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Understanding volunteers in cultural Tourism of festivals

Serious Volunteers and Cultural
Tourism Development

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THESIS IN TOURISM 2015

Abstract

This paper contributes to the understanding of the serious volunteer work, its similarities in festivals in Denmark, the volunteer's potential within this grey zone of public – private partnerships and how this social capital can contribute to further tourism development. This thesis research is based on the participation model MOA and the evaluation model FEET with the elaboration of framework based on the conceptual model of festivals and the development of social capital.

The results show, with more investment in loyalty and hospitality mindset generating of own core volunteers, more visitor's satisfaction, social capital and possibilities for further tourism development will be achievable. The results of the social capital also show the potential use of these volunteers in other tourism events if the collaboration is made possible between professionals, volunteer's arts culture and policymakers.

Even though the 3 cases are very different, they cannot be taken as a random sample of all festivals in Denmark. In the papers section on methodology highlights of issues that specifically indicate that there is a descriptive and thus generalizable range of examples of volunteer work at festivals in Denmark. The analyses serve as illustration of the size of the potential possibilities of development of tourism. Despite these methodological reservations the analyses with a theoretical and empirical understanding of the magnitude the social capital of the volunteers consist of gives a clear indication for further tourism research and development in this area.

Keywords: Volunteer, Participation, Cultural Tourism, Community and Tourism Development

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6. Notes with Pictures Ringsted Festival 2015

7. Results from the gaze of visitors on volunteers Ringsted Festival & Ringsted medieval Festival

8. Pedersen, Michelsen, Vallentin and Meehan, (2014). Uncovering the” New Nordic Entrepreneur” A Critical Analysis of Research on Social Entrepreneurs, Community, Well-Being and Tourism Development

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1. Introduction

The impact of tourism has been researched in many ways. Moscardo, Konovalov, Murphy & McGehee, (2013), have looked into the different approaches to these problems and found a gap from the traditional research done on the sociocultural impacts via surveys of residents perceptions of tourism impacts, (Nunkoo, Smith & Ramkissoon, 2013), to the actual impacts (Moscardo, 2008). They found that most of the research have been done by only measuring the existence and extent of impact, not the factors that have contributed to its presence, (Saarinen, 2006), (Harrill, 2004), e.g. the factors of differences of the individualities of tourism. They found that the ethnographic approaches offer a much deeper understanding of the mechanisms linking tourism development to impacts on destination communities. Recognizing the complexity of impacts on tourism, they still found that mapping the Economic -, Environmental- and Socio-cultural impacts of tourism with the different forms of Capital being Financial-, Natural -, Built -, Social-, Cultural-, Human- and Political Capital, gave the need for further insight on the impacts of social-, Cultural-, Human Capital in tourism destination. This means the DMO's need to incorporate social inclusion, co-creation, and empowerment of the locals in their tourism development.

From former studies on tourism development, the importance and the question of, if social capital could be of any use to tourism development, we did a typology on social entrepreneurs and their potential effect on tourism development. With point of departure in Moscardo (2014) article *"Tourism and Community Leadership in Rural Regions: Linking Mobility, Entrepreneurship, Tourism Development and Community Well-being"*. I was puzzled by the fact that Moscardo had eliminated all cases on festivals in her research on culture entrepreneurship and more locally focused development initiators. Especially as we found that a lot of cultural entrepreneurship stems from social entrepreneurs being first and foremost volunteers in their fields (Pedersen, Michelsen, Vallentin & Meehan, 2014)

With this in mind I attended a vision forum on Danish amateur culture, at the Danish parliament, "Christiansborg" on January 21. 2015. Here was a general acknowledgment that amateur culture is incredibly important in the food chain of arts, culture and ultimately tourism. This came evident with more than a 100 interested, passionate and argumentative participants from all parts of Denmark, with interest in art, culture and tourism. The vision Forum on amateur culture was

hosted by DATS (the national association drama enterprise) and AKKS (Amateur Art & Culture Consultation) Cooperation's and members of the government. And although many perceive a built in contrast between amateur culture and professional art, they seem interdependent and inter-acting with each other. It was clear that there is a big difference in the work, professionalism and economic potential of the two groups, but without a vibrant and engaged cambium, there is no sustainable professional arts sector as contributor to tourism development. The participants also called for a mapping of all stakeholders of amateur culture, as has been done in Norway and UK. This made me think; maybe it was time to think in other ways to strengthen our visitor economy.

Through my work as a volunteer in the field of culture and music festivals, I noticed that it was often the same features we volunteers were dealing with, though it may be far different events. It turned out that if you're a volunteer, you're usually a volunteer in several different places (Fridberg, & Skov Henriksen, 2014). It led me to believe that there could be a potential to utilize these social and human capital resources into new tourism purposes. This research would be useful, through participant observation to examine the volunteers at festivals and what they consist of.

Discussing social capital at community level in tourism, is often seen as subsiding into two main areas. (Moscardo, Schurmann, Konovalov, McGehee, 2014), such as how tourism attractions and tourism development in general, profit from existing social capital within a community, or the research into positive or negative impacts of tourism on social capital (Jepson, Ragsdell, 2014).

C. Arcodia & M. Whitford (2006), study of Festival Attendance and the Development of Social Capital, conclude the need for investigating the relationship between social capital and sustainable tourism development, participants and organizers perception of social capital, as well as developing more refined indicators of the effects of festivals on social capital. This is especially the case in a noneconomic fashion.

This research has explored the demographics and what the work consists of serious volunteers who work in the festivals of cultural tourism in the city of Ringsted on Zealand, and in the city of Allinge on Bornholm in Denmark. Here I have investigated the motivational factors that influence their decisions to volunteer, as well as their

view on the festivals as a tourism attraction. The research has reviewed the previous literature about volunteering in general and the cultural tourism of festivals industry in particular.

