promote Rotterdam with national and international reach. They are thereby the image gatekeepers of Rotterdam.

Rotterdam is a city that profiles itself as a cultural centre. Rotterdam Partners, the image gatekeeper of Rotterdam, is aiming for a strong cultural climate. A city that is inviting, with a broad cultural agenda and one that focuses on culture in its neighbourhoods (Rotterdam.nl – Vrije tijd, kunst en cultuur, 2017).

The story of the city, the bombardment and reconstruction, and the drive to innovate that locals still use today to shape their city all make Rotterdam a fascinating place to visit. Everything seems possible here, and there's so much left to explore. Is Rotterdam a must-see city? Absolutely! (Rotterdam info – About Rotterdam, 2017, para. 1).

2.5.7. Festivals in Rotterdam

Rotterdam aims to be a festival city. With the existing offer of famous festivals, the city hopes to claim a spot on the culture and tourist map both nationally and internationally. The Rotterdam Festivals organisation ensures that various grants are awarded at festivals with an 'intrinsic art value' and general cultural events (Noordman, Kroes, de Graauw, 2005, p. 33).

Rotterdam is a festival and event city as claimed by the most important institution when it comes to festivals in Rotterdam: 'Rotterdam Festivals'. Rotterdam knows a long history of hosting festivals, each year hundreds of thousands of citizens, tourists, and visitors are attracted to big festivals in the city. There are also a lot of small-scale festivals that take place at unconventional spots in the city, which are an important part in a varied offering of festivals in Rotterdam (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 1).

Rotterdam Festivals claims that Rotterdam knows a strong infrastructure of festivals. The city is full of event organizers with; 4,700 festival professionals and 4,500 volunteers, who are highly supported by the local government. The festival infrastructure plays an important role in the economy of the city with an annual turnover of more than €200 million. (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 3)

According to Rotterdam Festivals; the festival heritage is part of the DNA of the city and its inhabitants. The festivals belong to the city and are connected to the profile, culture and history of Rotterdam. "With the festivals we celebrate our identity!" (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 2). The local government uses festivals in their strategy because they are an excellent opportunity to promote the cultural life and the city as a pleasant place to live in. For example, in Rotterdam, this is evident with the festival Motel Mozaïque, which attempts to show the unique character of Rotterdam. This is done by linking the festival programme to contextual elements of the city such as the architecture and the skyline (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 6).

With Rotterdam Festivals, Rotterdam is the only city in the Netherlands that has an own department for festivals. The Mission of Rotterdam Festivals is:

Rotterdam Festivals coordinates Rotterdam's events policy and encourages culture participation of the citizens of Rotterdam. We realize a distinctive festival programme with events that are embraced by Rotterdammers (the people of Rotterdam), that reflect the themes of the city and deeply penetrate throughout the city and into the world. (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 4)

Rotterdam Festivals is responsible for the event policy in Rotterdam and they support initiatives by organisers of events and festivals, and also bring these events and festivals to the general public. Rotterdam Festivals supports festival organizers. At the same time, they ensure that the wishes of the citizens, visitors and the characteristic subjects of the city of Rotterdam unite (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 8).

Their ambition is to keep Rotterdam the most engaging event city of The Netherlands. Rotterdam is

a city with a wide variety of internationally appealing events. The city and her inhabitants form the most important source of inspiration for Rotterdam based events. These festivals and events as a whole will tell the story of Rotterdam (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 5).

They claim that Rotterdam is still the most appealing Dutch event city and that they reach a broad audience through (inter) national appealing programmes with cultural institutions, harbour and architecture related themes and a diversity of people and cultures as the main focus point (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 6).

Rotterdam Festivals also provides guidance, help in marketing and communication, and are specialized in audience reach. Their aim is to attract an audience as diverse and large as possible. They promote festivals and events in their calendar to reach a broad audience. In addition, they are responsible for the marketing of cultural offerings in Rotterdam through their 'Uitagenda Rotterdam'. (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 10).

2.5.8. Festival policy visions in Rotterdam, 2017 till 2020

The event calendar that Rotterdam Festivals provide each year contains a distinctive, varied range of (inter)nationally appealing events. Events run by Rotterdammers, that cause deep penetration in the city, and that profile Rotterdam nationally and abroad as a city with an own identity, where it is also pleasant to stay. These events together will tell the 'story of Rotterdam'.

The planning period of 2017 till 2020 consists out of a festival part and a cultural participation part. These two are deeply linked by the fact that they come from one cohesive company and a vision in which Rotterdam Festivals connects three basic points: the initiatives in the city, our public awareness, and the love for the city.

1. Initiatives in the city; hereby, the core of their work is to support organizers and institutions in achieving their goals and at the same time adding value by connecting them optimally with the public and the characteristics and ambitions of the city.

2. They know their audience; they add value by permanently recalling that knowledge to all their partners in the city that can reach a new, wider audience based on that knowledge.

3. Rotterdam is their source of inspiration; their festivals tell the story of the city. The city's DNA can be seen in all their activities. (Rotterdam Festivals Cultuurplan, 2017).

2.6. Conclusions

To conclude; recently, the strong growth of festivals in the Netherlands caught the attention. festivals are happenings with a festive character and an organised programme. Music festivals are the biggest type of festivals in the Netherlands, with dance and live music as two distinctive overarching genres used in the music festival market.

Many reasons can be given to the increased popularity of festivals in cities. One of the most important reasons is that festivals are being highly integrated into urban policies since they seem to be beneficial in the representation of a city's image. Moreover, music festivals encounter interaction with governmental institutions when organising a festival and asking for a permit or subsidy. Furthermore, they interact even more when cities feel the urge to use festivals as a tool in their city marketing plans. Three festival typologies that are related to cities can be drawn on their purpose, namely: creative festivals, tourist festivals and image festivals. These three types will show the connection between festivals and their hosting city based on their intentions.

The expansion of festivals in cities is also referred to the concept of 'festivalization', but there are downsides noticeable on this. It can even lead to a couple of problems in practice, namely: first, the goals of cities and festival organizers can vary widely, which doesn't promote the necessary unity properly. Second, several images of cities exist which are reflected by different target groups with different perspectives. Third, cities can only turn a negative image into a positive image with a high-quality festival (Noordman et al., 2005, p. 49). Besides these problems in practice of embedding festivals in urban policies as found by Noordman et al. (2005), the above literature reviews also revealed more problems emerged from the expansion of festivals in cities. Specifically: the variety of goals between festival organizers and cities can cause an imbalanced relationship. This, in turn, can cause tension between the artistic and cultural authenticity of festivals and the economic policy goals of local governments. Losing cultural authenticity can lead to concerns of overcrowding and commercialism by citizens. Another cause of festivalization is the stimulant of a less diverse cultural pattern in a city.

A cultural pattern in a city is usually different from other cities, this can create differences in the cultural supply between cities. Festivals operate in the same industry but they are held in different cities and thus have to take different strategies and goals belonging to the city into account. To investigate the relation and divergence of goals between festival organisations and cities, the intention of music festivals is of importance. The intention of a festival can be drawn back to their value proposition, with a mission, vision, value(s) statement and strategic goals. Through digitization, the intention of festivals can be found online on their websites and Facebook accounts.

Comparing two cities with each other can give more insights into why something is happening in

one place and not in the other. Thereby the two cases of Amsterdam and Rotterdam are compared to find any differences in the online intent of festivals in relation to urban policies and city marketing. Amsterdam and Rotterdam are the two biggest cities of the Netherlands, whereby Amsterdam holds the most festivals following by Rotterdam. There is a decline in the festival growth in Amsterdam, on the other hand, the growth of festivals in Rotterdam continues. Amsterdam seems to have reached its top, while Rotterdam has its own festival department that is prompting for more festivals.

3. Methodology

3.1. Mixed methods

A mixed method approach is conducted in this study since qualitative and quantitative research techniques are used and combined, and different types of data are studied. An extensive literature review is linked to the outcomes of the analysis on the primary data, which is the information that festivals communicate online, and secondary data, which are the event policy documents of both cases.

The main focal point of this thesis is reviewing the data in a qualitative way. In order to properly analyse the differences in online intent and content of festivals between the two cities, a research design based on qualitative in-depth content analysis using an open coding system, following a coding framework has been chosen. Qualitative content analysis for this part of the research has been chosen because this method allows the researcher to find the deeper meaning of content, and to explore if there are any similarities and/or differences between contexts. The author is looking for actual meanings that can be qualitatively interpreted.

Moreover, quantitative methods have been implemented in order to compare the cases. After coding all the music festival data, 'Word Clouds' were generated from ATLAS.ti. These Word Clouds give a visual depiction of the frequencies in the coded data. The frequency is reflected by the size of the words. From here on, key words from the Word Clouds could be compared with each other. The set up of this quantitative method is based on a cross-sectional design to observe and analyse two cases at a specific point in time. Afterwards, the results have been qualitatively interpreted to find meaningful matter that could be defined and explained.

This manner of analysis is focused on the reasoned reading of research material. It is thereby important that the researcher goes in-depth in the context. However, when a researcher goes in-depth in the context, this can also be the drawback of using a qualitative method (Wester, Scheepers & Renckstorf, 2006). This is because the background of the producers of the context is not always equal. Furthermore, the material that is analysed is manufactured in particular (social) situations and can derive different meanings from its context. In addition, the material is analysed for a particular purpose, which makes some parts of the material more valuable. The researcher plays an important role in the analysis of qualitative material, as it is up to the researcher to interpret this correctly (Wester et al., 2006, p. 577). To avoid these possible drawbacks and to make the research valid, everything has been collected and studied accurately. When researching the topics of this thesis, it is important to be as objective as possible in order for validity and non-biased outcomes. Therefore, the researcher must constantly monitor that the influence on the interpretation is in balance. All of the data was eventually found on the internet which

gave possibilities but also limitations. An advantage is that the data of all festivals could be gathered together online in a consistent way. A limitation is that there is sometimes no in-depth content published online. To compensate with this possible limitation, all festivals in a specific time frame are studied. The research sample is made with a specific time frame out of the entire festival population of 2017. The sample includes all festivals within this time frame and their online content.

A short explorative research pointed out that there was much online festival output. Since the rise of digitalisation, this seemed rather logical. This first small research concluded whether there was enough sufficient data available to collect and to analyse, resulted in the conclusion that there was enough data to be analysed. Online websites, social media output and other online output wherein festivals can identify and profile themselves will be analysed through different topics. The festivals that are held in the two cities can be found in urban leisure agenda's. After collecting the data, coding all the data could be done following a comparison between the two cities afterwards. Cities seem to have a strong influence on organising a festival. To find answers in differences of festival intent held in cities, we can thereby compare two cases conducted by two different cities. Hypothetically, it is expected that cities have an influence on these differences, and that also dance and live music make a difference, a leading concept herein is city marketing.

3.2. Data

The data for this thesis consists of online content of festivals found on websites, Facebook pages and Facebook events. The composition of the dataset was a demanding task that we performed with caution. Therefore, the following strategies were used; first, by making inventories of the festivals from both genres in both cities between a specific time frame. These inventories are gathered together through the festival calendars given by the governmental institutions of both cities. Second, by searching the festivals from the inventories up on their websites, Facebook pages and Facebook events one by one and collecting the data by making screenshots of their content. The content consists of written text messages which tell something about the festival, entail their mission, explains their concept and so on. Relevant content is print screened, every piece of text that tells something about the festival is taken into account. Third, converting all the screenshots into organised PDF. files which in turn could be uploaded into ATLAS.ti.

Hence, we needed to determine a specific time frame wherein the data could be found to give a clear overview and to make the population smaller and more compact. The choice was made to study the festivals taking place during the summer of 2017. When developing this thesis and researching the festivals in the two cities Amsterdam and Rotterdam, statistics (Harry van Vliet, 2016; Respons, 2017; EM-Cultuur, 2017) and news articles (van Gijlswijk, 2014; de Boer, 2016; funxbv, 2016; Thomas, 2017; Natasja, 2017) showed that most of the music festivals in these cities are given during the summer. According to the

statistics of EM-Cultuur, most festivals, with a number of 133 festivals in 2017 along with most visitors of 3.3 million, take place in June. May, July and August are also popular festival months (EM-Cultuur, 2017).

The demarcation of the Dutch (summer) festival season already begins in early spring ("Festivalseizoen 2016," "Festivalseizoen van start: keuze uit ruim 300 festivals deze zomer (kick-off festival season: choose from more than 300 festivals this summer), 2016). 'Paaspop', translated to English as 'Easterpop', takes place every Easter and constitutes as the traditional opening of the festival season as stated on the website of Festileaks. Paaspop was held in the year of 2017 on the 14th of April 2017 (Thomas, 2017; Natasja, 2017).

Hence, when searching for a festival population between a specific time frame, the season will start at the 14th of April 2017. The end of the festival season is around the beginning of the month September (van Gijlswijk, 2014; de Boer, 2016; funxbv, 2016). In the year of scope, 2017, this is a Friday, and considering most festivals given in the weekends, this is why we included the days of that weekend into the sample. Along these lines, we can conclude that the festival season is from the 14th of April 2017 until the 3rd of September 2017.

3.3. Sample and population

The research population of music festivals strictly held in Amsterdam and Rotterdam exists out of festivals given throughout the whole year of 2017. The whole population was conducted firstly by inventories, the sample from the population derived from this. This research has taken a sample from the population of festivals from the whole year of 2017, the sample consists of all festivals given between the 14th of April and the 3rd of September. All the music festivals during this period will be studied.

We considered the broad sense of music festivals and demarcated music festivals whenever they profiled themselves online as music festivals, and whenever the urban festival agenda's profiled them as music festivals. This is controlled by looking whereas music is there main focal point and whether they are defined as a music festival on the festivals calendars. In turn, this inventory could be divided into the genres 'dance festivals' and 'live music festivals'.

By this, the whole sample of music festivals in Amsterdam and Rotterdam between the 14th of April and the 3rd of September 2017 was eventually gathered together. This was checked by looking at other parties that were maintaining a festival agenda. All the music festivals held in Amsterdam and Rotterdam between the specific time frame will be analysed. See Appendix C for the tables with all the festival names included in the sample.

3.4. Inventory – (Dance and live) music festivals in Amsterdam

Considering the sample from Amsterdam, the festival calendar of 'Iamsterdam' (the marketing agency of

the municipality of Amsterdam) was used. This calendar was less clear than the calendar of Rotterdam because some themes often overlap and the history of the calendar could not be seen easily. The festival calendar from Amsterdam was thereby sometimes a bit inconsistent, what was found under a theme, could not be found in the calendar. Additionally, some festivals named in the calendar weren't held in Amsterdam, but in neighbour villages and cities, so these were all stripped down and aren't taken into account into the sample. However, on the website of Amsterdam, each festival had an own icon which pointed out its main theme. From there on the final conclusions for the Amsterdam sample could be drawn. All the festivals are included in the inventory. See Appendix A for an example of the festival calendar, Appendix B for the first inventory and Appendix C for the tables including the samples.

3.5. Inventory – (Dance and live) music festivals in Rotterdam

For the sample of music festivals from Rotterdam, the calendar of 'Rotterdam Festivals' was used. This is an online festival calendar as found on the website of 'Rotterdam Festivals', the festival organization of the municipality of Rotterdam. All festivals held in Rotterdam are mentioned in this calendar.

The Rotterdam festival calendar 2017 is organized by theme. Some themes overlapped in this calendar. Looking at the themes one by one when selecting the festivals out of these themes worked out to describe them all in the inventory. See Appendix A for an example of the festival calendar, Appendix B for the first inventory and Appendix C for the tables including the samples.

3.6. Data collection

When making the inventories, the sample was controlled and checked by consulting several other online festival calendars such as; Festival overzicht Amsterdam², Festival Fans³, DJguide⁴, Yellowtipi⁵, 1e rang festivals⁶, Festival info⁷, and Festival Agenda⁸, to see if they named the same festivals or if any were missing. After having access to the full inventory, the data for the analysis could be found on websites and Facebook pages of the selected festivals. 'Screenshots' of their content, and indirectly intent, of these festivals were made with the print screen function of a laptop. These screenshots were gathered together and transformed into PDF files. The files with the containing data could then be converted into the software program ATLAS.ti. Examples of the screenshots from one specific festival out of the data can be found in the figures below: figure 3, figure 4 and figure 5.

² Website: <https://festivaloverzichtamsterdam.nl/>

³ Website: <https://festivalfans.nl/>

⁴ Website: <https://www.djguide.nl/>

⁵ Website: <https://www.yellowtipi.nl/>

⁶ Website: <https://1erang.nl/festival>

⁷ Website: <https://www.festivalinfo.nl/festivals>

⁸ Website: <https://www.festivalagenda.info/>

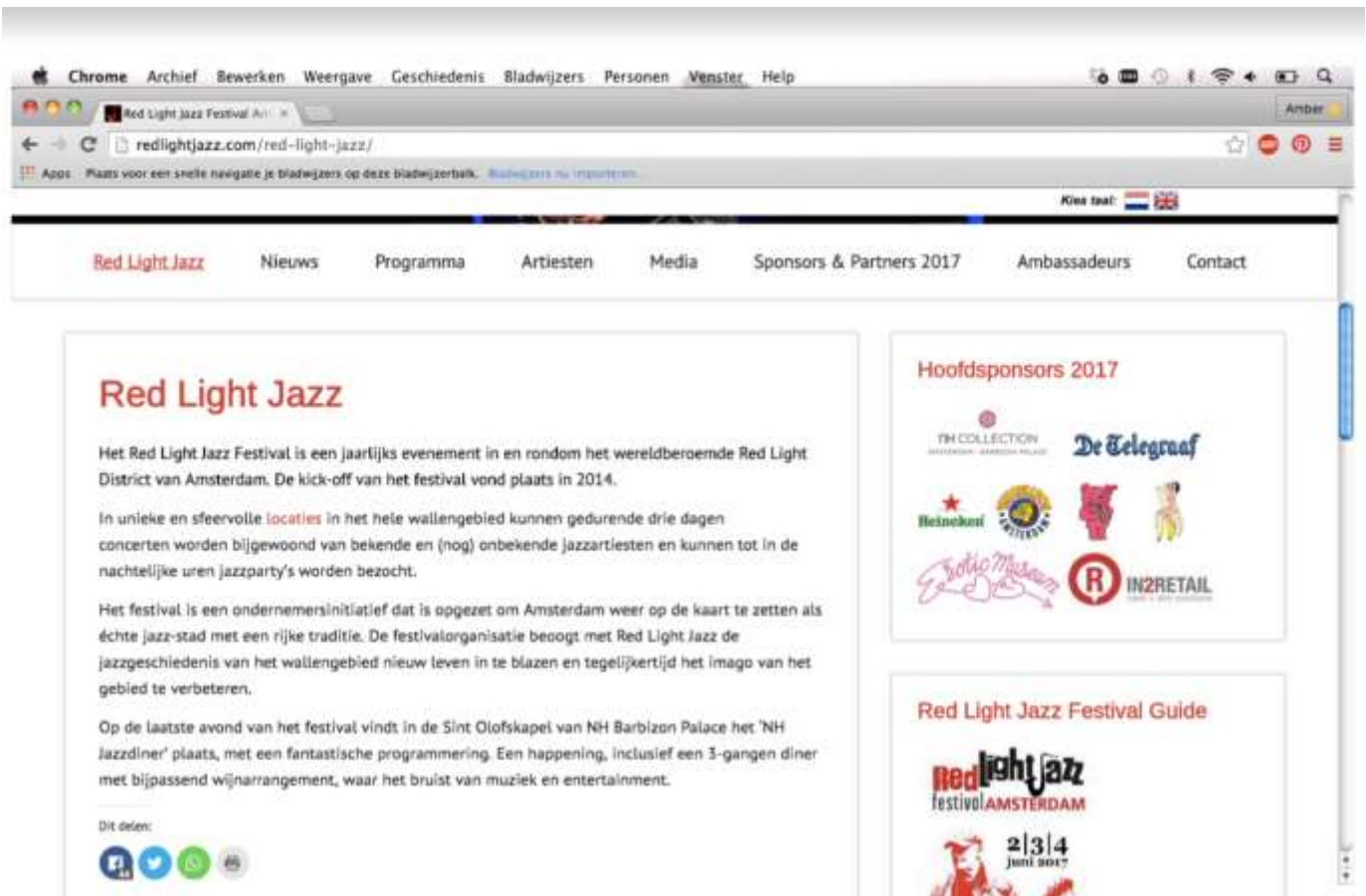


Figure 3. Screenshot of a website overview in the category 'live music festival Amsterdam'.

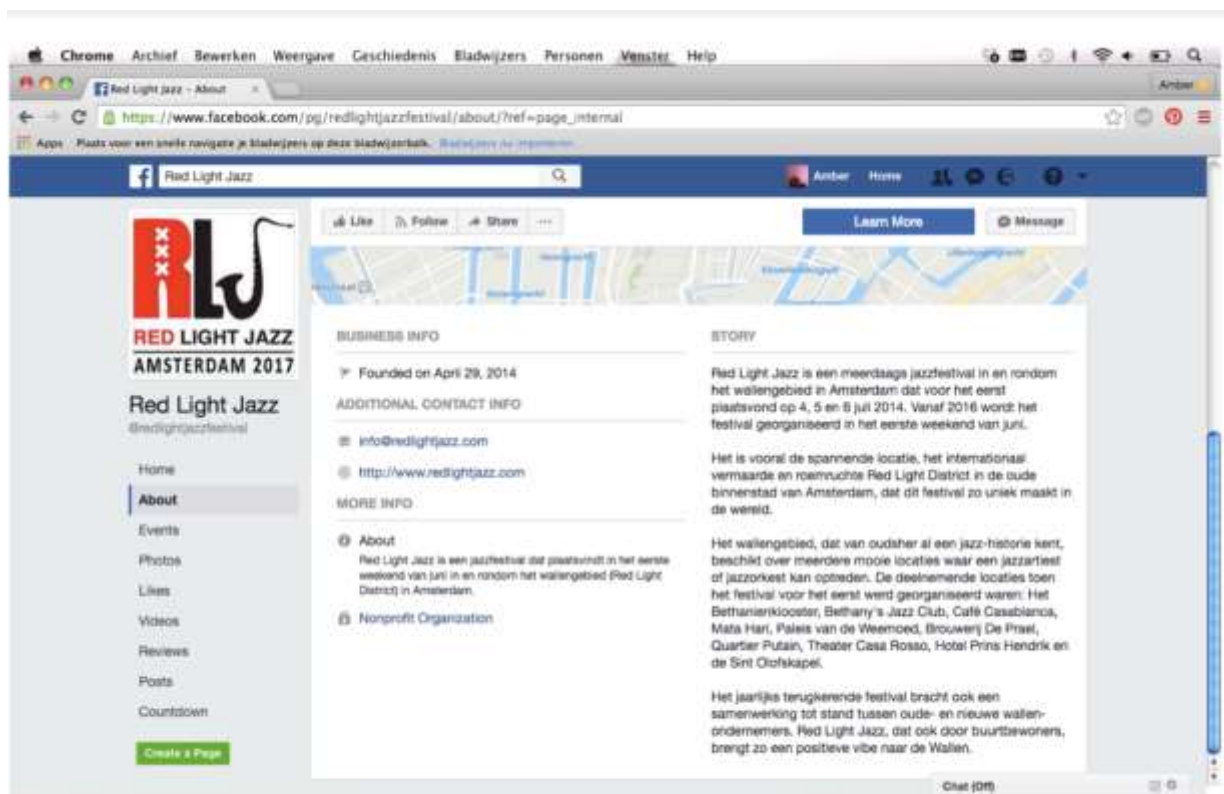


Figure 4. Screenshot of a Facebook page in the category 'live music festival Amsterdam'.

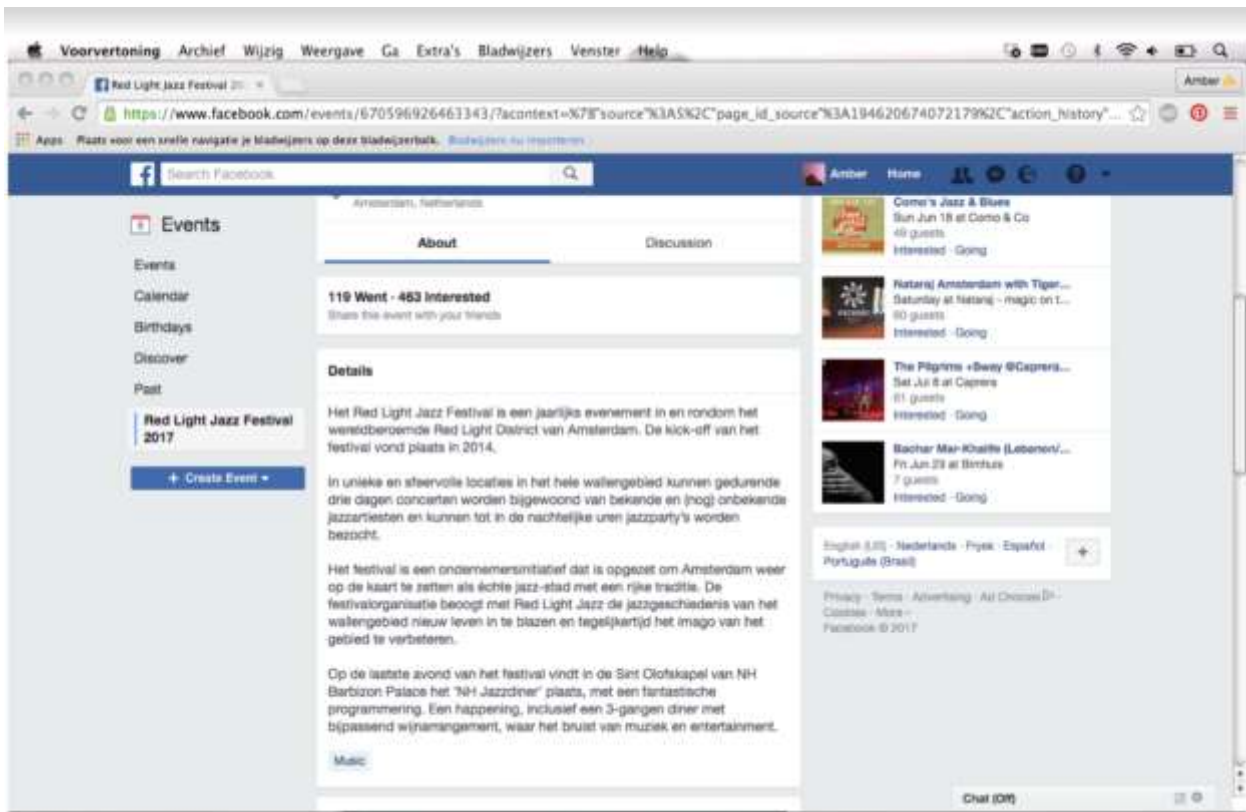


Figure 5. Screenshot of a Facebook event page in the category 'live music festival Amsterdam'.

The whole PDF files with screenshots based on the music genres 'dance and live music' in Amsterdam and Rotterdam can be found in additive attachments on request since the files are too large for the appendix. An example of a screenshot of the data can be seen in Appendix D and in the figures 3, 4 and 5 above.

3.7. Units of analysis

The data exists out of screenshots from websites, Facebook pages and Facebook events from the online content of festivals in Amsterdam and Rotterdam, and are divided by the genres dance and live music. This led to 31 dance festivals in Amsterdam with a Facebook page, Facebook event description and/or website, whereby one festival was only visible through Facebook and didn't have a website. There were 27 live music festivals in Amsterdam, whereby one didn't have a Facebook event. In Rotterdam, there were 11 dance music festivals and 18 live music festivals whereby one also didn't have a Facebook event. In total there were 87 festivals during the summer period for both cities to analyse, and 258 pieces of content from those festivals to be studied. These 258 pieces of content are the eventual unit of analysis and are uploaded as PDF. files in ATLAS.ti.

Table 1. *Unit of analysis table.*

Units of analysis	Website	Facebook pages	Facebook event	Total of content
Amsterdam dance music festivals	30	31	31	92
Amsterdam live music festivals	27	27	26	80
Rotterdam dance music festivals	11	11	11	33
Rotterdam live music festivals	18	18	17	53
Total	86	87	85	258

3.8. Analysing data: content analysis

Replicable and valid inferences from texts and other meaningful matter can be found by applying content analysis. Content analysis is a research method to make accurate assumptions from data to context, to find insights, knowledge, facts and actions (Krippendorff 2012). When analysing verbal, written or visual communication messages, we speak about the method of content analysis (Cole, 1988). With content analysis, words and phrases that share the same meaning can be classified into the same categories (Weber, 1990; Burnard, 1996; Cavanagh, 1997).

This thesis is applying an inductive content analysis rather than deductive content analysis since there is not enough former knowledge about the phenomenon. When using inductive content analysis, the categories are derived from the data (Lauri & Kyngäs, 2005 in Vimal, & Subramani, 2017). This means that the usable data will be found through open coding. The method is partly based on the ‘grounded theory’ approach, whereby coding takes place during the studied material. Thus, for the first round of analysis, no closed set of analytical categories has been prepared in advance (Wester et al, 2006, p. 461). The first analysis on the data exists out of open coding; reading and understanding all the found data and looking if certain concepts would repeat to eventually mark these with the methods of ATLAS.ti.

Afterwards, the second analysis is made through a coding scheme based on the literature and the festival policies of Amsterdam and Rotterdam, which connects with the first open coding results. With this, core variables are defined to code the data with, and to study if there are any links, differences or striking phenomena’s. An example of coding the data in ATLAS.ti can be found in Appendix E.

The analysis will take place using the 'qualitative data analysis software ATLAS.ti'. Through this program, the collected data can be analysed using an open coding structure with various related themes and topics. At first, the program simply makes the coding process easier, and in the end, it will also give networks and relations. The program offers the possibility to link specific labels to certain words or whole pieces of text, which gives an overview of different topics assigned to the analysed text. Codes can be categorized by ordering them in so-called 'code families'. After the first step of coding, the second step in the process can be made in which themes and connections are found and merged into broader themes.

When the qualitative analysis has been carried out in ATLAS.ti, the software program can give an overview of the results and the frequency of times a certain code occurs. This indicates the importance in topics in the analysed data. A specific function in ATLAS.ti gives these overviews, they are called 'Word Clouds' and give a visual depiction of the frequency results. At this point, the analysis is switched to quantitative analysis methods. A list of the top frequent codes from the Word Clouds could be implemented in a cross-sectional design to compare two cases at one specific point in time. Comparisons between the online intent of music festivals in Amsterdam and Rotterdam, and the comparisons between the online intent of dance and live music festivals, followed. In this way, final conclusions could be drawn about the key topics. From then on, the comparisons between the two different cities and the two different genres could be made.

When everything is ordered and analysed, the next logical step is to make sense of the found data and to understand it to eventually make sense of the whole meaning (Morse & Field, 1995). Everything should be described in sufficient detail for a clear understanding of how the analysis was done (General Accounting Office, 1996). This means an accurate operationalization of the analysis process and the validity of the results.

3.9. Open coding and coding framework

Two coding rounds were done on the data. The first coding phase was done with open coding, the second round with a coding framework.

The first explorative round through the data included reading and understanding all the data and looking if certain topics stood out or if certain concepts would repeat. The first coding round guided all the data for the second coding round and gave insights on whether the data was usable or not. Concepts conducted and coded by the open coding method on the online intent of festivals included: "location", "host city", "a national and/or international programme", "intention" and "a multidisciplinary

programme”. These coded concepts indicated that there was usable qualitative data to be found in the online content of festivals.

The second coding round was made with a coding framework adapted from the literature and the city’s policies. The meanings and relations due to the combination of both coding techniques where better found. When conducting the second coding round, the previous codes from the open coding method could be better interpreted with the coding framework. The coding framework conducted for the second analysis can be seen in table 2 below.

The coding framework includes the intent with a value proposition that can be found in a “mission”, “vision”, “value(s) statement” and “strategic goals”. The typology as discussed by Grisel (1993 in Berneman, 2005) is also included in the coding framework with the three types “creative festival”, “tourist festival” and “image festival”. The typology explains possible links with the city and festival intent, related to the urban policies. The event policies of the two cities Amsterdam and Rotterdam and their focal points are also included in the coding framework. Coding through the focal points of the urban policies will hint in how far these are taken into account in the online intent of festivals. All the used codes in the documents converted in ATLAS.ti can be found in the ATLAS.ti report documents in Appendix F.

Table 2. *Coding framework.*

Coding Framework	
Theme	Sub-theme
Intent	<p>Value proposition</p> <ul style="list-style-type: none"> • Mission; what they do and who they are, the reason for existing, goals, arranging policies etc. • Vision; when pursuing the mission, future perspective. • Value(s) statement; most important in the process of pursuing its mission and vision. • Strategic goals, activities and outputs.

Typology	<p>Creative festivals</p> <ul style="list-style-type: none"> • Purely a cultural and/or artistic aim. • Presentation of original work. • The discovery of new talents. • National if not international reach. <p>Tourist festivals</p> <ul style="list-style-type: none"> • Aiming for attracting a new audience at: <ul style="list-style-type: none"> ○ Specific locations ○ Tourist sites ○ Monuments. <p>Image festivals</p> <ul style="list-style-type: none"> • Which try to improve the image or increase the awareness of certain locations (main mission).
Amsterdam policy	<p>New event policy</p> <ul style="list-style-type: none"> • Focus on the environment and the impact on the city. • Events must establish a sustainable link with the city and its residents. • Contribute to viability. • Contribute to the residential environment. • They must promote the attractiveness and positive perception of the city among residents and visitors. • Position Amsterdam as a viable, creative, innovative and sustainable capital.
Rotterdam policy	<p>New event policy</p> <ul style="list-style-type: none"> • Continue to distinguish itself as a festival city in the future • The characteristics of the city and its inhabitants are the starting point and the largest source of inspiration. • Focus on events run by Rotterdammers that cause deep penetration in the city. • Festivals that profile Rotterdam nationally and abroad as a city with an own identity

- | | |
|--|--|
| | <ul style="list-style-type: none">• Rotterdam as a city where it is also pleasant to stay. |
|--|--|

3.10. ATLAS.ti output

The content analysis is done with the software program ATLAS.ti, with qualitative and quantitative methods we could explore the music festival field of Amsterdam and Rotterdam and answer the research question and it's sub-questions. All the collected data, screenshots of online content from music festivals in Amsterdam and Rotterdam, was coded in ATLAS.ti. From thereon, the software program could generate multiple tests and overviews as ATLAS.ti output.

3.11. Word Clouds

An important feature in ATLAS.ti is the 'Word Cloud' or 'Code cloud', this output-overview indicates the importance in topics(codes) in terms of how often they occur in the analysed data. In this way, final conclusions can be drawn about the key topics and a comparison between the two different cities and two genres can be made. The used codes during the analysis are highlighted in these Word Clouds, the most occurring ones appear bigger in the cloud then the words that occur less. This makes it possible to compare the theories with the words from the empirical study. The Word Clouds can also be compared with each other and see if they own similarities or differences. Since Amsterdam and Rotterdam don't have the same amount in music festivals, we cannot conduct an analysis based on numbers. We do can analyse percentages or average frequencies, a Word Cloud works on this principle. Therefore, multiple Word Clouds based on the topics music festivals in Amsterdam and Rotterdam, and dance and live music festivals in Amsterdam and Rotterdam were run in ATLAS.ti.

4. Analysis

In the analysis, the outcomes of the research are studied, explained and identified. Based on the comparison of word clouds generated by ATLAS.ti, similarities and differences come to the fore. Differences are searched in comparing the two cities Amsterdam and Rotterdam and comparing the two genres dance and live music. After the comparisons, the analysis will focus on how far there is a connection to be found between the online intent of festivals and policies. Further analysis will point out how Amsterdam and Rotterdam take in a position through city marketing, and if this aspired image is visible in the online content of festivals. Two profiles of the festivals given in Amsterdam and Rotterdam are conducted to give answers and an overview.

4.1. Comparing Word Clouds

Word clouds are generated in ATLAS.ti based on: 1. Music festivals in general (both dance and live) in Amsterdam and Rotterdam, 2. Dance music festivals in Amsterdam and Rotterdam and 3. Live music festivals in Amsterdam and Rotterdam. The word clouds emphasize by the size of the words what is most important in the analysed data, ATLAS.ti also gives the percentages of each occurring word. In this thesis, we read the word clouds by the size of the words which are individually checked by their percentages. The intensity of the colour of the words is only there to keep the words well apart. We discuss the three biggest words which are of most importance, following by the five biggest words in each cloud that support the arguments in the discussion. Other key words that were ranked low, were of less importance in the analysed data. These words did not bring any valuable meaning considering the topics of this thesis. Analysing these Word Clouds form the principles of the findings in this thesis.

4.2. Music festivals in Amsterdam & Rotterdam

Word Cloud for music festivals (dance & live) in Amsterdam:



figure 6. *Word cloud music festivals in Amsterdam*

‘Location’, ‘mission’ and ‘host city’ are the three biggest highlighted words. Followed by ‘national’, ‘multidisciplinary’, ‘Amsterdam policy’, ‘statement’ and ‘the discovery of new talents’.

Word Cloud for music festivals (dance & live) in Rotterdam:



figure 7. *Word cloud music festivals in Rotterdam*

‘Host city’, ‘location’ and ‘Rotterdam policy’ are the three biggest highlighted words. Followed by ‘mission’, ‘the discovery of new talents’, ‘creative festival’, ‘international’ and ‘statement’.

Table 3. *Comparing music festivals in Amsterdam & Rotterdam.*

Music festivals in general	Amsterdam	Rotterdam
1.	Location	Host city
2.	Mission	Location
3.	Host city	Rotterdam policy
4.	National	Mission
5.	Multidisciplinary	The discovery of new talents
6.	Amsterdam policy	Creative festival
7.	Statement	International
8.	The discovery of new talents	Statement

4.2.1 Comparative results: music festivals in Amsterdam & Rotterdam

When comparing the music festivals of Amsterdam and Rotterdam in general (the genres dance and live together) we can see that for Amsterdam the mission is one of the three biggest highlighted words, while for Rotterdam the ‘Rotterdam policy’ explicitly pops up. Both ‘location’ and ‘host city’ are in the top three for both cities. ‘The discovery of new talents’ is also a frequent theme for both cities. However, it seems that this term is more of use at music festivals in Rotterdam. For Amsterdam, the code ‘national’ is frequently used, while for Rotterdam the code ‘international’ is more prevalent.

Key finding: music festivals in Amsterdam focusses on the mission, music festivals in Rotterdam on the policies.