Festivals plays a major role for rural tourism opportunities, but not as a means of tourism in itself.

“Tourism is seen as an end in itself, not as a means to the loftier goals of personal development, cultural interaction or education” (Beeton, 2005).

This notion is also supported by Urry (1990) *“the post-tourist knows that they are a tourist and that tourism is a game ... with multiple texts and no single, authentic tourist experience”*.

In this “game” volunteers play an important role in cultural tourism, both in festivals and events, and local attractions in Denmark. The purpose of this research has been to explore the motivational factors that drive people to volunteer in the different chosen cases, and how best this could be developed into new opportunities for attracting more tourists. Therefore, the main objective when it comes to the volunteers, has been to, identify the demographic characteristics and motivational factors of cultural volunteers in the cases. This should, in the end, give some suggestions and practical ideas for volunteer recruitment, management and resource development, in order to increase tourism.

1.1. Research Question

“Who are the volunteers of festivals and what are the potentials for utilizing this form of social capital to further tourism?”

In order to answer the first part of the objective of my research, I needed to know how the amateur arts culture, the professionals and the policymakers saw themselves in the context of the festivals they were a part of, and what they thought the town got out of their participation. I wanted to look at the managerialist discourse, where the terminology used, would be framed by a management perspective and underpinned by an associated value-system; discussion on marketing and voluntary service. As opposed to the welfare discourse, where the terminology and values would be very different, such as discussion about personal development, and regional tourism benefits (Svendsen, T., 2012). This is because of the recognition of, economic

aspects alone are insufficient, and research on the intangible social cultural and environmental impacts is also important to get a holistic view on festivals (Moscardo, 2007). Another essential part was looking at, both the negative and positive impacts at event and festivals (Anderson, Getz & Mykletun, 2013). I wanted to shed light on, what other researchers have found, when working with tourism development through festivals. Getz, (2008) and Moscardo (2007) have found that festivals, is mainly directed at local and regional audiences. They have both argued that even though a festival has substantial numbers of visitors and generate revenues, they don't necessary Create community involvement, as without local enrolment, the festivals remains disconnected to the locality. This means that the participation of the local people has a great importance to Community building and cultural development. It was my view, that there seem to be a gap, where the local policy makers seem to think that, as long as money is used on marketing and branding, the tourists will come visit on their own accord, and less importance to the social capital developed from participation.

The following points detail the aims of the thesis in the process of answering the research question:

- ✓ To find similarities/ characteristic for the work of volunteers in festivals
- ✓ To provide valuable insight for policy-makers on the key role local factors and volunteers could play in influencing tourism development
- ✓ To gain insight to the challenges for tourism development, when combining the professionals, the volunteers' arts culture and policymakers
- ✓ To gain insights to the importance of local involvement, when developing new attractions

This paper starts of by presenting the methodological considerations, delimitations and the methods applied when answering the research question in chapter 2. Followed by presenting the three different festivals where the volunteers work and the focus of the paper, namely the yearly mainstream music festival Ringsted festival, the yearly held policy festival Folkemødet on the island of Bornholm, and last the biennial medieval festival in Ringsted in chapter 3. Chapter 4 describes the definitions of a volunteer, as well as Stebbins (1996) typology of volunteers, while chapter 5 describes the definitions of festival as a whole and in Denmark, the part it plays in tourism and the part volunteers play in the running of festivals. Chapter 6 tries to describe what cultural tourism, and importance of it is in Denmark in order to give awareness of the importance on how festivals, volunteers and cultural tourism

interact as a cultivator of development. While chapter 7 tries to describe the definition of what social capital is and the opportunities and barriers for development of tourism using volunteers in Festivals. Chapter 8 is the analysis, built on data from the two different online questionnaires sent out by author to 185 respondents, the results from 1,408 respondents of research in Ringsted made by (Promonitor, 2014), as well as other desktop research. The hope is that the material should help to shed light on the type of volunteers of the festivals, and their abilities to be included in other contexts of tourism, which the chapter also reflects on.

2. Methodology

This Chapter presents the methodological considerations, the delimitations and the methods applied when answering the research question.

My Methodological considerations has been built on my assumptions about ontology and epistemology. The study of how and to what extent the reality and the realization of which can be dismantled. In this case, the importance of volunteers in festival and events, how they are used, how they identify themselves to be used. And in the end how their potential as a resource could be for new tourism development. In light of the doctrine of the enlightened world and recognition that volunteers have existed for centuries in many contexts, my basic position has been an inductive postmodern ontological objectivism, where reality belongings exist independently of my own consciousness and where the primary reality is perceived, or not recognized directly. In this paper I have tried to find a third way between dogmatism and relativism. This can be perceived by some as a luxury position people can only afford if they feel secure in their own position in society. Denmark is part of the rich global north, so development in tourism here is in difference to the global south very safe.

According to Sikes, Nixon & Carr (2003) there is an acceptance of research cannot be disembodied and it is impossible to take the researcher out of any type of research or process. How, and where they are socially positioned, will always come into play. Their subsequent perspectives and assumptions, which inform the sense they make of the world, have implications for their interests of research, how they frame research questions, the methodologies and methods they prefer, as well as styles they adopt when writing.

“You cannot distinguish between what is out there in the world and what is subjective and perceived and in people’s heads”. (Kuhn, 1962 p. 34)

Therefore, according Denzin and Lincoln (2000) Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible.

“These practices ... turn the world into a series of representations including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them” (Denzin and Lincoln, 2000, p3)

This requires us to reject the tradition of hiding ourselves by using a discourse that seeks to standardize, control, distance or unlock our individual and personal experiences or the subjective and personal experiences of the people with whom our research may be concerned.

My basic belief in this project has been from an inductive phenomenology viewpoint, where the researcher is part of what is observed and where my research has been driven by a subjective human interest and motives. My method of research has been trying to look at the totality of each situation in order to try and see what happened, as well as the possibility of developing new ideas through the induction of data collected. I have tried to be flexible and evolving in my research design. Because of my long- term contact with the people and their involvement in what I was researching, I have been aware of the phenomenological approach of being part of the phenomena being researched. I have done observations in a workshop for the development of a new volunteer strategy with, policymakers, politicians and many leaders of volunteer associations in the town of Ringsted. This gave me an indication of the power relations between the different associations and the CEO's of the different events, and policymakers. The strength of this research have been, a greater understanding of people's behavior when doing volunteering work, a contribution to the evolution of new theories and a natural rather than artificial way of gathering data. The weaknesses have been the time and resources collecting and analyzing the data, which has been a hard process to control. The reliability has also come in to question, because of the intangibles of phenomenology.

There is no clear model for how to document the effects of events. Methodological and theoretical problems of delimitation in relation to the elements, items and services an event contains, makes it difficult to isolate the effects. In addition, there

has been no accounting reporting to Statistics Denmark, which has limited the data base.

According to an analysis of cultural events that drive tourism jobs and branding, (Manto, 2011) Where six Danish experts in cultural events were interviewed, it was possible to answer these questions from nine parameters of the positive effects. These nine questions illustrate the most common direct and indirect effects that a larger cultural event can have on a municipality and a local community. The nine parameters are:

- ✓ The development of urban and landscape space and attracting public and private capital
- ✓ Learning and knowledge
- ✓ A platform for Corporation
- ✓ The cultural event as a political tool
- ✓ Tourism revenue and jobs
- ✓ Local community and Volunteer Work
- ✓ An Identity and cultural context
- ✓ Working through sustainable associations
- ✓ Branding that will strengthen settlement and attracting businesses

I have questioned the different volunteers, organizers and users of the festivals according to some of these parameters, and taken a critical view of their answers as well as auguring the different angles, in order to find new ways to develop new tourism attractions.

2.1. Delimitations

In the research questions I have made a number of limitations. This Thesis illustrates the argument for involving volunteers in ongoing development of future tourism opportunities through their task performance and accumulation of social capital. First, I assumed that volunteers can be seen as service providers that can deliver savings to the public and market for development of tourism. Secondly, I assumed that volunteers can be evaluated as a natural part of an active civil society that contribute to citizenship, social cohesion and democracy, thereby generating and maintaining social capital.

There has long been a focus on the voluntary nature of sport, social and health area. Anheier & Ben-Ner (1997) refers to characterizations defining the voluntary sector and organizations aimed at promoting marginalized or neglected groups freedom and empowerment, or defining the sector by organizations, based on "reciprocity" or "solidarity", but in 2006 the Ministry of Culture published a report on a study of voluntary work in cultural associations and – organizations. They found there were very little knowledge of the associations work and the great volunteer's effort as they recognized the indispensable work of volunteers for amateur culture and the way volunteers help shape the cultural and artistic expression. They found that there are several types of organizations that are in a grey zone between the voluntary sector and the public sector or between the voluntary sector and the commercial sector, and they decided to concentrate on the three different Danish organizational forms - the Association, the independent institution and a charitable foundation - the last two belong under the same legislation, which all are non-profit organizations. This was one of the reasons why, I further decided to narrow the focus of the thesis to the part of the voluntary sector which they illustrated as the grey zone. Furthermore, I chose to limit myself to illustrate how social capital emanating from voluntary associations in festivals, could have a positive impact on tourism development Bourdieu, in (Rahim, Golembiewski & Mackenzie, 2003). Thus I did not investigate other social relationships and networks in which social capital according to research in the field, is also produced and transmitted (Putnam, 2000) the type of social capital that can generate public good. In relation to the classical distinction between the State, civil society and market, illustrated by Figure 1, it was thus a fourth sector, the voluntary sector (Habermann & Ibsen, 2006), which has been the primary field of inquiry.

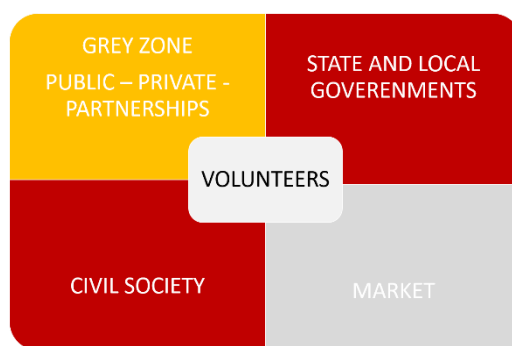


Figure 1 Model of field of inquiry

The relation to the Market economy has not been investigated, and the reason for the lightest color. The thesis has dealt with the volunteers in Festivals and The Festivals cooperation and relationships with state, local authorities and civil society in the analysis, and the opportunities for Tourism development in the discussion.

2.2. Case study

Case study research focuses on “HOW” and “WHY” questions about a contemporary phenomenon in its real-life context (Leonard-Barton 1990). Additionally, James Skinner, Allan Edwards, Ben Corbett (2014 p.117) uses Yin’s (1984) definitions of case study research as

“an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used” (Ibit).