4.3. Dance music festivals in Amsterdam & Dance music festivals in Rotterdam

Word Cloud for dance music festivals in Amsterdam:

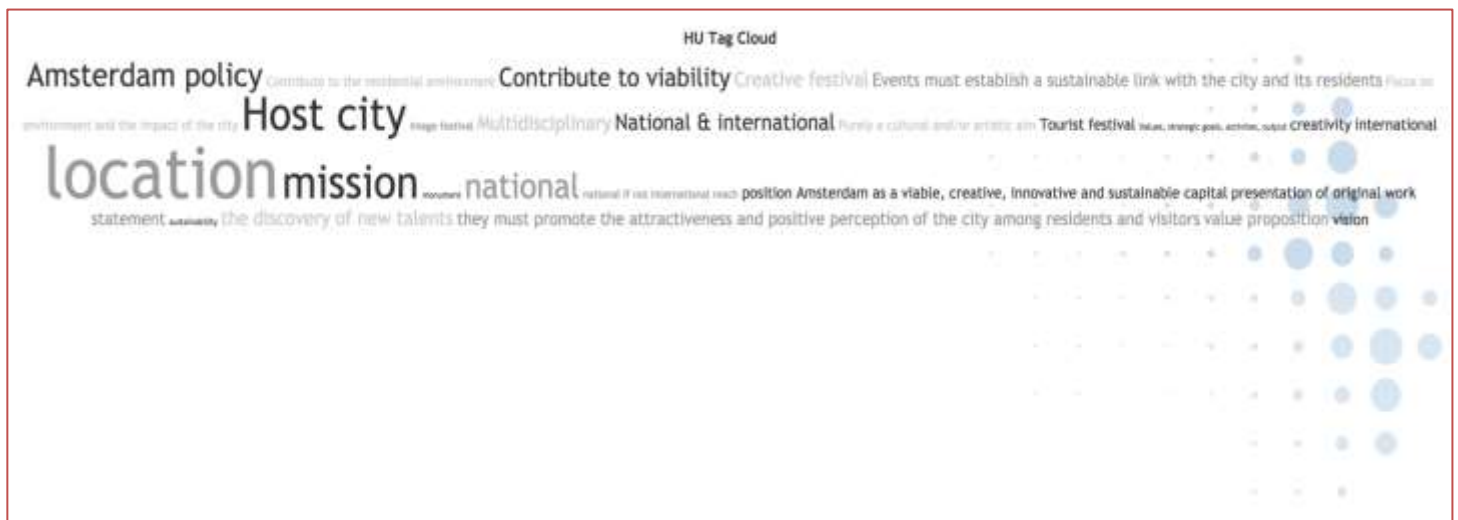


Figure 8. *Word Cloud dance music festivals in Amsterdam*

'Location', 'host city' and 'mission' are the three biggest highlighted words. Followed by 'national', 'Amsterdam policy', 'contribute to viability', 'national & international' and 'creative festival'.

Word Cloud for dance music festivals in Rotterdam:



Figure 9. *Word Cloud dance music festivals in Rotterdam*

'Location', 'host city' and 'Rotterdam policy' are the three biggest highlighted words. Followed by 'national', 'value proposition', 'tourist festival', 'continue to distinguish itself as a festival city in the future' and 'statement'.

Table 4. *Comparing dance music festivals in Amsterdam and Rotterdam.*

Dance music	Amsterdam	Rotterdam
1.	Location	Location
2.	Host city	Host City
3.	Mission	Rotterdam policy
4.	National	National
5.	Amsterdam policy	Value proposition
6.	Contribute to viability	Tourist festival
7.	National & international	Continue to distinguish itself as a festival city in the future
8.	Creative festival	Statement

4.3.1. Comparative results: dance music festivals in Amsterdam & Rotterdam

In the comparison between dance music festivals in Amsterdam and Rotterdam, we again can see that ‘mission’ is in the top three of results in Amsterdam and ‘Rotterdam policy’ in Rotterdam’s top three. Interesting findings are the frequent use of ‘contribute to viability’ and the typology of ‘creative festival’ in Amsterdam. Dance festivals in Rotterdam profile themselves more as a ‘tourist festival’ and contribute to the policy statement of ‘continue to distinguish itself as a festival city in the future’. We can also observe that ‘national’ for both cities is ranked fourth. This seems in contrast with the goals of the Rotterdam festival policy.

Key findings: dance music festivals in Amsterdam focusses on mission, dance music festivals in Rotterdam on the policies. Dance music festivals in Amsterdam are merely typed as a creative festival, dance music festivals in Rotterdam are typed as a tourist festival.

4.4. Live music festivals in Amsterdam & Rotterdam

Word Cloud for live music festivals in Amsterdam:



Figure 10. *Word Cloud live music festivals in Amsterdam*

‘Mission’, ‘host city’ and ‘location’ are the three biggest highlighted words. Followed by ‘multidisciplinary’, ‘statement’, ‘international’, ‘presentation of original work’ and ‘societal’.

Word Cloud for live music festivals in Rotterdam:



Figure 11. *Word Cloud live music festivals in Rotterdam*

‘Host city’, ‘location’ and ‘international’ are the three biggest highlighted words. Followed by ‘mission’, ‘the discovery of new talents’, ‘creative festival’, ‘presentation of original work’ and ‘Rotterdam policy’.

Table 5. *Comparing live music festivals in Amsterdam and Rotterdam*

Live music	Amsterdam	Rotterdam
1.	Mission	Host city
2.	Host city	Location
3.	Location	International
4.	Multidisciplinary	Mission
5.	Statement	The discovery of new talents
6.	International	Creative festival
7.	Presentation of original work	Presentation of original work
8.	Societal	Rotterdam policy

4.4.1. Comparative results: live music in Amsterdam & Rotterdam

When comparing the word clouds of live music festivals in Amsterdam and Rotterdam, we can see that for Amsterdam the 'mission' is the first and biggest highlighted word followed by 'host city' and 'location'. For Rotterdam, this is 'host city' followed by 'location' and 'international'.

In Amsterdam, the 'presentation of original work' seems of high value. For Rotterdam 'the discovery of new talents', 'creative festival' and 'presentation of original work'. Policies seem to be less pronounced in both cities.

Key findings: the mission for live music festivals in both cities is important, for Amsterdam slightly more than in Rotterdam. Policies are of less value in the intent of live music festivals in both cities.

4.5. Comparing genres

Comparing different genres in the same city can give insights into whether these kinds of festivals communicate differently online. The two genres dance music and live music are compared.

4.5.1. Dance music festivals in Amsterdam & live music festivals in Amsterdam

Word Cloud for dance music festivals in Amsterdam:

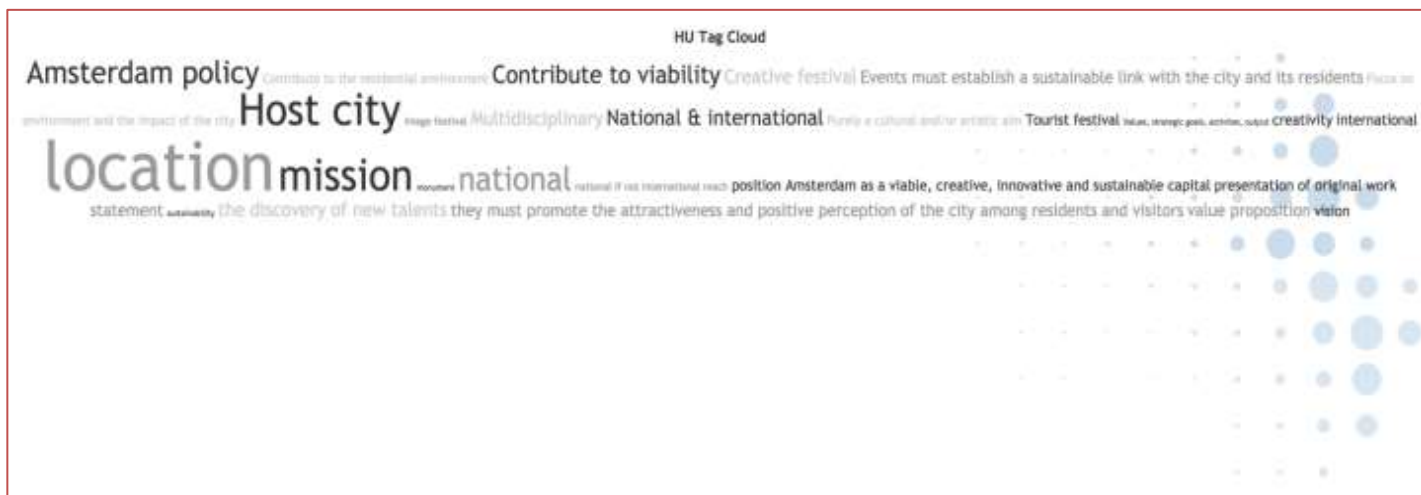


Figure 12. *Word Cloud dance music festivals in Amsterdam*

‘Location’, ‘host city’ and ‘mission’ are the three biggest highlighted words. Followed by ‘national’, ‘Amsterdam policy’, ‘contribute to viability’, ‘national & international’ and ‘creative festival’.

Word Cloud for live music festivals in Amsterdam:



Figure 13. *Word Cloud live music festivals in Amsterdam*

‘Mission’, ‘host city’ and ‘location’ are the three biggest highlighted words. Followed by ‘multidisciplinary’, ‘statement’, ‘international’, ‘presentation of original work’ and ‘societal’.

Table 6. *Comparing dance music festivals with live music festivals in Amsterdam*

Amsterdam	Dance music	Live music
1.	Location	Mission
2.	Host city	Host city
3.	Mission	Location
4.	National	Multidisciplinary
5.	Amsterdam policy	Statement
6.	Contribute to viability	International
7.	National & international	Presentation of original work
8.	Creative festival	Societal

4.5.1.1. Comparative results: genres dance and live music in Amsterdam

When comparing dance music festivals with live music festivals in Amsterdam, we see that these dance festivals have 'location', 'host city' and mission in it's top three while live music festivals use the same words but in a different order. The 'mission' is the most frequently used word for live music festivals instead of location for dance music festivals. Interesting is that dance music festivals in Amsterdam have the focus on 'Amsterdam policy', 'contribute to viability', 'national & international' and 'creative festivals'. While live music festivals in Amsterdam are focusing on 'multidisciplinary', 'statement', 'international', 'presentation of original work and 'societal'.

Key finding: Dance festivals in Amsterdam seem to focus more on the policy goals, while live music festivals have more artistic and intrinsic values.

4.5.2. Dance music festivals in Rotterdam & live music festivals in Rotterdam

Word Cloud for dance music festivals in Rotterdam:

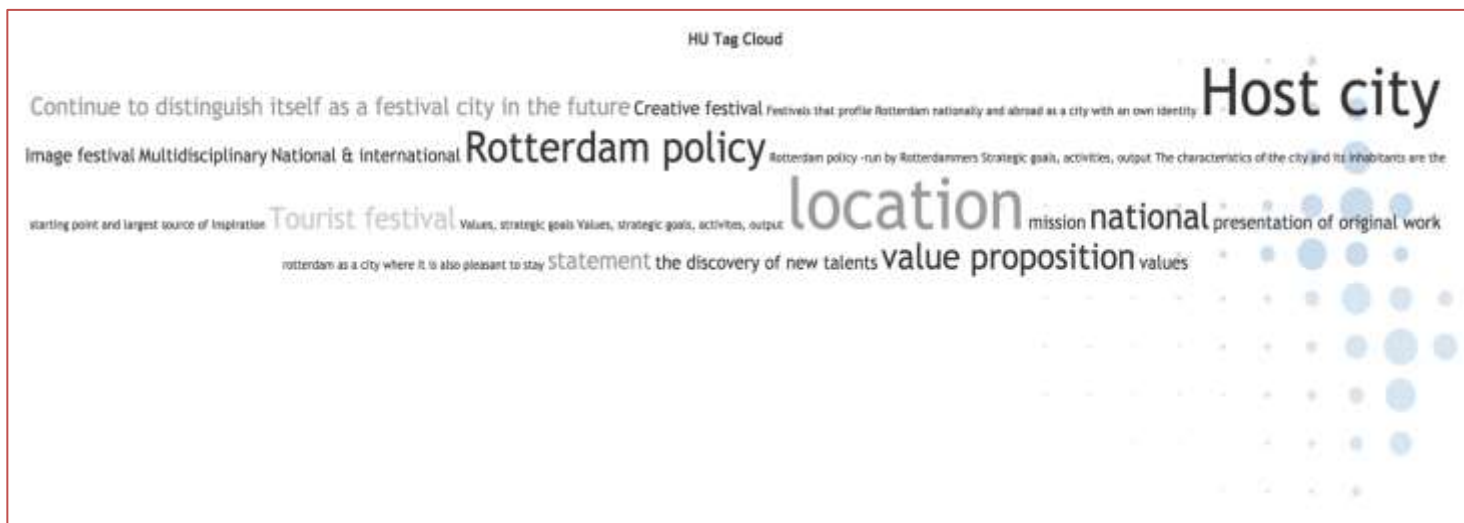


Figure 14. *Word Cloud dance music festivals in Rotterdam*

Location', 'host city' and 'Rotterdam policy' are the three biggest highlighted words. Followed by 'national', 'value proposition', 'tourist festival', 'continue to distinguish itself as a festival city in the future' and 'statement'.

Word Cloud for live music festivals in Rotterdam:



Figure 15. *Word Cloud live music festivals in Rotterdam*

'Host city', 'location' and 'international' are the three biggest highlighted words. Followed by 'mission', 'the discovery of new talents', 'creative festival', 'presentation of original work' and 'Rotterdam policy'.

Table 7. *Comparing dance music festivals with live music festivals in Rotterdam*

Rotterdam	Dance music	Live music
1.	Location	Host city
2.	Host city	Location
3.	Rotterdam policy	International
4.	National	Mission
5.	Value proposition	The discovery of new talents
6.	Tourist festival	Creative festival
7.	Continue to distinguish itself as a festival city in the future	Presentation of original work
8.	Statement	Rotterdam policy

4.5. Comparative results: genres dance and live music in Rotterdam

For dance music festivals in Rotterdam ‘location’, ‘host city’ and ‘Rotterdam policy’ are the three most occurring codes. Live music festivals in Rotterdam accentuate the ‘Rotterdam policy’ much less than dance music festivals. The type ‘tourist festival’ together with one of the policy goal ‘continue to distinguish itself as a festival city in the future’ seem to be prominent in dance music festivals in Rotterdam. This is in contrast to ‘national’, which seems of high relevance. Moreover, live music festivals in Rotterdam obtain the type of a ‘creative festival’ and give more value to the ‘mission’, ‘the discovery of new talents’ and ‘the presentation of original work’

Key findings: dance festivals in Rotterdam are focusing more on the policy goals compared to live music festivals in Rotterdam. Dance music festivals are mostly typed as tourist festivals in Rotterdam while live music festivals are mostly typed as creative festivals in Rotterdam.

4.6. Differences

First, the big difference between music festivals in Amsterdam and Rotterdam is that festivals in Amsterdam have a deeper focus on their mission, while in Rotterdam they have a strong link with the ruling policy. This can be caused by the fact that Rotterdam has its own festival department which causes a stronger link with the policy and city marketing objectives. This also explains the fact that the word 'international' in Rotterdam music festivals occurs more often because one of the policy goals is to attract a big international audience and tourists.

Second, when comparing the dance music festivals of both cities with each other, we again can see differences. Dance music festivals in Amsterdam focus more on their mission while dance music festivals in Rotterdam focus more on the city's policies. Thereby comes that dance music festivals in Amsterdam are merely typed as creative festivals that are focusing mainly on the viability of the city. This can be explained by the stricter policy in Amsterdam and the cutback in dance festivals. They now have to focus more on the viability in the city because there was a lot of complaints in the past and Amsterdam reached its alleged 'festival maximum'. Dance music festivals in Rotterdam are typed as tourist festival and are focusing on to continue to distinguish Rotterdam as a festival city in the future. This is in line with the policy goals in city marketing of attracting more tourists. However, the frequent occurring 'national' in the intent of dance music festivals in Rotterdam seems to be in contrast to the ruling policy goals.

Third, when comparing live music festivals in both cities, the mission is in both cities of importance, for Amsterdam the mission is slightly more important compared to Rotterdam. Policies are of less value in the intent of live music festivals in both cities. Live music festivals in both cities take the policies less into account and focus more on their mission. An explanation for this might be that most live music festivals are non-profits, and thereby communicating their mission online in order to show and follow their intrinsic intentions.

Fourth, when comparing the two genres of music festivals in Amsterdam, dance music festivals seem to focus more on the policy goals, while live music festivals have more artistic and intrinsic values. Moreover, the analysis reveals a connection between the Amsterdam policy and dance festivals. Dance festivals seem to have a strong focus on the Amsterdam policy, with the contribution to viability. This connection can be explained by the stricter policy rules Amsterdam is now applying for festivals. The policy seems stricter on dance festivals than on live festivals. For live music festivals in Amsterdam, the 'mission' is of greater importance than for dance festivals. Dance Festivals can be more commercial, they will have to appeal to a big audience and generate their own income through ticket sales. This can be a reason why they keep their online intent tight with the city's policies, in order to obtain permits from local governmental authorities. This could also suggest that live-festivals are non-profits and are thereby more

mission-driven compared with dance festivals, that have more commercial interests and are merely for-profits. Besides the mission, live music festivals in Amsterdam are focusing more on 'the presentation of original work' and have 'societal' values. This can indicate that some get support from subsidies or funds and explains why live music festivals have these kinds of values online more than dance festivals. Subsidies and funds can give more space to strive for risk full, experimental and/or intrinsic intentions.

Fifth, when comparing the two genres of festivals in Rotterdam, dance festivals in Rotterdam are focusing more on the policy goals compared to live music festivals in Rotterdam. Dance music festivals are mostly typed as tourist festivals in Rotterdam. Again, the code 'national' is contradictory to 'tourist festivals'. Live music festivals are mostly typed as creative festivals in Rotterdam. Arguments on dance music festivals in relation to policies and live music festivals in relation to subsidies are here valid as well.

Considering the above arguments, the intentions of music festivals between the cities Amsterdam and Rotterdam differ in intentions. In addition, the two genres dance and live music festivals also differ widely in intentions. There is also a relationship noticeable between dance music festivals and urban policies with the correlating effects of city marketing. It is also thought that live music festivals relate more to funds and subsidies.

4.7. The connection between online intent of festivals and policies.

Through the analysis, we found that there is a connection between the online intent of festivals and policies. Merely dance music festivals in both cities show a strong connection with the policies. In the following sections, we will offer some viable explanations for the connections between festivals and policies, and the differences between the connection in Amsterdam and Rotterdam.

Cities have a strong influence on the presence of a festival, as they can approve or decline an organizer's request for a permit. Amsterdam and its festivals were in the news lately by complaints of their citizens, which caused the new festival policy Amsterdam is applying. It imposes new conditions which resulted in fewer festivals and events being allowed, and stricter rules in organising festivals and events.

For Amsterdam, the only events that can keep continuing are events that are very well organized and better suited to the environment, as stated in the paragraph about Amsterdam's new festival policy. Some of these goals can be recognized in our Word Clouds. For example; the contribution to viability. We found that most of the dance festivals in Amsterdam have the priority to focus on the contribution to viability. We also found that especially dance festivals relate the most towards the typology of 'creative festivals'. This is in line with one of the policy goals of positioning Amsterdam as a viable, creative, innovative and sustainable capital. However, the policies in Amsterdam are also characterized by statements such as 'environment and the impact on the city', 'a sustainable link with the city and its

residents’, ‘the contribution to the residential environment’ and ‘the promotion of the attractiveness and positive perception of Amsterdam among its residents and visitors’. These are connected less strong with the intention of festivals in Amsterdam

For Rotterdam, the link with the policy seems even stronger, with subjects such as the ‘characteristics of the city’, ‘the Rotterdam inhabitants’ and ‘the Rotterdam identity’. In addition, dance events remain to have the strongest link with the policy. The relation of dance festivals in Rotterdam shows that festivals in Rotterdam are eager to gain an international reach. Dance festivals are mostly typed as tourist festivals and try to keep Rotterdam to distinguish itself as a festival city in the future. Rotterdam seems to be willing to attract international tourists while embracing the Rotterdam identity. The city also has its own municipal department for festivals “Rotterdam Festivals”, with the mission of making Rotterdam the most engaging event city of the whole Netherlands. This is in line with the policy goals in city marketing of attracting more tourists.

Both cities show a strong connection with the ruling policies. The differences are that Amsterdam shows a slightly less strong link with the policies compared to Rotterdam. The differences in genres show that dance festivals show a stronger link with the policies of both cities than live music festivals.

4.6.1. link with urban policies and connections to the festival typologies

With the coding method in ATLAS.ti, code groups and their quotations could easily be made and analysed. The following quotes are a few examples whereby a link between the cities policy, is seen clearly. The festival typologies as discussed by Grisel are linked to the quotes as well (1993, p. 4 in Berneman, 2005, p. 3). The quotes in relation to the policies and typologies, separated by the two cities Amsterdam and Rotterdam, can be found in the tables 8 and 9 below.