Furthermore, a key characteristic of the case study method is the use of multiple sources of research such as observations, qualitative interviews, questionnaires and internal as well as external secondary data. When triangulating sources of research, single-case studies are often criticized for generating large amounts of data that are context-bound. This can be to such an extent that they do not produce knowledge that transcends the case in question (Blichfeldt, 2009) and therefore, they may lack external validity. However, this problem may be minor insofar as one studies the kinds of cases that Teddlie & Yu (2007) categorize as typical. Where a typical case is one that is representative for the population of cases and thus, in my situation, it has typically represented all festival activities in rural areas involving art, music, historic and food festivals as signature events. Or as Stake (2005) also notes, the use of multiple methods of case study can be viewed as a nonlinear approach to qualitative research: *“There is no hard-and-fast line distinguishing intrinsic case study from instrumental, but rather a zone of combined purposes... I call this multiple case study or collective case study. It is instrumental study extended to several cases. Individual cases in the collection may or may not be known in advance to manifest some common characteristic. They may be similar or dissimilar, with redundancy and variety each important. They are chosen because it is believed that understanding them will lead to better understanding, and perhaps better theorizing, about a still larger collection of cases.”* (Stake, 2005, p.p. 445-446).

Elizabeth C. Hirschman (1986) argues that, it is impossible to merge the humanistic metaphysic approach with the positivistic, as she believes that research cannot be committed to the humanist approach and continue to rely on controlled experimentation or causal path analysis, as well as the positivist researcher cannot utilize experiential participant observation and construct interpretive descriptions. *“The metaphysic one adopts ineluctably dictates the science one practices”* (Ibit)

Flyvbjerg (2001) argues through Phenomenological studies of human learning shows that in adults there is a qualitative leap in the learning process from rule-governed use of analytical rationality in beginners, to fluent mastery of silent skills in what Pierre Bourdieu (1977) calls virtuosos and Hubert and Stuart Dreyfus (1986) calls the true human experts (Flyvbjerg, 2001). As Campbell also point out:

“All things considered, man is ordinarily very competent in his knowledge, and qualitative common sense knowledge is not replaced by quantitative knowledge ... It does not mean that naturalistic common sense observations are objective, reliable or without bias. But it's all we have. It is the only road to knowledge - Even if it is noisy and prone to error and bias” (Campbell, p. 179, 191, 1975)

The notion of not being able to generalize from one case is generally considered as a damning piece of evidence against the case study as a scientific method. This Flyvbjerg considers being a misunderstanding. He uses Anthony Giddens (1984), to explain one of the misunderstandings:

“ Research which is primarily oriented towards the hermeneutic problems may be of general significance to the extent that they illuminate the nature of the participants' understanding, and thus their motives, over a wide range of contexts. Ethnographic research projects ... such as the conventional exploration of small scale communities, as we know it from anthropological fieldwork – is not in itself generalizable studies. But they can easily become so if they are performed in a certain number, so an assessment of their representativeness is reasonably made” (Ibit, p. 328, 1984).

Flyvbjerg argues that it is true that one can generalize as Giddens describes, and it can be both appropriate and valuable. Thus, it would be wrong to claim that this is the only way to work, just as it is wrong to conclude that one cannot generalize from a

single case. It depends on the case and how it is selected. This applies both in natural- and social sciences (see also Platt, 1992; Ragin & Becker, 1992).

Another example of generalization in case studies is using the type of test; Karl Popper (1959) calls "*falsification*", as in the social sciences is part of the critical reflexivity. This is said to be one of the most rigorous tests, scientific theses may be subject: If just a single observation is not consistent with the theory, it cannot be regarded as general application and must therefore be either revised or rejected. Popper used example "*all swans are white*" and claimed that just one observation of a single black swan would falsify the theory and thus have general significance and stimulate further studies and theory. The case study is particularly suited to identification of "black swans" because the case study is designed to go deeper: Where actually "white" often turns out on closer inspection to be "*black*" which Flyvbjerg found in many of his studies (Flyvbjerg, 1998).

Flyvbjerg makes a final conclusion on generalization in case studies by arguing that:

"One can often generalize on the basis of a single case and the case study can help to scientific development through generalization as supplement or alternative to other methods. Formal generalization, however, is overestimated as a source of scientific development, while the "power of example" is undervalued"

Flyvbjerg (p.229, 2006)

Solid evidence is difficult to provide in social sciences because of the absence of the "*hard*" theory, whereas the specific learning is possible. Therefore, the use of these two methods in a framework can be beneficial to qualitative researchers. Participant Observation

Undertaken participant observation can be both challenging and a very natural way of collecting qualitative data. It is a way of connecting with the most basic of human experiences, as well as discovering through participation, how and why people behave in certain ways in particular places or situations. The challenge in this process was the formal sense of participation where, being part of the naturally fluid process, as well as trying to systematize and organize as a researcher.

The challenge was big in these chosen cases, due to the objectives I had set for myself. It was not enough, to be a Festival volunteer in a normal sense e.g. watching an entrance, selling food or cleaning main areas. I had to be part of the main team in some way, with extra responsibilities. These teams are close to security, artists and journalists, so there are usually some concealed rules that have to be met. This involves no picture taking, no recording and usually, no time to take notes, without special permission.

Dalby (1983) famous study of geisha culture is a good example of how certain things only are visible to insiders. In her case it had to be someone who was female, fluent in Japanese, and willing to undergo at least some of the demanding preparation required to become a geisha. A male researcher would not be apprenticed as a geisha.

In this papers cases, it was knowledge and training in hospitality services and security that gave the opportunity for being a member of the main team. This gave insight of the social scenes. Here it was possible to see the participants operate on unconscious or intuitive levels, or even officially off limits for discussion, this is also known as *“Rules and norms that are taken for granted by experienced participants or cultural insiders”* (Service Design NZ, 2014) she gives the example of:

Who sits where at a meeting or how many times a guest must refuse food before accepting it from a host.

This also gave an opportunity to be an accepted participant of the team, and learning the rules in situ as they happen, as well as gaining insight for later collection of data, such as online questionnaires.

Participant observation is very common in social sciences, especially for anthropology and sociology. The most famous being Bronislaw Malinowski, (1922), with his ethnography work on Trobriand Islanders. Most of the early studies were done by sociologists and anthropologist, in remote places as field studies. These studies have usually been for long periods; living with the people, they studied (Burgess & McKenzie, 1925). Bernard (1994) defines participant observation as the process of establishing rapport within a community and learning to act in such a way as to blend into the community so that its members will act naturally, then removing oneself from the setting or community to immerse oneself in the data to understand what is going

on and be able to write about it. He includes more than just observation in the process of being a participant observer; he includes observation, natural conversations, and interviews of various sorts, checklists, questionnaires, and discreet methods.

Today participant observation is also used in more flexible ways, and with shorter durations, especially in tourism studies (Tannenbaum & Spradley, 1980). This is because of the tourism settings in which people have complex interactions with each other in a physical environment i.e. useful to examine through participant observation DeWalt, K. & DeWalt, B. in (Mills & Morton, 2011) It is also intrinsically a qualitative and interactive experience and relatively unstructured. The data generated are often free flowing and the analysis very interpretive, which are the greatest strength as well as the source of critiques that sometimes surround participant observation studies. This is also what this research have consisted of, such as photography as a means to document and remember observations, as well as a lot of conversations. This combined with desktop research of papers, films, television, and social media. Finally, this has been supplemented with online semi structured questionnaires to volunteers and organizers of all three festivals as well as acquiring written account from other volunteers from the festivals.

One of the critiques of undertaking participant observation, is inevitably collecting data in certain ways, unique to how the person as an individual collect the data. As in Liza Dalby's case (1983) although female, she was not Japanese. Her description would be for some, a combination of outsider objectivity, as well as of inside awareness, exemplifying both. The central argument is anchored on the subjective and personal aspects of the participant observation. Therefore, new developments, such as a combinations of the classic methods of participant observations and photographs, online traces and going beyond the visual with sounds, smells and tactility, also defined "*bricoleur*" (Ehn & löfgren, 2010 p.220), is becoming more and more typical in tourism research.

2.3. Content Analysis

Today, Content analysis is used to examine any piece of recorded communication. This could be writing or an occurrence that have happened. Content analysis is currently used in a many different fields of studies such as literature, ethnography and cultural studies, as well as gender and age issues, or political- and cognitive science (Moeller, 1963, Carney, 1972, Krippendorff, 1980, Weber, 1990).

Content analysis can be divided into two different categories. These are conceptual analysis and relational analysis. Conceptual analysis can be understood as establishing the actuality and regularity of concepts most often represented by words or phrases in a text. This is a way of determine how many times words occur in relation to a text, in my cases, it could be how many times volunteer occur in articles about the three festivals. In contrast, relational analysis goes one step further by examining the relationships among concepts in a text. Which in my cases could be the relation volunteers are talked about in festivals, if it was positive or negative, and as mentioned earlier, I have combined my research in a free flowing and interpretive way, e.g. gives way for a relational analysis.

2.4. Order of investigation

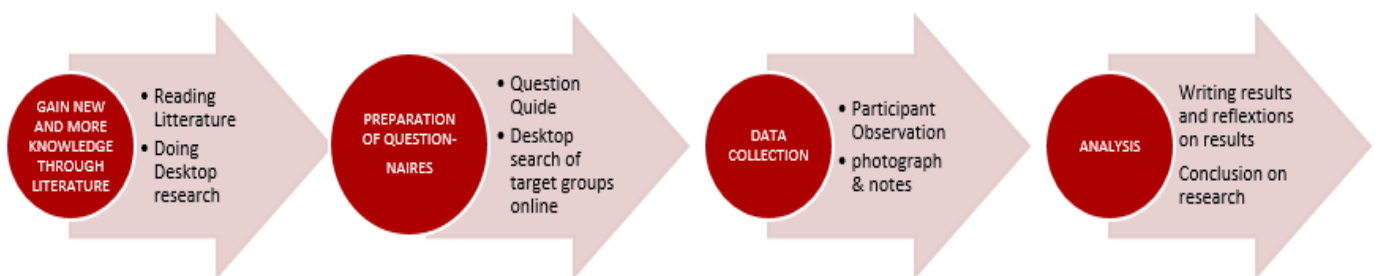


Figure 2 Order of investigation made by author

Taking point of departure in the work of C. Arcodia & M. Whitford (2006), I have researched the area of volunteers and festivals through an adaptation of their Conceptual Model of festivals and the development of social capital, as seen the figure below.