Table 8. *Quotations table Amsterdam*

Amsterdam		
Quotation	Link to the Amsterdam policy	Typology
Q.1. “Ruigoord is a magical village. A place like this keeps our world in balance and gives the big city of Amsterdam the much needed creative and spiritual counterweight. To celebrate Ruigoord, to honour and to preserve it for future	<ul style="list-style-type: none"> ● Focus on the environment and the impact on the city, ● Events must establish a sustainable link with the city and its residents ● Contribute to viability 	Image festival <ul style="list-style-type: none"> ● Which try to improve the image or increase the awareness of

generations, we organize this Manifestal.” (Translation Manifestal, 2017)	<ul style="list-style-type: none"> ● Contribute to the residential environment 	certain locations (main mission)
<p>Q.2.</p> <p>“A selection of Amsterdam’s hottest promoters join-up to create a fashion-forward festival that reflects the nightlife and art culture in our capital city, being a platform for local talent. We welcome our visitors to experience a weekend full of creativity, friendship and musical expression at Amsterdam Open Air”.</p> <p>“Obtaining sustainability to minimize our ecological footprint over the festival weekend, we’re implementing several initiatives to help us achieve our ambitious goals. To care for our environment is not a luxury choice anymore, nor should it be something to brag or just do for the show. It is something vital we all must do our part in...” (Amsterdam Open Air, 2017)</p>	<ul style="list-style-type: none"> ● Focus on the environment and the impact on the city ● Events must establish a sustainable link with the city and its residents ● Events must establish a sustainable link with the city and its residents ● Contribute to the residential environment 	<p>Creative festival</p> <ul style="list-style-type: none"> ● Purely a cultural and/or artistic aim ● Presentation of original work ● The discovery of new talents
<p>Q.3. “The festival is an entrepreneurial initiative that was set up to put Amsterdam back on the map as a true jazz city with a rich tradition. With Red Light Jazz, the festival organization aims to revitalize the jazz history of ‘de Wallen’, an area in Amsterdam, and at the same time to improve the image of this area.”</p> <p>"The annually recurring festival also established partnerships between old and new red light district entrepreneurs. Red Light Jazz, which is also organized by local</p>	<ul style="list-style-type: none"> ● Focus on the environment and the impact on the city ● Events must establish a sustainable link with the city and its residents ● Contribute to viability ● Contribute to the residential environment ● They must promote the attractiveness and positive perception of the city among residents and visitors 	<p>Image festival</p> <ul style="list-style-type: none"> ● Which try to improve the image or increase the awareness of certain locations (main mission)

residents, brings a positive vibe to the Red Light District. " (translation from Red Light Jazz festival, 2017).	<ul style="list-style-type: none"> • Position Amsterdam as a viable, creative, innovative and sustainable capital 	
Q.4. "When searching for new music, we often find treasures in places we'd never heard of before. We connect with and listen to artists that are completely new to us. We've learned that when you're open to seeing what really exists on the other side, one is often rewarded with utter beauty. Unexpected turns can lead to sheer excitement." (Dekmantel, 2017)	<ul style="list-style-type: none"> • They must promote the attractiveness and positive perception of the city among residents and visitors. • Position Amsterdam as a viable, creative, innovative and sustainable capital. 	Creative festival <ul style="list-style-type: none"> • Purely a cultural and/or artistic aim • Presentation of original work • The discovery of new talents
Q.5. "The Hartjesdagen Foundation was founded in 2009 by the entrepreneurs of the Zeedijk. The importance of the Hartjesdagen is to promote neighbourhood bonding and stimulate the economic profile of the Zeedijk and the immediate surroundings of the old town. The Zeedijk and its nautical environment will have to remain on the map with its "age-old" image because it is inextricably linked to the history of our city and therefore deserves our full attention." (Hartjesdagen festival, 2017)	<ul style="list-style-type: none"> • Focus on the environment and the impact on the city • Events must establish a sustainable link with the city and its residents • Contribute to viability • Contribute to the residential environment • They must promote the attractiveness and positive perception of the city among residents and visitors 	Image festival <ul style="list-style-type: none"> • Which try to improve the image or increase the awareness of certain locations (main mission)
Q.6. Hemeltjelijef! Is a colourful and cheerful festival that is held annually on Ascension Day at the NDSM-Werf, Amsterdam. There is plenty to do for all ages; think of interactive activities, art and theatre at special places of the old shipyard. Every year a new theme	<ul style="list-style-type: none"> • Focus on the environment and the impact on the city. • Events must establish a sustainable link with the city and its residents. • Contribute to viability. 	Image festival <ul style="list-style-type: none"> • Which try to improve the image or increase the awareness of certain locations (main mission)

<p>transforms the festival site into a special experience.</p> <p>Hemeltjelierf! has the goal to connect with creative parties and organizations from Amsterdam-Noord ... Hemeltjelierf! Gives about the earth, that's why we work together with a charity every year and use a sustainable policy.</p> <p>"Hemeltjelierf! strives to be a sustainable festival as possible. We think it is important that you can enjoy a fun festival that will damage the environment as little as possible. That is why we ask you to take the environment into account as well as Hemeltjelierf during the festival ... "</p> <p>(translation from Hemeltjelierf!, 2017)</p>	<ul style="list-style-type: none"> • Contribute to the residential environment. • They must promote the attractiveness and positive perception of the city among residents and visitors. • Position Amsterdam as a viable, creative, innovative and sustainable capital. 	
---	---	--

Table 9. *Quotations table Rotterdam*

Rotterdam		
Quotation	Link to the Rotterdam policy	Typology
<p>Q.7. "It can not be more 'Rotterdams' and even more national. Metropolis is not only a stimulating event within the city's festival offer, but it also has a national reputation as the 'must-be' place to find emerging music talent. For the many fans of original pop music, with an irresistible urge for the unknown, Metropolis is, in any case, the number one festival in the Netherlands."</p> <p>"The Metropolis Festival is a unique event. No free festival manifests itself so</p>	<ul style="list-style-type: none"> • Continue to distinguish itself as a festival city in the future • Festivals that profile Rotterdam nationally and abroad as a city with an own identity • Rotterdam as a city where it is also pleasant to stay. 	<p>Creative festivals</p> <ul style="list-style-type: none"> • Purely a cultural and/or artistic aim • Presentation of original work • The discovery of new talents

<p>specifically with unknown but always promising talent. Since 1988, Metropolis has been introducing a large audience to striking, innovative and surprising high-quality music. The one-day festival offers a platform for talented bands and acts that are about to break through. It offers a quest through the exciting line-up of international artists with a live reputation. You should not only listen to good music; you should experience good music live.” (translation Metropolis Festival, 2017)</p>		
<p>Q.8. "The first lustrum of 'Rotterdam zingt' (Rotterdam sings), the event that broadcasts Rotterdam as a whole and let all its inhabitants sing along, takes place on Saturday 16 July and is extra festive this year as part of the beautiful manifestation 'Rotterdam celebrates! With Rotterdam-songs from the past to the present.'"</p> <p>"The sing-along spectacle starts with (how appropriate) the song written for Rotterdam. A live band will put the audience in the mood to celebrate the city by singing all along."</p> <p>"The LED screens will, in addition to the lyrics of the songs, send out atmospheric images. Images of the old and new Rotterdam can be seen." (Translation Rotterdam zingt, 2017)</p>	<ul style="list-style-type: none"> • The characteristics of the city and its inhabitants are the starting point and the largest source of inspiration. • Focus on events run by Rotterdammers that cause deep penetration in the city. • Festivals that profile Rotterdam nationally and abroad as a city with an own identity • Rotterdam as a city where it is also pleasant to stay. 	<p>Image festivals</p> <ul style="list-style-type: none"> ● Which try to improve the image or increase the awareness of certain locations (main mission)

<p>Q.9."On Saturday, September 2, 2017, the most pleasant festival of Rotterdam will take place in Katendrecht again. The historic and legendary times of the Cape as sailor quarter and nightlife area come back to life during The Night of the Cape! "</p> <p>"And not only the locations remind of the bygone times, but also many visitors plunge into the Night as a rough sailor, pirate or dangerous chamois ... get inspired! (Nacht van de Kaap, 2017)</p>	<ul style="list-style-type: none"> • The characteristics of the city and its inhabitants are the starting point and the largest source of inspiration. • Festivals that profile Rotterdam nationally and abroad as a city with an own identity 	<p>Tourist festivals</p> <ul style="list-style-type: none"> ●Aiming for attracting a new audience at; ● Specific locations ●Tourist sites ●Monuments.
<p>Q.10. "Historic Delfshaven is the setting for the Pilgrim Harbour festival on 16 and 17 June 2017. The festival brings a musical ode to this area with its remarkable history, to old and new pilgrims and to 600 years of music. The focus lays on the Pilgrimage Church its 600th anniversary, which is celebrated with an exclusive concert in the church. There are also guided tours along mini-concerts at surprising locations in and around the picturesque harbour. The festival closes with a free summer evening concert on the Piet Heynsplein."</p> <p>"Historic Delfshaven is one of the few parts of Rotterdam that survived the bombardment in 1940. It is the place from where the Pilgrim Fathers left for America in 1620 and where sea-hero Piet Hein was born. The gin cafés, beer brewers and eateries came along. Historic Delfshaven</p>	<ul style="list-style-type: none"> • The characteristics of the city and its inhabitants are the starting point and the largest source of inspiration. • Focus on events run by Rotterdammers that cause deep penetration in the city. • Festivals that profile Rotterdam nationally and abroad as a city with an own identity • Rotterdam as a city where it is also pleasant to stay. 	<p>Tourist festivals</p> <ul style="list-style-type: none"> ● Aiming for attracting a new audience at; ● Specific locations ● Tourist sites ● Monuments.

still stands for pioneering and the mixture of cultures, with the pilgrims' church as an important centre (Pilgrim Harbour Festival, 2017).		
<p>Q.11. "Classical:NEXT unites the global classical community, creating a worldwide movement to explore potential paths forward into the future is Classical:NEXTs mission statement as early as 2012."</p> <p>"Classical:NEXT was founded to address the challenges facing the international classical and art music community by creating an annual meeting event to promote new talent, new creative ideas and future-orientated business practices." (Classical:NEXT, 2017)</p>	<ul style="list-style-type: none"> • Continue to distinguish itself as a festival city in the future 	<p>Creative festivals</p> <ul style="list-style-type: none"> • Purely a cultural and/or artistic aim • Presentation of original work • The discovery of new talents

4.7. The diversity of festival typologies in cities

The results of the analysis proves that city marketing goals in urban policies can affect online festival intentions. When linking urban policies to festival intentions, a link towards the three festival typologies of Grisel (1993, p. 4 in Berneman, 2005, p. 3) can be found as well. The three typologies are; 'creative festivals', 'image festivals' and tourist festivals'.

Festivals in Amsterdam, especially dance festivals, relate the most with creative festivals. These festivals aim for purely a cultural and/or artistic intention, the presentation of original work and the discovery of new talents. As argued by Grisel (1993 p. 4 in Berneman, 2005, p. 3), key factors that account for the longevity of festivals, are factors such as artistic quality, support from governmental authorities, assimilation in local life, sufficient promotion and proper funding. Since creative festivals have merely a cultural or artistic aim, this supports the longevity of creative festivals in Amsterdam. Besides the environmental focus of the urban policies for festivals in Amsterdam, these key factors also contribute to another kind of sustainability. Namely, sustainability in maintaining the festivals Amsterdam already has since it reached its festival top.

For Rotterdam, the analysis shows that most dance music festivals are pursuing to be a tourist festival. Increasing visitors from out of town during a festival have a significant impact on incomes that are tourism related. Temporary or new jobs are created either in the tourist or cultural sector (Berneman, 2005, p. 3). However, due to festivalization, a less diverse cultural pattern can occur (Bogaarts, 1992). This stands against the diversity in festivals, while a city can contribute to high living viability when it is offering diverse cultural supplies (Wijn, 2003; Pratt, 2004). The presence of creative diversity attracts highly educated people, which in turn attract employment, leading to economic growth (Florida, 2002). Cities are competing for high living abilities and images that are promoting the city (Kotler, Haider & Rein, 1993). This contributes to the debate of the concentration of the cultural infrastructure in a city, and to what extent a creative city is feasible by governmental institutions.

4.8. The festival profiles of Amsterdam and Rotterdam

The question of “How do Amsterdam and Rotterdam want to position their cities and is this aspired image visible in the online content of festivals?”, can be answered by creating a festival profile that is linked to the degree of the connection between the online intent and policies with the corresponding effects of city marketing.

4.8.1. Amsterdam: an environmental focus

The findings of this thesis underline what happens in the Amsterdam festival field, according to the festival policy. The new event policy resulted in fewer events being allowed and a decrease in the number of festivals in the city. The main goal of Mayor van der Laan’s new event policy is noticeable in the online content of festivals in Amsterdam. This goal is to pay more attention to the environment and the impact on the city. The starting point of this new policy is that events must establish a sustainable link with the city and its residents, contribute to viability and contribute to the residential environment. In addition, they must promote the attractiveness and positive perception of the city among residents and visitors, and position Amsterdam as a viable, creative, innovative and sustainable capital (Gemeente Amsterdam, 2017). Especially dance music festivals made a clear link in their online intentions with the above policy statements. A reason for this is that most of the dance festivals are for-profit, therefore are not subsidized or don’t receive other governmental support, have to prove their existence by their intentions, and therefore have to prove why they are allowed to have a permit. Obtaining the policy goals can be the first attempt.

The corresponding effects of city marketing from the gatekeeper of Amsterdam, Iamsterdam, are less visible. Namely, Iamsterdam tells that Amsterdam’s current role is to be the main centre for culture, tourism and business. However, no hard empirical evidence was found in the analysis of this thesis that

could support this argument. The claim of Amsterdam which implies that the music festival field is broad, powerful and diverse, needs to be reassessed since keeping a diverse festival field is of great importance. This agrees with earlier advises of the Amsterdam Arts council; to focus more on the spread, diversity and coherence of festivals. Concerns for the undesirable wild growth of festivals in the city are still relevant. This is also one of the reasons why Amsterdam had the need to establish a policy on festivals (Noordman, Kroes, de Graauw, 2005, p. 33). It turns out that the analysis shows a strong link between the online intent of music festivals in Amsterdam and the urban policies. The Amsterdam festival field profiles itself with an environmental focus. It appears that there are fewer side effects noticeable from the city marketing objectives as drawn by the gatekeeper of Amsterdam. From the analysis we found that the festival policy goals are divergent to the goals of city marketing in Amsterdam.

4.8.2. Rotterdam: festivals as touristic events

The findings of this thesis also underline what happens in Rotterdam's festival field, according to the festival policy. The event policy in Rotterdam pursues mainly the aim of exposing the Rotterdam identity to a big international audience and to attract tourists. The policy suggests that events must contribute in the distinguishing of Rotterdam as a festival city in the future, profile Rotterdam nationally and abroad as a city with an own identity and cause deep penetration in the city. Furthermore, it suggests that events run by its citizens is a pro, the characteristics of the city and its inhabitants are the starting point and largest source of inspiration. For example, the Pilgrim Harbour Festival (2017). This is done by linking the festival programme to contextual elements of the city and the wished policy goals. In Rotterdam, the harbour and its mentality are grateful elements; the festival translates this in the offer of, among others, guided tours along mini-concerts at surprising locations in and around the picturesque harbour.

The corresponding effects of city marketing are visible in the online intentions of festivals in Rotterdam. A reason for this is that Rotterdam Partners, the image gatekeeper of Rotterdam, aims for the same values as the event policy goals. Namely, a city that is inviting with a broad cultural agenda and focuses on its cultures in its neighbourhoods. They also focus on promoting the city with national and international reach. Rotterdam aims to be a festival city that contributes to a cultural hotspot both nationally and internationally (Rotterdam.nl – leisure, art and culture, 2017). Another reason is that the governmental authorities from city marketing and festival policies work closely together. Rotterdam is the only city in the Netherlands that has an own governmental department for festivals: Rotterdam Festivals. This department is coordinating the event policies, encourage cultural participation of its citizens, realize a distinctive festival programme with events embraced by its citizens and events that reflect the themes of the city (Rotterdam Festivals – about Rotterdam Festivals, 2017, para. 4).

The increasing range of festivals in Rotterdam fits with the national development of 'festivalization' on the long term (Boogaarts, 1992). Whereby the amount of festivals is growing, among others, by cultural budgets for 'accessible' culture and city marketing. Ideally, for the government, festivals constitute as one of the competition tools against other cities. One of the main reasons for this is that festivals are relatively low-boundary ways to attract a large audience.

4.9. Conveying messages

According to Leenders et al. (2005), festivals can convey messages with a subject or a deeper meaning. These messages can carry ideas of political or social relevance (Leenders et al., 2005, p. 152). When coding and analysing the data, it emerged that not every festival has in-depth content online. When the intentions of these festivals are not clearly communicated online, it seems that those festivals can't contribute to the debate into what extent city marketing affects the online intent of music festivals, or whether they bring over other relevant messages.

Examples of these festivals are festivals that only communicate general information online, which were merely found in the dance festivals in both cities. General information consists out of basic information such as the line-up and the address. When performing the first open coding round, 'location', 'host city' and 'mission' were the three biggest and most occurring code words in the analysis. An explanation that can be given for the frequent occurrence of 'location' and 'host city', is that this is relevant and important information in the descriptions of online festival content. Visitors need to know where the festival is held. Thereby comes that a relatively large number of festivals didn't say anything relevant about the location or city. They only named the location or city to inform their audience of where the festival took place. An example of the use of only general information is this quote from the data: "Live-electronic music festival in the heart of Rotterdam" (Expedition festival, dance Rotterdam, 2017). The festival is naming the host city, but only to give the audience the general information. It isn't saying something promoting about the city, and there isn't a link with the theories.

According to the literature of Boogaarts (1992 in van Aalst & van Melik, 2012), this could be partly explained because the upcoming trend from the 90's wherein festivals got more consumer orientated. They tend to be guided by the taste of the audience and seem to be seduced by commercial entertainment. These festivals programme popular music and aren't focusing on any other motivation. These festivals are considered as for-profit festivals and are thereby likely to be suspected of promoting narrow and commercial purposes to attract a big and broad audience (Paleo & Wijnberg, 2006, p. 57). Informative messages in communication are hereby of use, the broad audience can directly see what they want. It is thereby not clear what their intention is beside commercial interest when these festivals only

communicate basic and general information online. The analysis showed a connection between for-profit orientated dance festivals that had no intrinsic intention online, and which did not bring over any deeper messages. We noticed that live music festivals have often more information in their online output and also name their value proposition more often.

Moreover, in the analysis, there was also online content found that was promoting the city but was not in line with the city's city marketing goals. For example, these messages use positively stated adjectives before naming the city, but aren't the adjectives the city is aiming for, or don't have deeper meanings. For example, the following quotation from the data: "I organise my events in our beautiful Dutch capital, mostly in various unique venues" (Kommschonalter, 2017). The message is telling that Amsterdam is a beautiful Dutch capital. However, the goals of the Amsterdam policy cannot be found in this text. It doesn't communicate the Amsterdam profile with an environmental focus. It might brighten up ideas about Amsterdam, but the text is too shallow to actually add something. This indicates one of the problems in city marketing as stated by Noordman et al. (2005). The goals of the festival organisers and those of the local governments can vary widely, whereby the festival organisation does not promote and communicate the necessary unities and goals as stated by the city (Noordman et al. 2005, p. 49).

Nonetheless, the analysis of the data also resulted in much festivals that did bring over a message. A frequently used code for these messages in the analysis was 'mission'. Moreover, festivals that communicated their intentions where also be likely to bring over messages related to the urban policies. The literature of De Bres and Davis (2001) argues that festivals can play a big role in the perception of local identity. An example of a festival that promoted the city, brought over a message, and is also in line with the policy goals of Amsterdam, was the Jordaan Festival: "Every year, the Jordaan Festival takes place at the Appeltjesmarkt in September. Here we celebrate the heart-warming history of the Jordaan with of course the most beautiful songs. A special event that has existed since 1975 and is organized every year by Jan de Bie. For 3 days you can enjoy purebred Amsterdam folk music and great Dutch artists. Of course, the Jordaanensemble is not missing, which has its permanent place in the opening party on Saturday." (Jordaan Festival, (live) music Amsterdam, 2017).

In order to make city marketing work, festivals must depict and communicate that the city in question is attractive by means of the relevant policy goals (Noordman et al., 2005). In the analysis, merely non-profit live music festivals in both cities brought over intentional messages. On the other hand, Paleo et al. (2006, p. 57) discuss that non-profit festivals can be perceived to be heavily subsidized creations of (local) governments, and thereby may be considered as bureaucratic festivals rather than as artistic festivals. Care must be taken for festivals used as a tool in city marketing, or else festivals threaten to be sucked up too tightly in the political environments. Festivals can thereby lose sight of their intrinsic intentions (Olsen, 2013). The current festival profiles of both cities conducted by this analysis contribute to

the urban policies in city re-imaging and tourism.

However, it is not the case that only large pieces of online text can convey messages. Visual aesthetics and other relevant content can also give impressions without the use of any words.

Furthermore, small pieces of text can also contain a core message and bring over values, or tell in only one sentence where the festival stands for.

5. Discussion

Through this research, an attempt has been made to contribute in the discussion about the functions of festivals for cities. We also investigated if policies influence the online intent of festivals. Research into the differences in festival intent and the differences in genres point out whether there was actually a link between festival intentions and urban policies. First, we compare the different outcomes of the analysis. Second, we compare them with the literature. Third, we consider and review the limitations of this research. Fourth, practical recommendations are made. To at last, close with suggestions for further research,

5.1. Discussion

A first finding relates to the diversity of festival objectives; the online intentions of music festivals between the cities Amsterdam and Rotterdam differ. In addition, the two genres dance and live music festivals also differ widely in intentions. Bres and Davis (2001) argued that most festivals claim they do not only serve as temporary fun time hotspots but also deal with topics such as environmental beliefs. We noticed that this statement is true in this research. For example, most festivals in Amsterdam deal with environmental beliefs while most festivals in Rotterdam deal with tourism.

Findings show that there is a link between festival intentions and urban policies. This research pointed out that cities can have an influence on festival intentions, most festivals in Rotterdam and Amsterdam take the interests of the city and future visions into account. When these interests can be found in the online intent of festivals, the public can be indirectly influenced by the city's wants and needs in the field of city marketing. Festivals are often used as a tool in city marketing (Evans 2001; Gibson and Klocker 2004; Gibson 2008). For both cities, there is a relation with festival intent and policies. However, the strength of the relationship between policies and festivals in Amsterdam and Rotterdam is also different; the relationship in Rotterdam seems stronger which can be caused by the festival department of Rotterdam. Having an own festival department implies to be a good monitor on festivals in the city marketing process.

There are also relationships and differences noticeable between dance music festivals and urban policies with the correlating effects of city marketing. Live music festivals seem to focus merely on intrinsic intentions. There might be a relationship between live music festivals and subsidies and/or funds.

Considering the three festival typologies given by Grisel (1993, p. 4 in Berneman, 2005), festivals in Amsterdam, especially dance festivals, relate the most towards 'creative festivals'. For Rotterdam, the analysis shows that most dance music festivals are pursuing to be a tourist festival. Quinn (2013) argues

that the expansion of festivals by cities can also have negative side effects. It can affect the artistic intentions of a festival when cities got involved with different goals that put pressure with the policies. Festivals can overly commercialise in order to reach a large and wide audience, which is sometimes wished by the governmental authorities. Quinn (2005) concludes that there is mostly a misbalance in the intent of art festivals that are included in the city's policy framework. When commercialism and overcrowding in festivals take over, they can become tourist traps (Gursoy, 2004). This trend of 'festivalization' (Bogaarts, 1992) has reached its peak in Amsterdam. As a consequence, in 2017, Amsterdam adjusted its policy goals with stricter rules and goals.

Rotterdam may also be at risk for festivals to commercialize, get overly crowded and become tourist traps. Hence, economic considerations of stimulating culture often clash with the intrinsic artistic intentions of festival organizations (Mommaas, 2004; O'Connor, 2004). Festivals are often misused by cities as 'quick fix' solutions for their image problems (Quinn, 2005, p. 392). Facilitating creativity and culture can cause tensions between cultural organisations when only economic reasons for local governments are the starting point. Festivals as tools in city marketing don't seem to work when the goals between cities and festival organisers differ too much.

Another risk due to festivalization, is that an increase of the same kind of festivals can occur (Bogaarts, 1992). This stands against the diversity in festivals intentions. Therefore, manipulating policy goals and position requirements into festival intentions should be done with care (Quinn, 2005, p. 932). A diverse festival field with a balance between the three festival typologies given by Grisel (1993 in Berneman, 2005) can be a suitable solution. Amsterdam and Rotterdam can both take an example of each other; Amsterdam doesn't have an own festival department, which seems to work in Rotterdam while obtaining city marketing goals. In turn, policy makers in Rotterdam can have a close look into the situation of Amsterdam's festival field, which reached its top, and therefore should be careful in propositions to attract more tourists.

The expectation that music festivals are aware of the power of digital communication and social media, is valid because all festivals from the sample communicated online with their audience. The studied festivals made adequate use of digital communication to profile their brand and to engage with their audience. An event will name the place where the event will be held and a city can thereby be promoted through festivals and leave positive impressions (Roche, 1994). All festivals in this thesis research did name where the festival takes place in their online output, in turn, this can be picked up by media which will showcase that certain city. However, really promoting the city through these festivals can stay superficial since some festivals don't say anything else about the city nor the beliefs of the city. Differences in the genres of dance and live music festivals showed that merely dance music festivals can promote narrow and commercial purposes to attract a big and broad audience. In the analysis, mostly live music festivals

brought over most of the messages related to their intrinsic intentions considering their value proposition, including a mission, vision and others. Live music festivals seem to bring over deeper messages in their online intentions. Dance festivals were likely to be bringing over messages related to urban policies. A reason for this is that most of them have to prove valid reasons for their existence and therefore have to prove why they are allowed to have a permit. While live music festivals, in general, had a clearer online intent which might be linked to the purpose as non-profits. Thereby are non-profits eligible for receiving subsidies. Dance festivals could have more commercial intentions and can be held for temporary leisure activities (Long and Perdue, 1990). However, commercial festivals can also contribute to city marketing and their attractiveness. Those festivals might not fulfil the tasks in bringing deeper meanings and intentions to the public, but overall they can bring out (other relevant) messages about the city's policy and contribute to a city's high living ability.

The results indicate that festival organisations intertwine with urban policies when communicating their intentions towards their audience. Messages of city marketing goals in urban policies can be delivered with online festival intentions towards an audience. City marketing goals can be reached with festivals as a mediator. However, this must be done carefully to prevent problems in practice. Moreover, the intentions of festivals are a topic of debate. Intrinsic aims should be a standard while organising a festival to keep the cultural field in cities diverse. Festivals thereby should not solely become marketing tools due to the pressure of urban policies.

6. Conclusion

6.1. Conclusion

This research aimed to explore the music festival fields in the two largest cities in the Netherlands, Amsterdam and Rotterdam, to compare them in order to identify if and how they are different. Through the analysis, differences were found that could be explained by the theories and ruling urban policies. The research question “what are the main differences in the online festival intent of music festivals in Amsterdam and Rotterdam?” could be answered.

We found that there were differences between the online intent of music festivals in Amsterdam and Rotterdam. While music festivals in Amsterdam overall seem to concentrate more on their mission, music festivals in Rotterdam take the leading policies more into account. Amsterdam adjusted a new event policy because it reached its “festival maximum”. Another difference is that festivals in Amsterdam are mainly characterized as ‘creative festivals’ and festivals in Rotterdam mainly as ‘tourist festivals’. Rotterdam tries to continue and manage to be a ‘festival city’ which gives explanations on why festivals in Rotterdam continue to grow.

With the results from the analysis, we could also answer the first sub-question: “what are the main differences between the online intentions of dance music festivals and live music festivals in Amsterdam and Rotterdam?” This research also assumes that the two genres dance music festivals and live music festivals differ widely in intentions. Dance music festivals in Amsterdam are focusing on their ‘mission’ while dance music festivals in Rotterdam are focusing more on the ‘Rotterdam policy’. When comparing live music festivals in both cities, the mission in both cities is of importance. For live music festivals in Amsterdam, the mission is slightly more important compared to live music festivals in Rotterdam. Policies are of less value in the intent of live music festivals in both cities.

In the comparison of the two genres of festivals in Amsterdam, dance music festivals seem to focus more on the policy goals because of the stricter festival protocol, while live music festivals have more artistic and intrinsic values. When comparing the two genres of festivals in Rotterdam, dance festivals are focusing more on the policy goals compared to live music festivals in Rotterdam. Dance music festivals are also mostly typed as tourist festivals in Rotterdam.

Besides to the differences, this thesis studied the link between urban policies and what festivals communicate online. Answering the third sub-question, “to what extent affects city marketing the online intent of music festivals in Amsterdam and Rotterdam?”, followed. The influence of city marketing on the relationship between urban policies and festival intentions was examined. There is a relationship noticeable between dance music festivals and urban policies with the correlating effects of city marketing.

For Rotterdam there is a strong link, this can be explained by the fact that Rotterdam has its own festival department. For Amsterdam, there is also a link but one that is slightly less strong compared to Rotterdam. Overall, dance festivals seem to have a strong link with the policies. Live music festivals in Amsterdam don't have a strong link, but there might be a relationship between live music festivals and subsidies.

This led to answering the last sub-question: "how do Amsterdam and Rotterdam want to position their city and is this aspired image visible in the online content of music festivals?". Assumptions were made on the effects of city marketing on the online intent of music festivals in Amsterdam and Rotterdam, and how the aspired image of Amsterdam and Rotterdam was visible in the online content of their music festivals. Conclusions could be drawn in how far there is a link with online festival intentions and the policy goals of the cities. This led to the aspired images of Amsterdam and Rotterdam, two profiles of both cities where conducted. Festival typologies and whether festivals bring over a message are also discussed.

Differences between cities and genres were explained by the role of urban policies and the corresponding effects of city marketing. Festivalization defines the rapid growth of the festival concept by city marketing. Throughout the literature review, a couple of problems in practice derived from the concept of festivalization. Overall, it threatens festivals to push their intentions into pre-sorted directions defined by governmental institutions. However, if the online intentions of festivals are "forced to be festive?" remains debatable.

6.2. Limitations

Using internet data has advantages and disadvantages. An advantage was that online data gives the possibility to gather information and data in an accessible way. Another advantage was that the content of all festivals could be gathered together in a consistent way, information streams of the found festival data were all kind of similar to each other. A disadvantage was that there is sometimes no in-depth content published online. Some festivals had very little online content and thereby weren't really visible in their intent. When there was no clear value proposition (including the mission, vision and values) published online, the intent of the festival organization was harder to find. Therefore, all festivals during a specific time frame were studied to make the sample more valid and to find more interesting and deeper meanings.

A second challenge that this thesis experienced and could lead to limitations, relates to categorization. Local festival agendas are not equal to each other, different techniques to gather data from these agendas were needed. The one from Amsterdam was slightly different from the one from Rotterdam. Genres often overlap and the history of the Amsterdam calendar could not be seen clearly compared to the festival agenda of Rotterdam. Collecting all the data luckily turned out well by adding multiple control factors of other festival agenda's.

Third, when analysing a population between a specific time period, the results can be momentary. The online content and intention of the festivals can be different every year. Thereby comes that the festival sector is continuously changing which gives unclear insights into how this sector is developing in the long run. The policy goals of local governments are also continuously adjusted and adapted, this thesis studied the policy goals of 2017 in comparison with online music festival content of 2017. Nonetheless, this research could draw conclusions on the effects of policies on the online content of music festivals.

Fourth, another risk which can cause limitations is the topic of this thesis and the used method. As Noordman (2005) and UNESCO (2015) have found that the effects of festivals are difficult to investigate on, it often happens that the wrong methods are used. With content analysis, different meanings from its context can derive. In addition, the material is analysed for a particular purpose, which makes some parts of the material more valuable. The researcher plays an important role in the analysis of qualitative material, as it is up to the researcher to interpret this correctly (Wester et al., 2006, p. 577).

6.3. Recommendations

The results of the analysis, connected with the problems in practice derived from the literature review, provide to make possible practical recommendations and advice.

A first attempt can be made on the divergence of goals between festival organisations and cities, which can cause imbalanced relationships. Often the goals of festival organisations clash with the economic goals of policy makers. Necessary unities can therefore not be promoted properly. Thereby comes that when festivals are included too tightly in the governmental systems, they can lose sight of their intrinsic intentions (Getz, 2009; Olsen, 2013). A recommendation towards local governments is that they should be careful with profit-making reasons as a starting point. They also should be aware of festivals becoming 'quick fix' solutions to their city's image problems. Manipulating policy goals and position requirements into festival intentions should, therefore, be done with care (Quinn, 2005, p. 932).

With the expansion of festivals by festivalization (Boogaarts 1992), a less diverse cultural pattern in a city can occur. An advice towards the policy makers of Amsterdam and Rotterdam proposes a diverse festival field, with a balance between the three festival typologies. Amsterdam and Rotterdam can both take an example of each other; Amsterdam doesn't have an own festival department, which seems to work in Rotterdam while obtaining city marketing goals. Intrinsic aims and a balance between festival typologies have to be genuine while organising a festival in a city. This can keep the cultural field in cities diverse.

Another advice towards Rotterdam Festivals is to be careful in the implementation of the aim to attract tourists. Gursoy (2004) warns for festivals becoming tourist traps. The development of the growing festivals in Rotterdam can be compared to the pattern Amsterdam has complied. Policy makers in Rotterdam can have a close look into the situation of Amsterdam's festival field, which reached its top recently and therefore should be careful in propositions to attract more tourists.

Noordman et al. (2005, p. 49) discussed the several images of cities, which are reflected by different target groups with different perspectives, as a problem in practice. When contributing successfully to a city's image, the festival organisation must know the current state of the city's market whereby target group analysis is necessary. The festival organisation also needs to know which aspects of the city's image needs to be improved, enhanced or changed. And finally, they also need to know which target groups should review the event in the end.

When festivals are used as a tool in city marketing, it is advisable to local governments to keep an eye on the online messages these festivals are communicating towards their audience. In the analysis, it seemed that festivals which did not clearly communicated their intention online, couldn't contribute to the debate into what extent city marketing affects the online intent, or whether they brought over relevant messages. To make city marketing work, festivals must depict and communicate that the city in question is

attractive by means of the ruling policy goals (Noordman et al., 2005).

Festivals are turning into search goods; the audience can find much of the needed information online before going to the festival. Festivals can play into this with what they communicate. Another recommendation is that festivals can promote themselves and distinguish themselves from their competitors by creating a storyline based on motivation and intentions whilst adjusting to the goals of the city's policy. Storytelling can be used to convey that the experiences on festivals are positive. When it is believed that the experiences on high-quality city-festivals are good, the image of the city in question can also turn positively. A model can be developed in how festivals create their story and communicate online.

6.4. Further research

Suggestions for follow-up research include to conduct similar research on other cities and compare them; this might lead to insights into festival policies and city marketing at local, national and international scale. It is advisable to develop a research format that will enable the various functions and dysfunctions of festival communication within city marketing to be properly evaluated. Another possibility is to conduct similar research on other cultural and artistic organisational forms. For example, policies and the influence on the online content of cultural organizations such as museums or concert halls for instance.

This research is the preliminary work for further research into festival intentions. Due to the subject and research question, and also due to the scope and time frame of this thesis, there was no opportunity to speak with neither festival organizers nor policy makers together. Therefore, the choice was made for studying online output and intent. Thus, a suggestion for further research would be to conduct in-depth interviews with festival organisations about their intentions and goals in relation to local policies and cities. The software of ATLAS.ti will be very useful for coding the transcribed interviews and to find deeper meanings within qualitative research.

In the search for any tension between festival organisations and local governmental policies, in-depth interviews with both parties can be done. Interviews can find answers on whether online intentions of festivals are sincere, or if they are “forced to be festive”. Such a study can be linked on theories which imply that local governments have different intentions and impose these directly or indirectly on festival organisations, in the favour of achieving their policy goals. These goals can again be linked to the topic of city marketing and to the literature on urban planning and cultural organisations of Evans (2003).

To study the real impact of online communication by festivals, other aspects next to the online content of festivals can be studied as well. Visual communication and content can also be analysed by ATLAS.ti.

Researching for answers on the question of “how effective are festivals as a tool in city marketing?” is also interesting for further research. When this particular question is going to be studied, in-depth interviews with the people working in city marketing are needed to find out what their goals are and the relation of the contribution of festivals to such goals. In order to find out whether festivals leave the right impression and cause image improvement of a city, surveys of audience perceptions could be executed and analysed.

References

- Ali-Knight, J., & Robertson, M. (2004). Introduction to arts, culture and leisure. In Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). *Festival and events management* [Google books version] (pp. 217-231.) Retrieved from <https://books.google.nl/books?id=FGoABAAAQBAJ>
- Amsterdam. (n.d.). In *Wikipedia*. Retrieved April 17, 2017, from <https://nl.wikipedia.org/wiki/Amsterdam>
- Amsterdam stad met meeste nationaliteiten (177) ter wereld. (2007, August 22). *De verdieping Trouw*. Retrieved from <https://www.trouw.nl/home/amsterdam-stad-met-meeste-nationaliteiten-177-ter-wereld~ad58f67f/>
- Anholt, S. (2007). What is competitive identity? In *Competitive identity* (pp. 1-23). Palgrave Macmillan, London. https://doi-org.eur.idm.oclc.org/10.1057/9780230627727_1
- Baum, J. R., Locke, E. A., & Kirkpatrick, S. A. (1998). A longitudinal study of the relation of vision and vision communication to venture growth in entrepreneurial firms. *Journal of applied psychology*, 83(1), 43. Retrieved from <https://oce-ovid-com.eur.idm.oclc.org/article/00004565-199802000-00004/HTML>
- Bassett, K. (1993). Urban cultural strategies and urban regeneration: a case study and critique. *Environment and Planning A*, 25(12), 1773-1788. Retrieved from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.477.4754&rep=rep1&type=pdf>
- Berberoglu, E. (2018). An Ethnographic Study of Visitor Motivations for Attending Flow Festival. Abstract retrieved from <http://www.utupub.fi/handle/10024/145224>
- Berneman, C., & Petit, C. (2005). Festivals and Product Life Cycle: An Exploratory Study in the Rhône-Alpes Region. Retrieved from https://www.researchgate.net/profile/Corinne_Berneman/publication/254416186_Festivals_and_Product_Life_Cycle_An_Exploratory_Study_in_the_Rhone-Alpes_Region/links/53e74f210cf21cc29fd9c861/Festivals-and-Product-Life-Cycle-An-Exploratory-Study-in-the-Rhone-Alpes-Region.pdf
- Blau, J. (1989). *The Shape Of Culture. A study of contemporary cultural patterns in the United States*. Cambridge University Press [Google books version]. Retrieved from <https://books.google.nl/books?id=o445J4zv1AC>
- de Boer, J. (2016, September 1). Einde van het festivalseizoen: dit zijn onze favorieten deze maand! [Blog post]. Retrieved from <http://www.elle.nl/lifestyle/uitgaan/a563844/einde-van-het-festivalseizoen-dit-zijn-onze-favorieten-deze-maand>