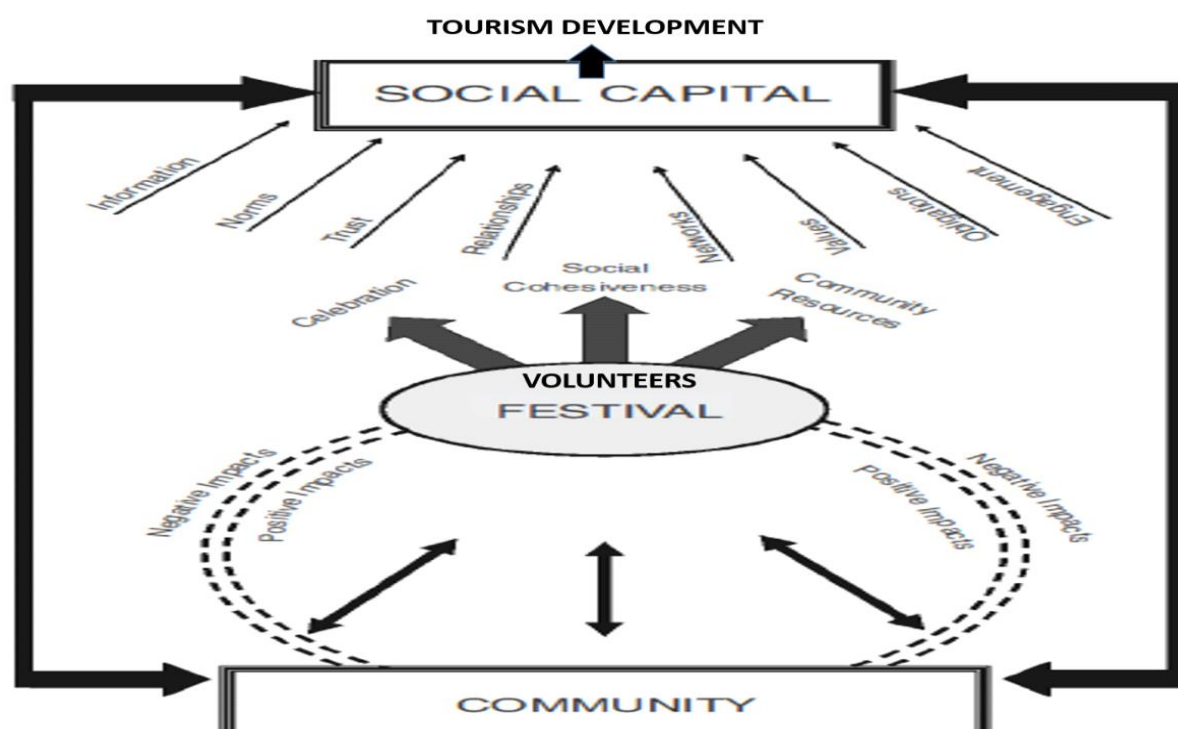


Figure 3 Conceptual Model of festivals and development of social capital by (Arcodia and Whitford, 2008), adapted by Author for volunteers and Tourism development

I have used the qualitative method of participant observation in the festivals, e.g. being part of the management volunteer team at Folkemødet in Allinge on Bornholm and being part of the backstage volunteer team at Ringsted Festival, as well as being part of volunteer team of Ringsted Medieval festival. Furthermore, I have attended a workshop for a new volunteer strategy in the counsel of Ringsted. Taking point of departure in the work of C. Arcodia & M. Whitford (2006), I have adopted a questionnaire based on the Finnish evaluation tool FEET (Pasanen, Taskinen, Mikkomen, 2009) for the study of measurable results. I have also used the tool of MOA (Hung, Sirakaya-Turk & Ingram, 2011), to get different views on the motivational factors as well as tourism development from organizers, policy makers and volunteers.

2.5. Question guide based on the models of FEET & MOA

As Dwyer & Jago (2006) points out, there is a considerable amount of work, to be done before an overall framework for evaluating festivals has been standardized into measurable economic and non-economic entities, and much of that is a question of weaving different components of event and festival evaluation tools together. This is one of the reasons I have combined these two tools. By weaving them together, and refining them into my research on the three festivals, I thought I was able to get a better overall picture. The FEET model originates from the proposed framework for holistic event evaluation tool called the: *“Triple bottom line”* (Raybould, Jago, & Deery, 2005). According to Katja Pasanen; Heidi Taskinen; Mikkonen (2009), the tool was created in Finland in 2007, in order to create an easy to work with tool for measuring different smaller events or as they call it *“A best practice for Finnish evaluation on events, which could assure comparability”*.

One of the reasons it has been a comparable tool for use in Denmark, has been the scale the tool is created for. As Finland consist of 5 million residents, which is very comparable to Denmark.

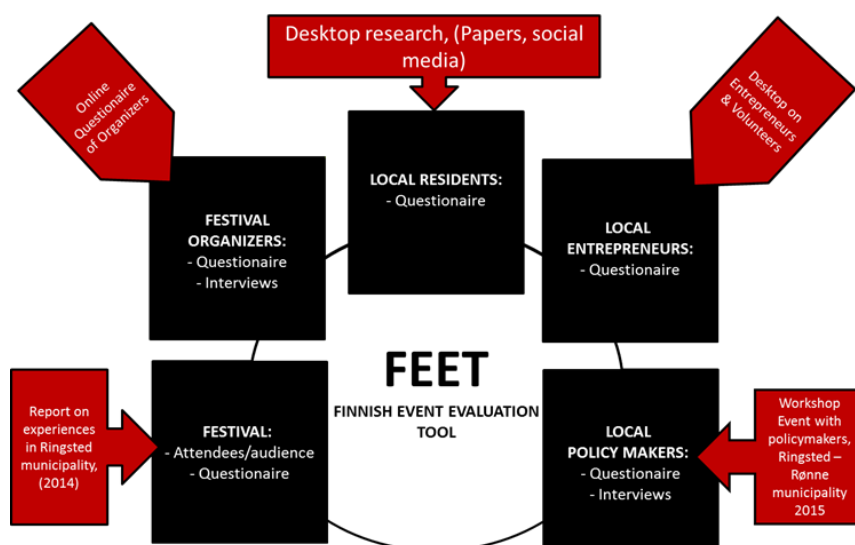


Figure 4 FEET evaluation tool (2007), adapted by author (2015)

As seen in the figure above, FEET consist of 5 components and three parts. The three parts of FEET are research of customer profiles, economic impacts and socio-cultural impacts of events. I have only concentrated on the customer profiles and the socio-cultural impacts, and not so much on the economic impacts. The only economic research I have done is desktop research, published from the festivals. The reason for this is as Katja Pasanen; Heidi Taskinen; Mikkonen (2009), also concluded from their

work with the tool, it is very hard to get the accurate economic information needed from all stakeholders. In the figure above, I have added my adaptation of my research.