- Boogaarts, I. (1992). Food, fun and festivals: De festivalisering van de stad. *De Uitstad*, 119-131. Utrecht: Jan van Arkel.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press [Kindle version. Retrieved from https://monoskop.org/images/e/e0/Pierre_Bourdieu_Distinction_A_Social_Critique_of_the_Judgment_of_Taste_1984.pdf
- Bowen, H. E., & Daniels, M. J. (2005). Does the music matter? Motivations for attending a music festival. *Event Management*, 9(3), 155-164. Abstract retrieved from <https://doi-org.eur.idm.oclc.org/10.3727/152599505774791149>
- Boyle, S., Amaro, C. R., Wu, C., & Murad, M. W. (2014). *Associations between visitors' demographic, attitudinal and behavioural factors and their interest in the arts festival* (Doctoral dissertation, Australian Academy of Business and Social Sciences). Retrieved from <https://www.aabss.org.au/system/files/published/000201-published-aabss-conference-2014.pdf>
- Bramwell, B., & Rawding, L. (1996). Tourism marketing images of industrial cities. *Annals of Tourism research*, 23(1), 201-221. Retrieved from https://ac-els-cdn-com.eur.idm.oclc.org/0160738395000615/1-s2.0-0160738395000615-main.pdf?_tid=568ae82f-fa24-485b-b083-2041bcf40140&acdnat=1542297828_192e1ee5c85e933d4d43726731243695
- Brennetot, A. (2004, January). Des festivals pour animer les territoires/When French art festivals bring life to living places. In *Annales de géographie* (pp. 29-50). Armand Colin. Retrieved from https://www.persee.fr/doc/geo_0003-4010_2004_num_113_635_21409
- Burnard P. (1996) Teaching the analysis of textual data: an experiential approach. *Nurse Education Today* 16, 278–281. Retrieved from https://ac-els-cdn-com.eur.idm.oclc.org/S0260691796801158/1-s2.0-S0260691796801158-main.pdf?_tid=536e94dd-464e-4c5f-a4e7-0add04ca7375&acdnat=1542298183_9201020004d18e08da208629213e0897
- Buursink, J. (1991). *Steden in de markt: het elan van citymarketing*. Muiderberg: Coutinho.
- Byrnes, W. J. (2009). *Management and the Arts*. Taylor & Francis.
- Campbell, R. B. (2011). A Sense of place: Examining music-based tourism and its implications in destination venue placement. Retrieved from <https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=2143&context=thesesdissertations>
- Cavanagh, S. (1997). Content analysis: concepts, methods and applications. *Nurse researcher*, 4(3), 5-13. DOI: 10.7748/nr.4.3.5.s2
- CBS -Centraal Bureau voor de Statistiek/ Central Agency for statistics (2017, 25th of April). *Bevolkingsontwikkeling; regio per maand [Data set]*. Retrieved from: <http://statline.cbs.nl/Statweb/publication/?DM=SLNL&PA=37230ned&D1=0,3-12,17->

- Chappuis, B., Gaffey, B., & Parvizi, P. (2011). Are your customers becoming digital junkies? *McKinsey & Company*. Retrieved from <http://www.loooker.com/wp-content/uploads/2013/05/Are-your-customers-becoming-digital-junkies.pdf>
- Chaney, D., & Martin, D. (2017). The role of shared values in understanding loyalty over time: A longitudinal study on music festivals. *Journal of Travel Research*, 56(4), 507-520.
- Choho, A. (2015, August 15). *Wethouder Choho: 'Overlast door festival is kwestie van perceptie'*/Interviewer: Duin, R. J.. Het Parool. Retrieved from <https://www.parool.nl/binnenland/wethouder-choho-overlast-door-festivals-is-kwestie-van-perceptie~a4121252/>
- Cochran, D. S., David, F. R., & Gibson, C. K. (2008). A framework for developing an effective mission statement. *Journal of Business strategies*, 25(2), 27. DOI: 10.1177/0047287516643411
- Cole, F. L. (1988). Content analysis: Process and application. *Clinical Nurse Specialist*, 2(1), 53-57. Retrieved from <https://oce-ovid-com.eur.idm.oclc.org/article/00002800-198800210-00025/HTML>
- Collins, J. C., & Porras, J. (1991). Organizational vision and visionary organizations. *California Management Review*, 34, 30 – 52
- Cooke, P. N., & Lazzeretti, L. (Eds.). (2008). *Creative cities, cultural clusters and local economic development*. Edward Elgar Publishing [Google books version]. Retrieved from <https://books.google.nl/books?id=iGHykkVY49MC>
- Craglia, M., Leontidou, L., Nuvolati, G., & Schweikart, J. (2004). Towards the development of quality of life indicators in the 'digital' city. *Environment and Planning B: Planning and Design*, 31(1), 51-64.
- Daniels, A. J. (1995). *Strategische planning van steden: een benadering vanuit city marketing*. RIBES, Rotterdams Instituut voor Bedrijfseconomische Studies.
- De Bres, K., & Davis, J. (2001). Celebrating group and place identity: A case study of a new regional festival. *Tourism Geographies*, 3(3), 326-337. <https://doi.org/10.1080/14616680110055439>
- DiMaggio, P. (1987). Classification in art. *American sociological review*, 440-455. Retrieved from https://www.jstor.org/stable/2095290?seq=1#metadata_info_tab_contents
- Doğan, E. (2011). City as spectacle: The festivalization of culture in contemporary Istanbul. *Young Minds Rethinking the Mediterranean*, 69. Retrieved from https://www.files.ethz.ch/isn/136480/YoungMindsRethinkingMediterranean_2012.pdf#page=70
- Evans, G. (2001). Cultural planning: an urban renaissance?'. *Town Planning Review*, 73(4), 489-490. Retrieved from <https://search-proquest-com.eur.idm.oclc.org/docview/232855366?accountid=13598>
- Evans, G. (2003). Hard-branding the cultural city—from Prado to Prada. *International journal of urban and*

- regional research*, 27(2), 417-440. Retrieved from <https://onlinelibrary-wiley-com.eur.idm.oclc.org/doi/abs/10.1111/1468-2427.00455>
- Falassi, A. (1987). Festival: Definition and morphology. *Time out of Time: Essays on the Festival*, 1-10. Retrieved from https://brown.edu/Departments/Joukowsky_Institute/courses/cityandfestival09/files/9722047.PDF
- Falsey, T. A. (1989). *Corporate philosophies and mission statements: A survey and guide for corporate communicators and management*. Quorum Books [Kindle version]. Retrieved from <http://bookfreeeyes.com/corporate-philosophies-and-mission-statements-a-survey-and-guide-for-corporate-communicators-and-ma-a-new-free-books-every-day.pdf>
- Festival. (n.d.). in *Dictionary.com* online. Retrieved from <http://www.dictionary.com/browse/festival>.
- Festivalseizoen 2016. (2016, March 29). Retrieved from <https://dewerelddraaitdoor.bnnvara.nl/media/355218>
- Festivalseizoen van start: keuze uit ruim 300 festivals deze zomer. (2016, March 27). Retrieved from <https://www.nu.nl/amsterdam/4237322/festivalseizoen-van-start-keuze-ruim-300-festivals-zomer.html>
- Filion, L. J. (1991). Vision and relations: elements for an entrepreneurial metamodel. *International Small Business Journal*, 9(2), 26-40. Retrieved from <https://journals-sagepub-com.eur.idm.oclc.org/action/doSearch?field1=Title&text1=vision+and+relations+elements+for+an+entrepreneurial+metamodel&Ppub=&Ppub=&AfterYear=&BeforeYear=&access=>
- Frey, B. S. (1994). The economics of music festivals. *Journal of cultural Economics*, 18(1), 29-39.
- Florida, R. (2002). The rise of the creative class, and how it is transforming work, leisure, community and everyday life. *New York*.
- Frisby, W., & Getz, D. (1989). Festival management: A case study perspective. *Journal of Travel Research*, 28(1), 7-11.
- funxbv. (2016, September 3) Het einde van het festivalzeizoen: zomer '16 [Blog post]. Retrieved from <http://www.funxmedia.nl/einde-festivalseizoen-zomer-16/>
- Giovannini, A. (1993). Greek cities and Greek commonwealth. Retrieved from: <https://archive-ouverte.unige.ch/unige:95341>
- Glaeser, E. (2011). *Triumph of the city: How our greatest invention makes us richer, smarter, greener, healthier, and happier*. Penguin.
- García, B. (2004). Cultural policy and urban regeneration in Western European cities: lessons from experience, prospects for the future. *Local economy*, 19(4), 312-326.
- General Accounting Office. Program Evaluation, & Methodology Division. (1996). *Content analysis: A*

- methodology for structuring and analyzing written material*. US General Accounting Office.
- Gelder, G., & Robinson, P. (2009). A critical comparative study of visitor motivations for attending music festivals: A case study of Glastonbury and V Festival. *Event Management*, 13(3), 181-196.
- Gemeente Amsterdam, notitie evenementen. (2009). *Evenementen goed voor de stad, de stad goed voor evenementen: optimale dienstverlening bij evenementen door één loket en één centraal beleid (Public Space report)*. Retrieved from https://www.publicspaceinfo.nl/media/uploads/files/AMSTERDAM_2009_0003.pdf
- Gemeente Amsterdam, uitgangspunten (2017). *Uitgangspunten nieuw evenementenbeleid vastgesteld* [Policy brief]. Retrieved from <https://www.amsterdam.nl/ondernemen/vergunningen/evenement/uitgangspunten/>
- Getz, D. (1991). Festival events and tourism. *New York: VanNostrand Reinhold*.
- Getz, D. (2009). Policy for sustainable and responsible festivals and events: Institutionalization of a new paradigm. *Journal of Policy Research in Tourism, Leisure and Events*, 1(1), 61-78.
- Gibson, C., & Connell, J. (2016). *Music festivals and regional development in Australia*. Routledge.
- Gibson, C., & Klocker, N. (2004). Academic publishing as 'creative' industry, and recent discourses of 'creative economies': some critical reflections. *Area*, 36(4), 423-434.
- Gibson, C. R. (2008). Creative arts, people and places: which policy directions?.
- van Gijlswijk, A. (2014, September 1). Het festivalseizoen is ten einde, tijd om weer normaal te doen [Blog post]. Retrieved from <https://noisey.vice.com/nl/article/rppgm8/het-festivalseizoen-is-ten-einde-tijd-om-normaal-te-doen-10-tips>
- Grebosz-Haring, K., & Weichbold, M. (2018). Contemporary art music and its audiences: Age, gender, and social class profile. *Musicae Scientiae*, 1029864918774082.
- Gotham, K. F. (2005). Tourism from above and below: globalization, localization and New Orleans's Mardi Gras. *International Journal of Urban and Regional Research*, 29(2), 309-326.
- Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: an extension and validation. *Tourism management*, 25(2), 171-181.
- Hall, C. M. (1989). The definition and analysis of hallmark tourist events. *GeoJournal*, 19(3), 263-268.
- Hall, C. M. (1992). *Hallmark tourist events: impacts, management and planning*. Belhaven Press.
- Handke, C. 2010. *The Creative Destruction of Copyright – Innovation in the Record Industry and Digital Copying*. Doctoral dissertation, Erasmus University Rotterdam.
- Handke, C., P. Stepan and R. Towse (2016). 'Cultural Economics and the Internet', in M. Latzer and J. M. Bauer (eds.), *Handbook on the Economics of the Internet*. Cheltenham, UK: Edward Elgar.
- Hannigan, J. (2005). *Fantasy city: Pleasure and profit in the postmodern metropolis*. Routledge.
- Harvey, D. (2002). From managerialism to entrepreneurialism: The transformation of urban governance in

- late capitalism. *The blackwell city reader*, 456-463.
- Heilbrun, J., & Gray, C. M. (1993). *The economics of arts and culture: An American perspective*. New York: Cambridge UP.
- Hermanides, E. (2015, February 8). Amsterdam dreigt the disneyficeren. Het Parool. Retrieved from <https://www.parool.nl/amsterdam/-amsterdam-dreigt-te-disneyficeren~a3847065>
- Hitters, E. (2007). Porto and Rotterdam as European Capitals of Culture: Toward the festivalization of urban cultural policy. *Cultural tourism: Global and local perspectives*, 281-301.
- HOLND FSTVL. (2002). Future of Festival Formulae. *Amsterdam: Holland Festival*.
- Holcomb, B. (1993). Revisiting place: de-and re-constructing the image of the industrial city 'mentioned by Short JR and Kim YH in the article. *Urban Crises/Urban representations: selling the city in difficult times*.
- Hospers, G. J., & Van Dalm, R. (2005). How to create a creative city? The viewpoints of Richard Florida and Jane Jacobs. *foresight*, 7(4), 8-12.
- Hospers, G. J. (2009). *Citymarketing in perspectief*. IVIO-wereldschool.
- Hudson, S., Roth, M. S., Madden, T. J., & Hudson, R. (2015). The effects of social media on emotions, brand relationship quality, and word of mouth: An empirical study of music festival attendees. *Tourism Management*, 47, 68-76.
- Iamsterdam. (2015). *Feiten en Cijfers over Amsterdam* [Fact sheet]. Retrieved from <https://web.archive.org/web/20160708084526/http://www.iamsterdam.com/nl/uit-in-amsterdam/ontdek-amsterdam/feiten-en-cijfers>
- Iamsterdam – visiting – what's on (2017). *Festivals in Amsterdam* [blog post]. Retrieved from <http://www.iamsterdam.com/en/visiting/whats-on/festivals>.
- Iamsterdam – visiting – about Amsterdam (2017). History and society [blog post]. Retrieved from <http://www.iamsterdam.com/en/visiting/about-amsterdam/history-and-society>
- Iamsterdam – our network (2017). *Amsterdam Marketing* [blog post]. Retrieved from <https://www.iamsterdam.com/en/our-network/amsterdam-marketing>
- Iamsterdam – over ons (2017). Over Amsterdam Marketing [blog post]. Retrieved from <https://www.iamsterdam.com/nl/over-ons/amsterdam-marketing/over-amsterdam-marketing>
- Intent. (n.d.). In *Dictionary dot com*. Retrieved from <http://www.dictionary.com/browse/intent>
- Intention. (n.d.). In *Thesaurus dot com*. Retrieved from <http://www.thesaurus.com/browse/intentions>
- Isar, R. F. (1976). Culture and arts festival of 20th-century. *Cultures*, 3(2), 125-145.
- Janiskee, B. (1980). South Carolina's harvest festivals: rural delights for day tripping urbanites. *Journal of Cultural Geography*, 1(1), 96-104.
- Janiskee, R. (1996). Community festivals in the Carolinas. *Snapshots of the Carolinas: landscapes and*

- cultures*, Association of American Geographers, Washington, 57-61.
- Jeong, G. H., & Faulkner, B. (1996). Resident perceptions of mega-event impacts: The Taejon International Exposition case. *Festival Management and Event Tourism*, 4(1-1), 3-11.
- Kavaratzis, M. (2007). City marketing: The past, the present and some unresolved issues. *Geography compass*, 1(3), 695-712.
- Kavaratzis, M. (2011). The dishonest relationship between city marketing and culture: Reflections on the theory and the case of Budapest. *Journal of Town & City Management*, 1(4).
- Julen, J. (2015, August 19). Al die Amsterdamse festivals: aanwinst of last? *De verdieping Trouw*. Retrieved from <https://www.trouw.nl/home/al-die-amsterdamse-festivals-aanwinst-of-last~a54565ff/>
- Kirkpatrick, S. A., Wofford, J. C., & Baum, J. R. (2002). Measuring motive imagery contained in the vision statement. *The Leadership Quarterly*, 13(2), 139-150.
- Kolb, B. (2015). *Entrepreneurship for the creative and cultural industries*. Routledge.
- Kong, L. (2010). Introduction: culture, economy, policy: trends and developments. *Geoforum*, 31(4), 385. Retrieved from https://ac-els-cdn-com.eur.idm.oclc.org/S001671850000004X/1-s2.0-S001671850000004X-main.pdf?_tid=b7d1ba4b-85a5-4439-bcb0-e510f82cf605&acdnat=1542314224_414d8ae982dab1c6c1f86784f7fe8f09
- Kotler, P., Haider, D. H., & Rein, I. (1993). *Marketing places: attracting investment, industry, and tourism to cities, states, and nations*. The Free Press.
- Kotler, P., & Scheff, J. (1997). *Standing Room Only: Strategies for Marketing the Performing Arts*. Harvard Business School Press.
- Kotler, P. J., Tromp, T. H., & Prins, C. (1999). *Kotler over Marketing: over het creëren, winnen en domineren van markten*. Academic Service economie en bedrijfskunde.
- Kriekaard, J. A., & Vis, A. E. (1993). *City marketing in Nederland: een inventarisatie bij de Nederlandse gemeenten*. Erasmus Universiteit, RIBES, Rotterdams Instituut voor Bedrijfseconomische Studies.
- Krippendorff, K. (2012). *Content analysis: An introduction to its methodology*. Sage [Google books version]. Retrieved from <https://books.google.nl/books?id=FixGDwAAQBAJ>
- Larwood, L., Falbe, C. M., Kriger, M. P., & Miesing, P. (1995). Structure and meaning of organizational vision. *Academy of Management Journal*, 38, 740 – 769
- Laven, L.J.P. (2002). festivals als marketinginstrument voor stad en bedrijf. Een casestudy naar Rotterdam 2001, Culturele Hoofdstad van Europa (Doctoral dissertation). Amsterdam.
- Law, C. M. (1993). *Urban tourism: attracting visitors to large cities*. Mansell Publishing Limited. Abstract retrieved from <https://www.cabdirect.org/cabdirect/abstract/19941800797>
- Lee, J., & Beeler, C. (2009). An investigation of predictors of satisfaction and future intention: links to motivation, involvement, and service quality in a local festival. *Event Management*, 13(1), 17-29.

- Lee, C. K., Lee, Y. K., & Wicks, B. E. (2004). Segmentation of festival motivation by nationality and satisfaction. *Tourism management*, 25(1), 61-70.
- Leenders, M. A. (2010). The relative importance of the brand of music festivals: a customer equity perspective. *Journal of Strategic Marketing*, 18(4), 291-301.
- Leenders, M. A., van Telgen, J., Gemser, G., & Van der Wurff, R. (2005). Success in the Dutch music festival market: The role of format and content. *International Journal on Media Management*, 7(3-4), 148-157.
- Lena, J. C., & Peterson, R. A. (2008). Classification as culture: Types and trajectories of music genres. *American Sociological Review*, 73(5), 697-718.
- Li, X., & Petrick, J. F. (2006). A review of festival and event motivation studies. *Event Management*, 9(4), 239-245.
- Ligtermoet for Respons Festival Monitor. (2015, June 9). *Festival monitor 2015: Meer festivals meer bezoekers* [Press release]. Retrieved from: <http://www.respons.nl/nieuws/meer-festivals-meer-bezoekers-de-festivalmarkt-blijft-groeien>
- Liu, Y., & Chen, C. (2007). The effects of festivals and special events on city image design. *Frontiers of Architecture and Civil Engineering in China*, 1(2), 255-259.
- Long, P. T., & Perdue, R. R. (1990). The economic impact of rural festivals and special events: Assessing the spatial distribution of expenditures. *Journal of travel research*, 28(4), 10-14.
- Marlet, G., & Van Woerkens, C. (2011). *Atlas voor gemeenten. De waarde van cultuur voor de stad*. Nijmegen: VOC Uitgevers.
- McLeod, K. (2001). Genres, subgenres, sub-subgenres and more: Musical and social differentiation within electronic/dance music communities. *Journal of Popular Music Studies*, 13(1), 59-75.
- Meershoek, P. (2015, October 3). Rustig dansen, anders gaan de parken eraan. *Het Parool*. Retrieved from <https://www.parool.nl/binnenland/rustig-dansen-anders-gaan-de-parken-eraan~a4155662>
- Miles, S., & Paddison, R. (2005). Introduction: The rise and rise of culture-led urban regeneration. *Urban Studies: An International Journal of Research in Urban Studies*. Retrieved from <https://journals-sagepub.com.eur.idm.oclc.org/action/doSearch?field1=Title&text1=introduction+the+rise+and+rise+of+culture-led+urban+regeneration&Ppub=&Ppub=&AfterYear=&BeforeYear=&access=>
- Mommaas, H. (2004). Cultural clusters and the post-industrial city: towards the remapping of urban cultural policy. *Urban studies*, 41(3), 507-532.
- Moore, M. (1994). Public value as the focus of strategy. *Australian Journal of Public Administration*, 53(3), 296-303.
- Moore, M. H. (2012). Recognizing public value: developing a public value account and a public value scorecard. *Valuing Public Value*. Retrieved from

<http://publiccommons.ca/public/uploads/literature/Moore-9.4.12.pdf>

Morse, J. M., & Field, P. A. (1995). *F Qualitative Research Methods for Health Professionals 2* SAGE Publications. *Thousand Oaks, CA*.

Natasja. (2017, April 18). Festivalrapport: Knallend het festivalseizoen in op Paaspop 2017 [Blog post]. Retrieved from <http://festileaks.com/2017/04/festivalrapport-knallend-het-festivalseizoen-in-op-paaspop-2017/>

Neelamegham, R., & Jain, D. (1999). Consumer choice process for experience goods: An econometric model and analysis. *Journal of marketing research*, 373-386.

Nelson, P. (1970). Information and consumer behavior. *Journal of political economy*, 78(2), 311-329.

Noordman, T. B. J., Kroes, M., & de Graauw, C. A. H. (2005). *Festivals en gemeentelijk beleid in Nederland* (Research Report). Retrieved from RISBO Contractresearch BV/ Erasmus Universiteit website: <http://docplayer.nl/5912983-Festivals-en-gemeentelijk-beleid.html>

O'Connor, J. (2000). The definition of the 'cultural industries'. *The European Journal of Arts Education*, 2(3), 15-27.

O'Connor, J. (2004). A special kind of city knowledge': innovative clusters, tacit knowledge and the 'creative city. *Media International Australia incorporating Culture and Policy*, 112(1), 131-149.

Olsen, C. S. (2013). Re-thinking festivals: a comparative study of the integration/marginalization of arts festivals in the urban regimes of Manchester, Copenhagen and Vienna. *International Journal of Cultural Policy*, 19(4), 481-500.

Paddison, R. (1993). City marketing, image reconstruction and urban regeneration. *Urban studies*, 30(2), 339-349.

Paleo, I. O., & Wijnberg, N. M. (2006). Classification of popular music festivals: A typology of festivals and an inquiry into their role in the construction of music genres. *International Journal of Arts Management*, 50-61.

Pavluković, V., Armenski, T., & Alcántara-Pilar, J. M. (2018). The Impact of Music Festivals on Local Communities and Their Quality of Life: Comparison of Serbia and Hungary. In *Best Practices in Hospitality and Tourism Marketing and Management* (pp. 217-237). Springer, Cham.

Pegg, S., & Patterson, I. (2010, May). Rethinking music festivals as a staged event: Gaining insights from understanding visitor motivations and the experiences they seek. In *Journal of Convention & Event Tourism* (Vol. 11, No. 2, pp. 85-99). Taylor & Francis Group.

Peterson, R. A., & Simkus, A. (1992). SEVEN How Musical Tastes Mark Occupational Status Groups. *Cultivating differences: Symbolic boundaries and the making of inequality*, 152.

Peterson, R. A., & Kern, R. M. (1996). Changing highbrow taste: From snob to omnivore. *American sociological review*, 900-907.

- Pew Research Center. (2013, December 30). Social Media Update 2013. Retrieved from <http://www.pewinternet.org/2013/12/30/social-media-update-2013/>
- Pratt, A. C. (2004). Creative Clusters: Towards the governance of the creative industries production system?. *Media international Australia incorporating culture and policy*, 112(1), 50-66.
- Pratt, A. C. (2008). Creative cities: the cultural industries and the creative class. *Geografiska Annaler: Series B, Human Geography*, 90(2), 107-117.
- Prentice, R., & Andersen, V. (2003). Festival as creative destination. *Annals of tourism research*, 30(1), 7-30.
- Quinn, B. (2005). Arts festivals and the city. *Urban studies*, 42(5-6), 927-943.
- Quinn, B. (2006). Problematising 'festival tourism': Arts festivals and sustainable development in Ireland. *Journal of sustainable tourism*, 14(3), 288-306.
- Quinn, B. (2013). Arts festivals, urban tourism and cultural policy. *Journal of Policy Research in Tourism, Leisure & Events*, 2(3), 264-279.
- Respons Festival Monitor. (2012). Factsheet festivals [Fact sheet]. Retrieved from <http://www.respons.nl/uploads/Factsheet-Festivals.pdf>
- Respons Festival Monitor. (2016, July 21). *Festivalsector trekt recordaantal bezoeken in 2015*. [Press release]. Retrieved from: <http://www.respons.nl/nieuws/festivalsector-trekt-recordaantal-bezoeken-in-2015>
- Respons Festival Monitor. (2016, July 25). *Groei festivals Amsterdam lijkt gestopt* [Press release]. Retrieved from <http://www.respons.nl/nieuws/groei-festivals-amsterdam-likt-gestopt>
- Respons Festival Monitor. (2016). Infographic Festival facts [Fact sheet]. Retrieved from <http://www.respons.nl/uploads/Infographic-Festival-evenementnaam.pdf>
- Respons Festival Monitor. (2016). G50 evenementen monitor 2016 [Fact sheet]. Retrieved from <http://www.respons.nl/uploads/Factsheet-G502016.pdf>
- Respons Festival Monitor. (2017). Sponsor Monitor Factsheet 2017 [Fact sheet]. Retrieved from <http://www.respons.nl/uploads/SponsorMonitor-Factsheet-2017-v2.pdf>
- 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.
- Riezenbos, R. (2007). City branding; zin of onzin? European Institute for Brand Management (EURIB). Retrieved from http://www.eurib.org/fileadmin/user_upload/Documenten/PDF/City%20branding/City_Branding__zin_of_onzin.pdf.
- Ritchie Brent, J. R. (1984). Assessing the impact of hallmark events: conceptual and research issues. *Journal of travel research*, 23(1), 2-11.
- Robertson, M., & Guerrier, Y. (1998). Events as entrepreneurial displays: Seville, Barcelona and Madrid. *Managing tourism in cities*, 215-228.

- Roche, M. (1994). Mega-events and urban policy. *Annals of Tourism research*, 21(1), 1-19.
- Rotterdam. (n.d.). In *Wikipedia*. Retrieved April 20, 2017, from <https://nl.wikipedia.org/wiki/Rotterdam>
- Rotterdam Festivals – about Rotterdam Festivals (2017). *What do we do* [blog post]. Retrieved from <http://www.rotterdamfestivals.nl/about-rotterdam-festivals/what-do-we-do>
- Rotterdam Festivals Cultuurplan (2017). *Rotterdam Festivals Ambities 2017 – 2020* [Policy brief]. Retrieved from https://zakelijk.rotterdamfestivals.nl/Assets/Uploads/Documents/PDF%20Cultuurplan%2007%20-%202020_klein.pdf
- Rotterdam Festivals, voor professionals – financiële ondersteuning (2017). *Evenement organiseren* [blog post]. Retrieved from <https://zakelijk.rotterdamfestivals.nl/zakelijk/evenement-organiseren/services/#financiele-ondersteuning>
- Rotterdam info – About Rotterdam, (2017). [blog post]. Retrieved from <https://en.rotterdam.info/about-rotterdam/>
- Rotterdam.nl - Vrije tijd, kunst en cultuur (2017). Beleid en subsidies voor kunst en cultuur [blog post]. Retrieved from <https://www.rotterdam.nl/apps/rotterdam.nl/vrije-tijd/kunst-en-cultuur/index.xml>
- Schwartz, K. (2013, April 17). Music festivals drive US tourism in warm weather months. *Destinations, Skift*. Retrieved from <https://skift.com/2013/04/17/music-festivals-drive-u-s-tourism-in-warm-weather-months/>
- Scott, A. J. (2004). Cultural-products industries and urban economic development prospects for growth and market contestation in global context. *Urban affairs review*, 39(4), 461-490.
- Scott, D. (1995). A comparison of visitors' motivations to attend three urban festivals. *Festival Management and Event Tourism*, 3(3), 121-128.
- Schuster, J. M. (2001). Ephemeria, temporary urbanism and imaging. *Imaging the city: Continuing struggles and new directions*, 361-397.
- 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.
- Stallworth Williams, L. (2008). The mission statement: A corporate reporting tool with a past, present, and future. *The Journal of Business Communication* (1973), 45(2), 94-119.
- Thomas. (2017, April, 4). Paaspop, dé opening van het festivalseizoen [Blog post]. Retrieved from <http://festileaks.com/2017/04/007-paaspop-de-opening-van-het-festivalseizoen>
- Towse, R. (ed.) 2011 (2nd edition). *A Handbook of Cultural Economics*. Cheltenham: Edward Elgar.
- Toohey, K. (2010). Post-Sydney 2000 Australia: a potential clash of aspirations between recreational and elite sport. *The International Journal of the History of Sport*, 27(16-18), 2766-2779.
- Van Aalst, I., & van Melik, R. (2012). City festivals and urban development: does place matter?. *European*

Urban and Regional Studies, 19(2), 195-206. Retrieved from https://journals-sagepub-com.eur.idm.oclc.org/doi/pdf/10.1177/0969776411428746?casa_token=zjbuXJF-wZYAAAAA%3AHkqAmCxmGgAsRSwZ4eSDAb6qeX8mC5VvVngEEx4DNYledVv9Sj29MuTJcJ0l4EUbMW0vtR3WUhc3Jw

Van den Berg, L., & Braun, E. (1999). Urban competitiveness, marketing and the need for organising capacity. *Urban studies*, 36(5-6), 987-999. Retrieved from <https://journals-sagepub-com.eur.idm.oclc.org/doi/pdf/10.1080/0042098993312>

van den Berg, L., van der Meer, J., Otgaar, A. H. J. (1999). The Attractive City: Catalyst of Sustainable Urban development. *Journal Erasmus University*. Retrieved from <http://www.euskomedia.org/PDFAnlt/congresos/16/16485491.pdf>

van den Berg, L., Braun, E., & Otgaar, A. H. J. (2003). *Towards an integrated approach*. Rotterdam: Euricur Report (Doctoral dissertation). Retrieved from http://www.academia.edu/34967928/ERIK_BRAUN_City_Marketing_Towards_an_integrated_approach_ERIM_PhD_Series_Research_in_Management_CITY_MARKETING_TOWARDS_AN_INTEGRATED_APPROACH

van den Broek, A. (2014). *Culturele activiteiten in 2012: bezoek, beoefening en steun* (SCP report). Retrieved from Boekmanstichting, Sociaal Cultureel Planbureau website <http://catalogus.boekman.nl/pub/P15-0147A.pdf>

van der Kolk, A. C. (2006). *Bouwen aan de stad-over citymarketing in Nederland* (Master's thesis, University of Twente). Retrieved from https://essay.utwente.nl/55427/1/scriptie_van_der_Kolk.pdf

van Vliet, H. (2016). Festival Atlas 2016. *Een overzicht en analyse van het landschap van film-, food- en muziekfestivals in Nederland in 2016*. (Reserch Report 2016). Conducted by MXStudio/ lectoraat Crossmedia Hogeschool van Amsterdam. Retrieved from the Festival Atlas website: <http://www.festivalatlas.nl/files/FA2016-report-NL-web.pdf>

van Vliet, H. (2015). Festival Atlas 2015. *Een overzicht en analyse van het landschap van muziekfestivals in Nederland 2015*. (Research Report 2015). Conducted by MXStudio/ lectoraat Crossmedia Hogeschool van Amsterdam. Retrieved from the Festival Atlas website: <http://www.festivalatlas.nl/files/Festival-Atlas-NL-2015.pdf>

Vimal, J., & Subramani, R. (2017). Understanding Qualitative Content Analysis in the Light of Literary Studies. *Language in India*, 17(3). Retrieved from <http://languageinindia.com/march2017/vimalqualitativeanalysisfinal.pdf>

Waade, A. M. (2002). *Kulturfestivalen: scenekunstens markedsplass*. Center for Kulturforskning, Aarhus Universitet.

Waitt, G. (2008). Urban festivals: Geographies of hype, helplessness and hope. *Geography Compass*, 2(2), 5

- Waters, R. D., Burnett, E., Lamm, A., & Lucas, J. (2009). Engaging stakeholders through social networking: How nonprofit organizations are using Facebook. *Public relations review*, 35(2), 102-106.
- Weber R.P. (1990). *Basic Content Analysis (No 49)*. Sage Publications, Newbury Park, CA [Google books version]. Retrieved from <https://books.google.nl/books?id=nLhZm7Lw2FwC>
- Wester, F. P. J., Renckstorf, K., & Scheepers, P. L. H. (2006). *Onderzoekstypen in de communicatiewetenschap*. Alphen aan den Rijn: Kluwer.
- Wijn, C. (2003). *Gemeentelijk cultuurbeleid: een handleiding*. VNG uitgeverij. Retrieved from: <https://corwijn.nl/mediatheek/files/boek.pdf>

Appendix

- A. Screenshots of urban festival calendars to gather the sample together.
More on request.

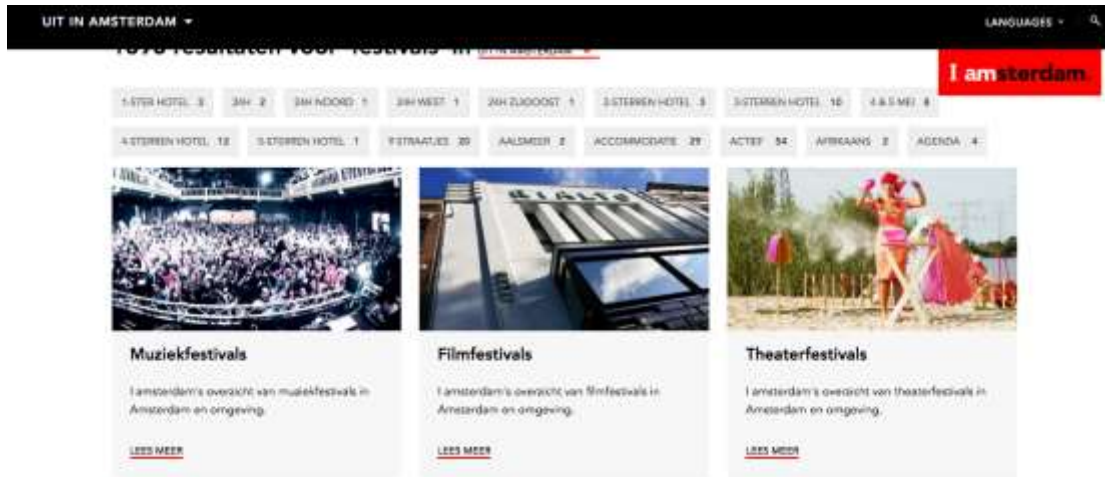


Figure 16. Screenshots made of the festival calendar from I Amsterdam (2017).



Figure 17. Screenshots made of the festival calendar from Rotterdam Festivals (2017).

B. Screenshot the general festival inventory in Excel.

Name	Year	Theme	relation	vision	Sponsor	Abest	Date	Location	zip code
Festival de BetonCentraal	2017	Dance (out of season)					09-09-17	Festival de BetonCentraal	
Manifest	2017	Dance	x			x	01-07-17	Ruigoord	
Pleasure Island Festival	2017	Dance (Not in Amsterdam)					02-09-17	North Sea Venue	
Scapes Festival	2017	Dance	x			x	26-08-17	Breedplaats de Ceuvel	
Paradijs Festival	2017	Dance			x		19-08-17	Noorderlicht Cafe	
Amsterdam Open Air	2017	Dance	x			x	03-06-2017 / 04-06-2017	Amsterdam Open Air	
De Zon	2017	Dance				x	04-06-17	Spung Strand - Strandtent Blijburg	
Mystic Garden Festival	2017	Dance				x	17-06-17	Sloterpark	
FEST	2017	Dance				x	17-06-17	Noorderlicht Cafe	
Lunaticity Beach Festival	2017	Dance (Not in Amsterdam)					22-06-2017 / 25-06-2017	Fuel	
Belgion, J.	2017	Dance (Not in Amsterdam)					23-06-2017 / 25-06-2017	Evenemententerrein Biddighuizen	
Nomads Festival	2017	Dance			x		24-06-17	Sportpark Waterhuizen	
Awakenings Festival	2017	Dance					24-06-2017 / 25-06-2017	Recreatiegebied Spaarwoude	
Pitch Festival	2017	Dance			x		01-07-17	NSM Werf	
Electronic Rocks	2017	Dance					08-07-17	Leeghwaerdpark	
Sensation - The final	2017	Dance			x		08-07-17	Amsterdam Arena	
A Day at the Park	2017	Dance			x		15-07-17	Het Amsterdamse Bos	
Bulven Wierden	2017	Dance			x		15-07-17	Duisenbergplein	
Welcome to the Future	2017	Dance					22-07-17	Recreatiegebied Het Twisker	
Vestival	2017	Dance			x		22-07-17	Amsterdam Arena	
Milkhake Festival	2017	Dance			x		29-07-2017 / 30-07-2017	Westerpark	
Gasper Pleasure	2017	Dance			x		29-07-17	Recreatiegebied Gasperplas	
Guilty Pleasure Festival	2017	Dance			x		30-07-17	Recreatiegebied Gasperplas	
DeKammet Festival	2017	Dance			x		02-08-2017 / 06-08-2017	Amsterdamse Bos	
Loveland Festival	2017	Dance			x		12-08-17	Sloterpark	
Dance Valley	2017	Dance					12-08-17	Recreatiegebied Spaarwoude	
Appelous Fresh Music Festival	2017	Dance			x		12-08-17	Flavopark	
Ecoco Festival	2017	Dance			x		19-08-17	NSM-werf	
LatinVillage	2017	Dance					20-08-17	Recreatiegebied Spaarwoude	
Volt's Loves Summer	2017	Dance			x		26-08-17	NSM-werf	
Mysterland	2017	Dance					26-08-2017 / 27-08-2017	Floradeterrein in Haarlemmermeer	
Zineout Festival	2017	Dance			x		02-09-17	Blijburg aan Zee	
Urban Music Festival Kingsday	2017	Dance			x		27-04-17	Scalpodium	
Nassau Festival	2017	Dance			x		27-04-17	Olympisch Stadion	
22fest	2017	Dance					23-02-17	Thuisshaven	
Solstice Festival	2017	Dance			x		24-06-2017 / 25-06-2017	Ruigoord	
909 Festival	2017	Dance			x		27-05-17	Bezoekerscentrum Amsterdamse Bos	
BTHemic Festival	2017	Dance			x		28-05-17	Bezoekerscentrum Amsterdamse Bos	

Figure 18. Screenshot of the festival inventory (2017).