According to Jepson, Clarke & Ragsdell (2014), The MOA model (Motivation–Opportunity–Ability: MOA), advocates for benefits to engagement and participation over and above those gained by being seen as the hosts of festivals. Through their research they have shown the use of the MOA model could be highly beneficial and applicable for use in analyzing community engagement within festivals and determine the importance of the strands of the model. They pointed out, the need for future research should test the MOA model within a community event in order to explore these interconnections and interactions to determine what significance they have for local communities and for festival organizers, as well as explaining where its mechanisms could contribute to a deeper understanding of festivals and community events.



Figure 5 MOA model adapted by A. Jepson et al. (2014) and author (2015)

The model is built on exploratory discussions of the use of the Motivation–Opportunity–Ability (MOA) Model to reveal the factors which facilitate or inhibit inclusive engagement within local community festivals (Jepson, Clarke, and Ragsdell, 2012, global events congress, June 13–15).

The model was originally used within information processing (MacInnis & Jaworski, 1989). Later it was used as a need in community participation studies, to integrate a “Means” and “End” approach (Hung, Sirakaya-Turk & Ingram, 2011), as explanations of local Tourism development. MOA uses the “Means” of participation in its model to measure the level of motivation, opportunity and ability from in these cases the

volunteers and the organizers of the three festivals, and thereby get a picture of their overall “Ends” level of participation.

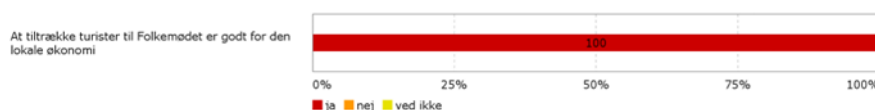
Jepson, Clarke, Ragsdell (2012) uses Bettman (1979) to explain Motivation, as “*to be taken as the driving force behind a person’s decision-making process, as it can affect the intensity and direction of behavior*”. But they found no relevant tourism studies of reasons of motivations for participating within a festival, only reasons for attending them. Though there are several studies suggesting that any participation within the planning process in Tourism development is important to the level of personal commitment throughout (Kayat, 2002; Milne& Ewing, 2004; Moscardo & Murphy, 2014)

Jepson et al. (2012) uses Bahaire and Elliot-White (1999) to explain Opportunity as “*circumstances facilitating public involvement in the participation process; opportunity occurs when planners adopt a participatory approach, which provides a supportive framework for community participation*”

Tosun (2006), as well as Aas, Ladkin, and Fletcher (2005), all agree that participation cannot occur without an open channel of communication between the community and planners, and open channels of communication is the first step opportunities for participation.

The last one of the MOA model is the Ability to participate. This is a very multifaceted thing and is combined by several features, such as trust, awareness, experience, knowledge, skills, availability to information, and financial resources. So even though a public has the right to participate and is motivated to seek out opportunity, they may lack the ability to do so (Getz, 1999). Hall (2008) states that the holistic understanding of trust comes from mutual community benefits, through repeating long standing interactions in development of social capital and thereby reflect the importance of trust as an extent of community participation. Underneath are examples of questions and answers from questionnaires of the volunteers, with point of departure in the model FEET and MOA (made by author in survey XACT, 2015).

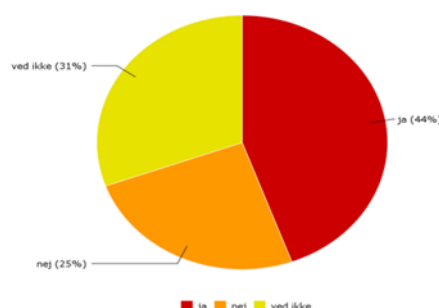
9.1. To attract tourists to Ringsted / Bornholm via festivals and events are good for the local economy?



6 Example of questions and answers from questionnaires of the volunteers, with point of departure in the model FEET (made by author in survey XACT, 2015).

7.19. De lokale arrangører og myndigheder er interesseret i at høre mine synspunkter om begivenheden?

The local organizers and authorities are interested in hearing my views about the event?



7 Example of questions and answers from questionnaires of the volunteers, with point of departure in the model MOA (made by author in survey XACT, 2015).

Both Questionnaires made for volunteers and organizers with questions can be seen in appendix 1 and 2. Aggregating all responses made through SurveyXact is followed in the appendix on dvd.

2.6. Sampling

My reason for choosing these cases was an in-depth local knowledge, when it comes to The Ringsted Festival and the medieval festival. Here I have been in a position to “soak and poke” (Fenno, 1986). This means offering lucid lines of explanation based on this rich knowledge of setting and circumstances, rather than relying primarily on data sets or rational choice theory, I have undertaken observed reflection of the movements of actors. Thus I accept the existence of multiple realities, where the same thing or incident may be seen by many people in different ways, depending on the situation on which they view it and it depends on the person’s current position (Beeton, 2005). I have used the definitions of (Sim, 2005) that postmodernism is a removal of most, of the cultural convictions on which life in the West has been structured over the past couple of century’s e.g. a reaction against the 20th century concepts of modernism and contemporaneousness and their social and political failings. Today Postmodernists accept that there is no single, grand narrative and embrace skepticism about what our western culture attitudes are. By researching the volunteers in these different three cases, I have tried to get the richest information and useful selection contribution an interesting, unusual information-oriented sampling of the volunteers and their potential.

2.7. Data collection

The cases for the study have existed for some years: Ringsted Festival(RF) 11 years, Ringsted medieval Festival(RMF) 3 years and Folkemødet, Bornholm (FM) 5 years. I have been a volunteer: for RF for 6 years, RMF for 2 years and FM was my first participation as a volunteer, when studying this case.

The conduction of study, has been a triangulation of quantitative and qualitative data (Stake, Bruner, 2005).

Overall, I worked my research strategy as follows:

- ✓ Desktop research on the three festivals
- ✓ Structured online questionnaires before, during and after
- ✓ Participant observation and conversations during festivals
- ✓ Content analysis of informants' photos, social media closed group postings and papers.