C. Table 10. Tables of the samples.

Amsterdam dance music			
Festival name	Website	Facebook	Facebook event
Manifest Ruigoord	X	X	X
Vitamine Z - Icarus	X	X	X
Paradijs		X	X
Amsterdam Open Air	X	X	X
De Zon Festival	X	X	X
Mystic Garden festival	X	X	X
FEST	X	X	X
Nomads Festival	X	X	X
Pitch	X	X	X
Sensation	X	X	X

A Day In The Park	X	X	X
Buiten Westen	X	X	X
Vestival	X	X	X
Milkshake	X	X	X
Gaasper Pleasure	X	X	X
Guilty pleasure festival	X	X	X
Dekmantel	X	X	X
Loveland	X	X	X
Appelsap	X	X	X
Encore festival	X	X	X
VOLTT	X	X	X
ZeeZout	X	X	X
Urban Music Festival	X	X	X
Nassau Festival	X	X	X
22 Fest	X	X	X
Solstice	X	X	X
Festival 909	X	X	X
Dynamic Festival	X	X	X
Hemeltjelier	X	X	X
Loveland	X	X	X
The Flying Dutch	X	x	X

Amsterdam live music			
Festival name	Website	Facebook	Facebook event
The powerfest	X	X	X
Red Light Jazz	X	X	X
Mondayfest	X	X	X
Komm Schon Alter	X	X	X
Amsterdamroots	X	X	X
Verknijpt	X	X	X

WESTwaARTS	X	X	X
Alkebulan	X	X	X
We are the future - Under18festival	X	X	X
Voor de zonnevloed	X	X	X
Hortus Festival	X	X	X
Vunzige Deuntjes	X	X	X
Grachten Festival	X	X	X
Festival the brave	X	X	X
Hartjesdagen Zeedijk	X	X	
Straf Werk	X	X	X
Prinsengrachtconcert	X	X	X
Jordaan Festival	X	X	X
Uitmarkt Amsterdam	X	X	X
Het Amsterdams Verbond	X	X	X
Edelwise Festival	X	X	X
NDSM Vrijhaven	X	X	X
Strange Sounds from Beyond	X	X	X
On the Roof	X	X	X
Holland Festival	X	X	X
Busker Inn Street music festival	X	X	X
Wicked Jazz Sounds festival	X	X	X

Rotterdam dance music			
Festival name	Website	Facebook	Facebook event
S'oranje	X	X	X
Give Soul Vrijheids festival	X	X	X
Toffler festival	X	X	X
Loud Fest	X	X	X
The Flying Dutch	X	X	X
Boothstock	X	X	X
Expedition	X	X	X
Triangle	X	X	X

Crazy Sexy Cool	X	X	X
Blijdorp	X	X	X
Rotterdamse Rave	X	X	X

Rotterdam live music			
Festival name	Website	Facebook	Facebook event
Slide Factory	X	X	X
Code Oranje	X	X	X
Bevrijdingsfestival	X	X	X
Operadagen Rotterdam	X	X	X
Classical Next	X	X	X
Werelds delfshaven	X	X	X
Sodade festival	X	X	X
Pilgrim Harbour	X	X	X
North Sea Round Town	X	X	X
Blue Grass Festival	X	X	X
Water Weekend	X	X	X
Metropolis	X	X	X
North Sea Jazz	X	X	X
Nederland zingt mee	X	X	X
Reggae Rotterdam	X	X	
Culinesse	X	X	X
Veerhavenconcert	X	X	X
De Nacht van de Kaap	X	X	X

D. Screenshots of the data: websites, Facebook pages and Facebook events.
PDF. files consisting all of the data on request.

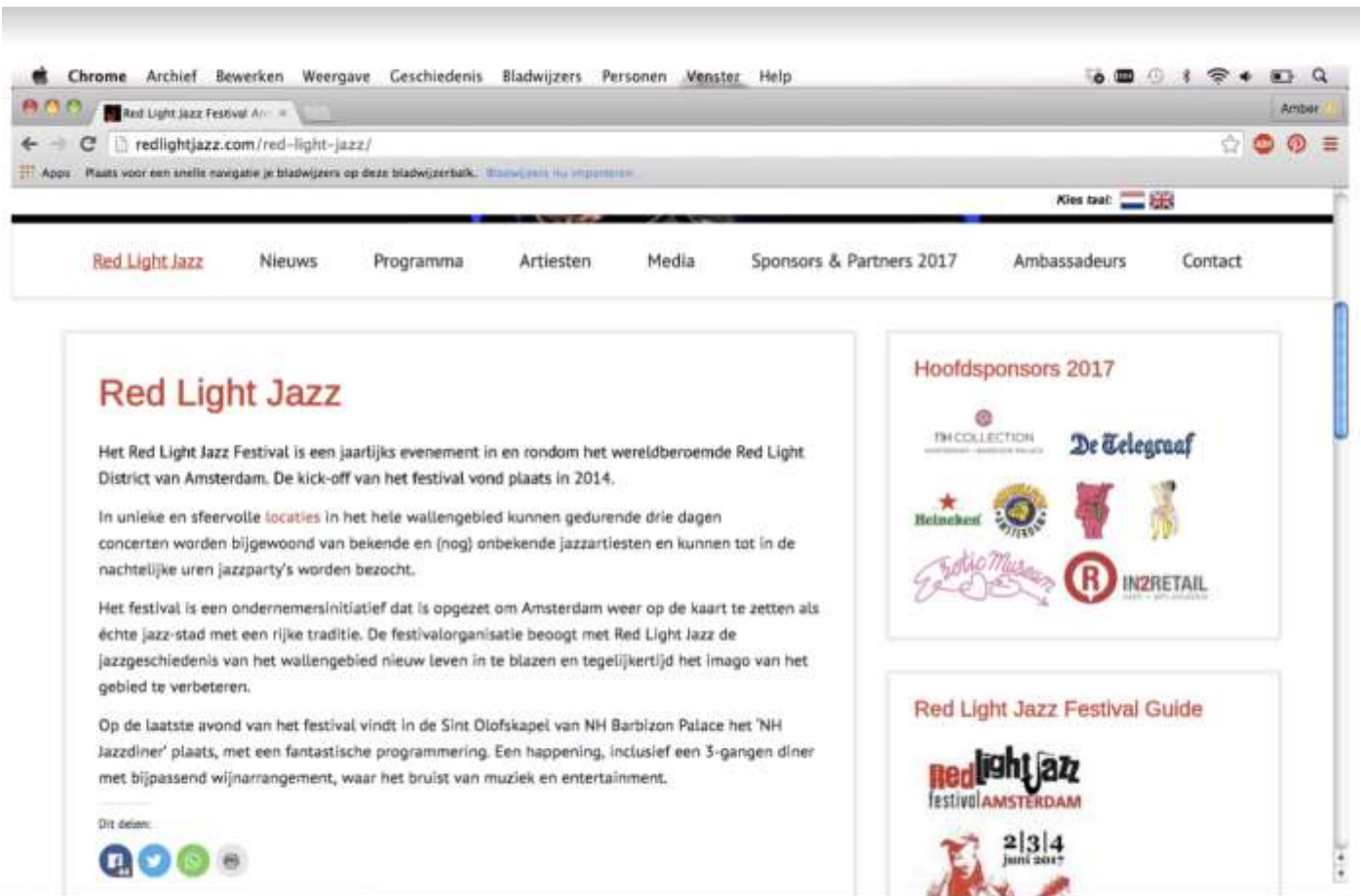


Figure 19. Screenshot of a website overview in the category ‘(live) music festival Amsterdam’.

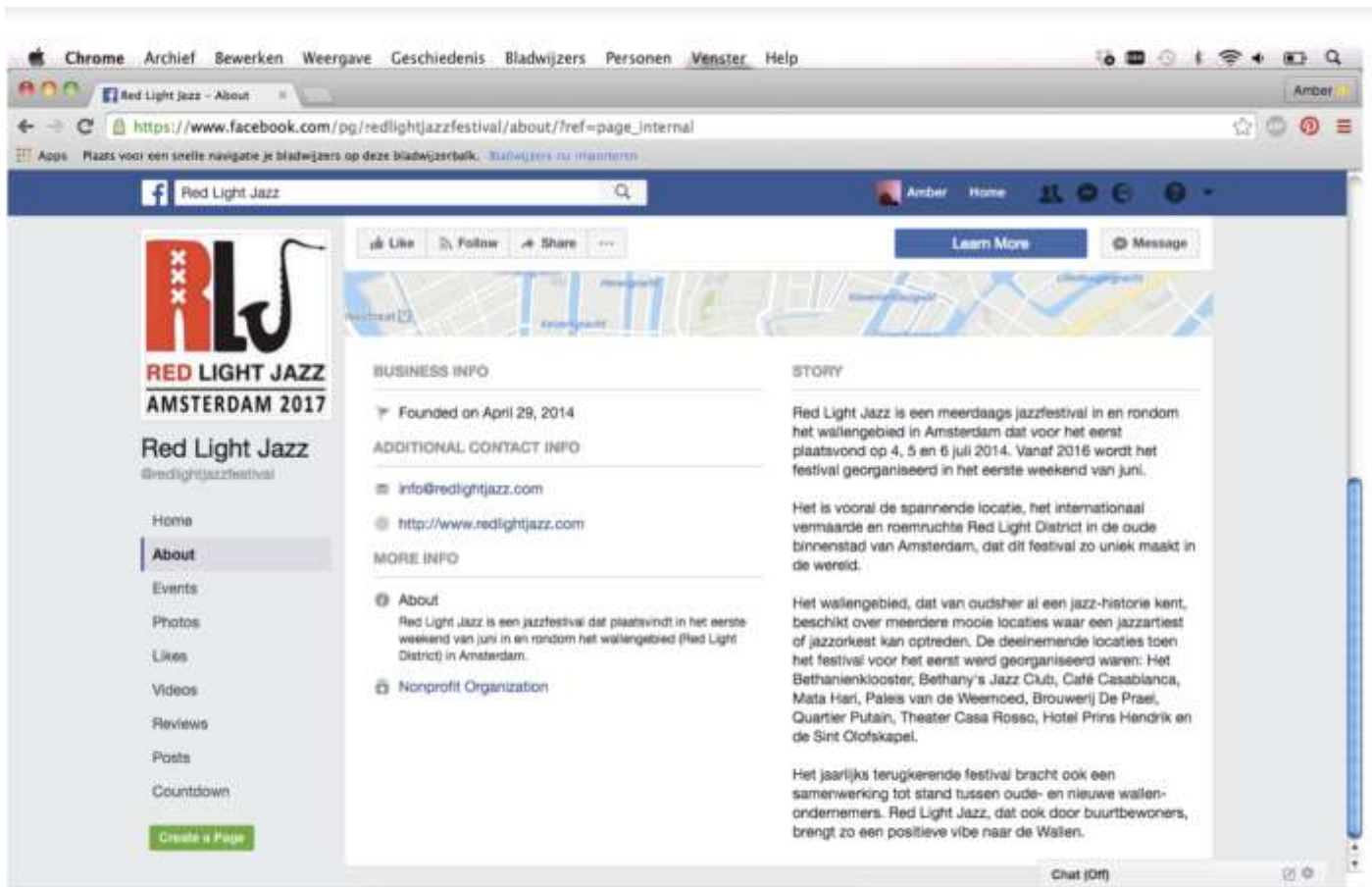


Figure 20. Screenshot of a Facebook page in the category '(live) music festival Amsterdam'.

E. Screenshots of coding the data in ATLAS.ti. More analysed documents from ATLAS.ti on request.

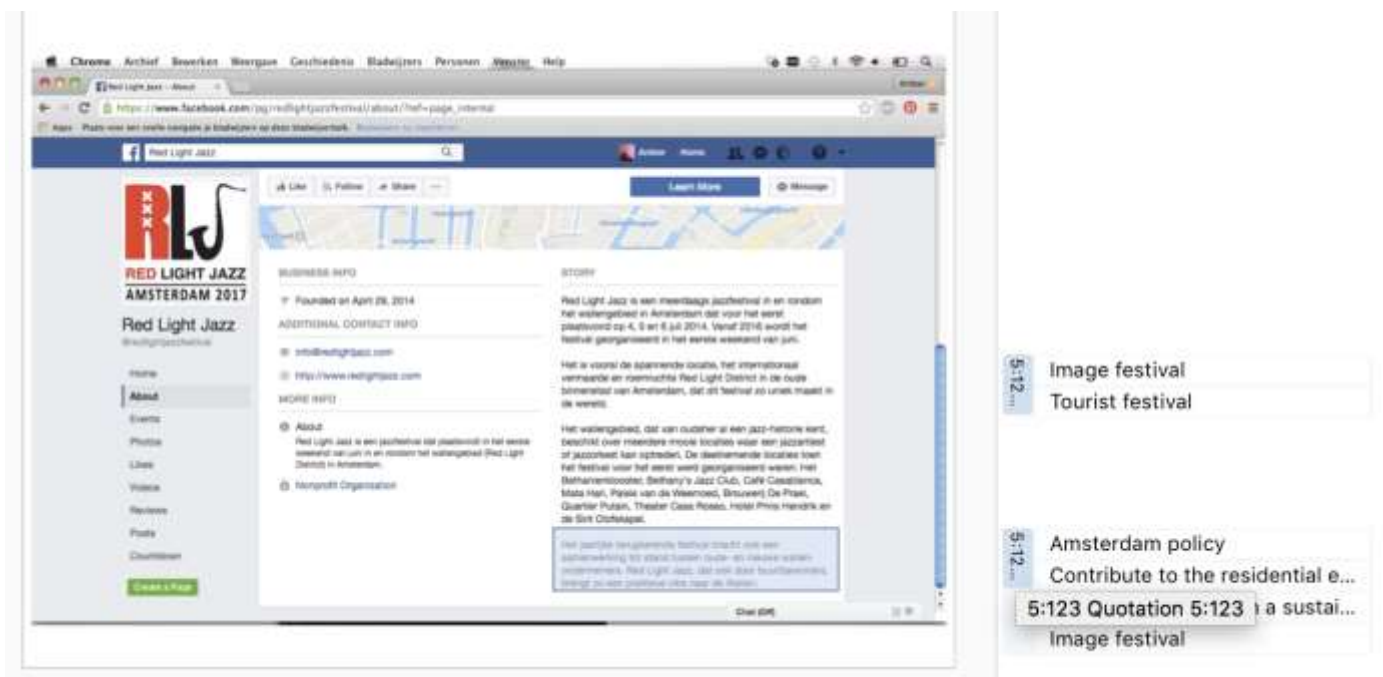
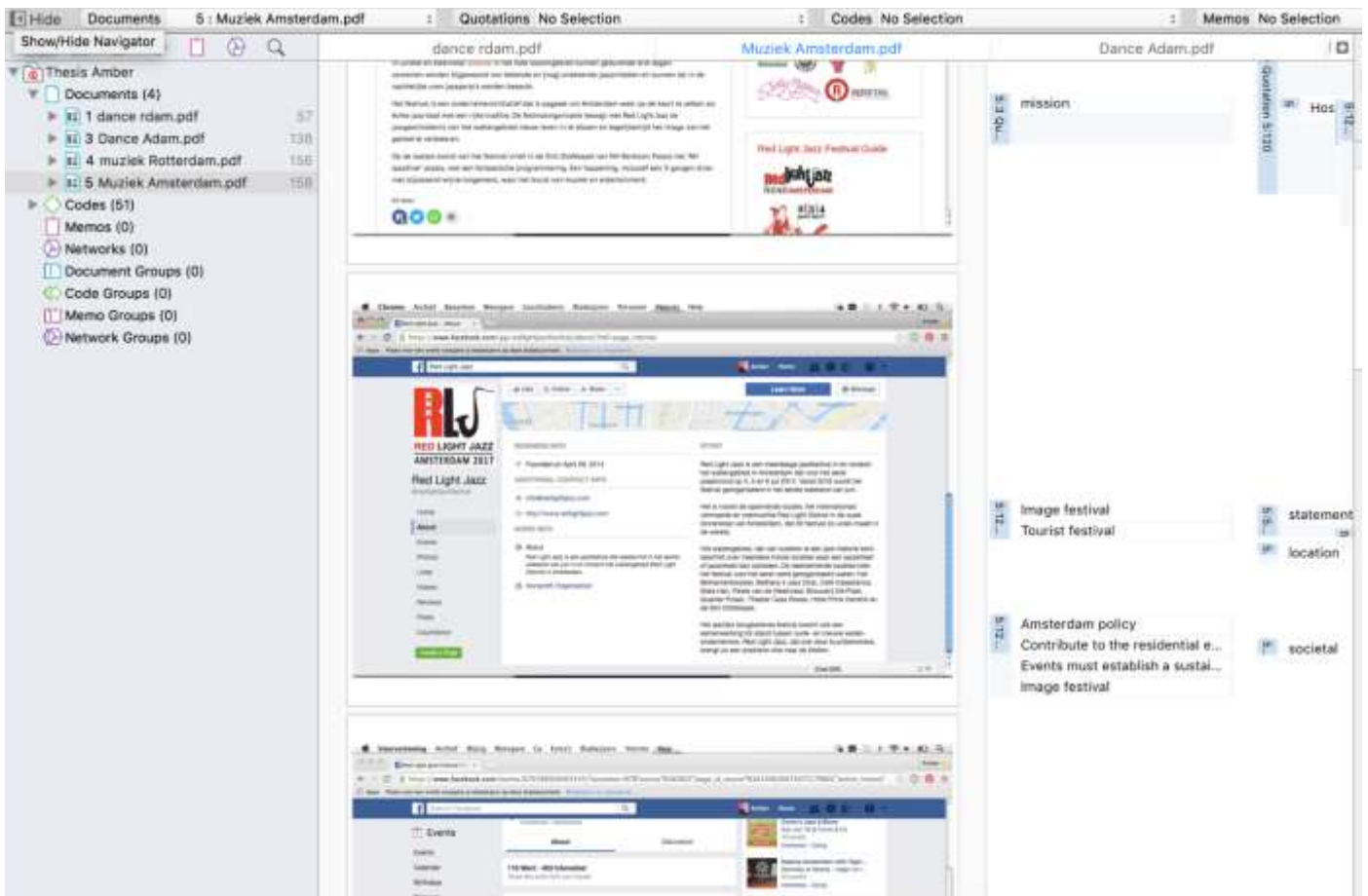


Figure 22. Screenshot from data coded on quotations in ATLAS.ti

F. ATLAS.ti report documents. More on request.

ATLAS.ti Report Thesis Amber Documents Report created by Amber Zoë on 10

Sep 2018

1 dance rdam.pdf

PDF Document

Used Codes:

o Continue to distinguish itself as a festival city in the future o Creative festival o Festivals that profile Rotterdam nationally and abroad as a city with an own identity o Host city o Image festival o location o mission o Multidisciplinary o national o National & international o presentation of original work o rotterdam as a city where it is also pleasant to stay o Rotterdam policy o Rotterdam policy -run by Rotterdammers o statement o Strategic goals, activities, output o The characteristics of the city and its inhabitants are the starting point and largest source of inspiration o the discovery of new talents o Tourist festival o value proposition o values o Values, strategic goals o Values, strategic goals, activites, output

3 Dance Adam.pdf

PDF Document

Used Codes:

o Amsterdam policy o Contribute to the residential environment o Contribute to viability o Creative festival o creativity o Events must establish a sustainable link with the city and its residents o Focus on environment and the impact of the city o Host city o Image festival o international o location o mission o monument o Multidisciplinary o national o National & international o national if not international reach o position Amsterdam as a viable, creative, innovative and sustainable capital o presentation of original work o Purely a cultural and/or artistic aim o statement o sustainability o the discovery of new talents o they must promote the attractiveness and positive perception of the city among residents and visitors o Tourist festival o

value proposition ○ Values, strategic goals, activities, output ○ vision

4 muziek Rotterdam.pdf

PDF Document

Used Codes:

○ artistic ○ Creative festival ○ creativity ○ cultural ○ education ○ Festivals that profile Rotterdam nationally and abroad as a city with an own identity ○ focus on events run by rotterdammers that cause deep penetration in the city ○ Host city ○ Image festival ○ international ○ location ○ main mission ○ mission ○ Multidisciplinary ○ municipality ○ national ○ National & international ○ national if not international reach ○ presentation of original work ○ Purely a cultural and/or artistic aim ○ reason for existing ○ rotterdam as a city where it is also pleasant to stay ○ Rotterdam policy ○ run by rotterdammers ○ societal ○ statement ○ Strategic goals, activities, output ○ The characteristics of the city and its inhabitants are the starting point and largest source of inspiration ○ the discovery of new talents ○ Tourist festival ○ value proposition ○ values ○ Values, strategic goals, activities, output ○ vision

5 Muziek Amsterdam.pdf

PDF Document

Used Codes:

○ Amsterdam policy ○ artistic ○ Contribute to the residential environment ○ Contribute to viability ○ Creative festival ○ creativity ○ cultural ○ economical ○ Events must establish a sustainable link with the city and its residents ○ Focus on environment and the impact of the city ○ Host city ○ Image festival ○ international ○ location ○ mission ○ Multidisciplinary ○ national ○ National & international ○ national if not international reach ○ nature ○ old policy ○ presentation of original work ○ Purely a cultural and/or artistic aim ○ societal ○ statement ○ the discovery of new talents ○ they must promote the attractiveness and positive perception of the city among residents and visitors ○ Tourist festival ○ value proposition ○ values ○ Values, strategic goals, activities, output ○ vision