In addition, I have used data from the rapport *“Experiences in Ringsted”* (Promonitor, 2014), sent via email to the *“Ringsted Municipality citizens panel”*. Here the data collection strategy was online and the measurement time was in March 2014. There were 1,408 respondents and 682 people completed (response rate 48%).

I have made a total of 5 online questionnaires with 185 respondents which 34 people completed. The questionnaires have been broken down to being half for the volunteers at every festival, and half for the management at every festival. Half of all 5 questionnaires have been the same questions, in terms of respondents' expectations and experiences of working at the festival, as well as their perception of tourism in relation to the festivals. This first half of questions in the questionnaire was based on “FEET” already tested model for the development of tourism, but was different on whether it was voluntary or management who was asked (Pasanen, Taskinen, Mikkomen, 2007). The second part of the questionnaire was based on MOA's motivation and participation model, and all the question was the same for volunteers and organizers. This way it was possible to get a view from a bottom up, as well as top down versions on the motivational factors.

2.8. Electronic Questionnaires & Social media

In order to get as much information before and after my participation in the festivals, I conducted online questionnaires. The questionnaire I did before participating in the festival, was done through the social media (Facebook) on several Ringsted groups including Ringsted Middelalderfestival, (2015), Udvikling (development) Ringsted,

(2015), Ringsted Festival, (2015), Ringsted Madbiks (volunteer food network, 2015), these gave 135 respondents in all. The 3 other questionnaires were collected through emails collected from the volunteers and organizers on and after the festivals.

2.9. Reliability and validity

The advantages of an online questionnaire are rapid replies, immediate location in a database, and mobility for the respondent. All respondents will have the exact same questions, and the answers can be followed in real time.

The disadvantages are a lower response rate, than phone interviews. It is never possible to be 100% sure of the respondent reliability. It is not possible to see the respondent, how they act on the questions or get more in-depth answers. When using emails there is a big chance of ending in the spam filters of the respondent's computer.

Even though nearly all Danes are online, there will always be a small percent that is not reachable, so it will always be a selected segment of a questionnaire on the Web. This is why I have used several different methods in order to get a more valid result.

2.10. Ethical Issues as a volunteer

Ethical pitfalls inherent in participant observation are a well-recognized concern in ethnographic research (Van Maanen, 1988). One of them is getting too involved, being a volunteer oneself. It is important to consciously be observant, as observational research does not intervene in the activities of the people being studied (Alder & Alder, 2000). According to Rossman & Rallis (2003) Participant observation has the greatest potential to uncover contextualized, honest data, otherwise inaccessible, it ontologically and epistemologically underpins human quests for understanding multiple realities of life in context (Rossman & Rallis, 2003). The most important thing in participant observation as a volunteer is getting permits from all concerned. In my case it was taking pictures of the volunteers backstage at Ringsted festival and Folkemødet. In the case of Ringsted festival, the artist needs to know that what they do backstage doesn't reach the press. At Folkemødet, it was the same issue, for politicians, but also for security reasons. I chose not to make a big deal out of being there as an observant, but more as a participant e.g. more of a covert participant observation, realizing that this could give some problems regarding the deception and the absence of informed consent from the people being studied (Bulmer, 1980, 1982). I felt, as long as I got the permission of the organizers and CEO and as long as I used anonymous questionnaires. Thus knowing as qualitative researchers we tend to

connect ourselves to the researched individuals on both cognitive and emotional levels (Mitchell, 1991), therefore our lives are often embedded within our fieldwork experiences in such a way that all of our interactions in the field involve moral choices (Tedlock, 2000). The difficulty of having time to write notes and interviewing during my participation in the festival, made me take small notes besides pictures taken on the day. So it was possible to remember later on what had happened during the day. There is a possibility of losing knowledge this way, and the reason for triangulation in this research.

3. Introducing the Festivals

This chapter presents the three different festivals, where the volunteers work, which are the focus of this paper. First the yearly mainstream music festival Ringsted festival with 13.000 visitors, next the yearly held policy festival Folkemødet on the island of Bornholm with 90.000 visitors, and last the biennial medieval festival in Ringsted with 13.000 visitors.

3.1. The case of Ringsted Festival in Ringsted on Zealand in Denmark



Figure 8 Pictures taken by author at Ringsted festival (2015)

Ringsted Festival started as a bright idea in 1990 by Anders Sorensen, (founder of Ringsted Festival) as an only based on voluntary work and amateur bands, which I was part of myself as a volunteer. This came to a hold for three years after, due to insufficient funds. In 2005 Ringsted Festival started again as a one-day open-air music event from 2 scenes. This time it was with well-known bands, some paid staff, volunteers and different leisure organizations.

The initiators of the festival were auditor Tom Sønderup and Event Manager Anders Sørensen – and a few enthusiasts from Ringsted, Visitringsted (2015). They had a dream of creating a real festival in Central Zealand (Ringsted). They founded the association Frontrunners in Ringsted, which hosted the event. The event was a success, and almost 6,500 visitors attended the first festival. In the year 2006 the festival was sold out with 9,600 guests 14 days before the gates opened. The organizers were more courageous in 2007, and made the first real two-day festival (ibit, 2015). This time they added camping opportunity and extended festival space, containing three major scenes. This concept followed on in 2008 and 09 and in 2010 a whole new scene for amateur bands "Copy - bands" was established, as well as an extra day. This achieved a total of 11,000 festival guests and 60 bands. In 2011 things went the wrong for the festival as all summer rained away, and many of the festival's otherwise loyal guests travelled south and dropped the festival, so the festival went bankrupt, Business plan (2015). In 2012 with the help and support from the festival staff, local forces and a new board, it was possible to continue with the festival with the same success as in 2010. The festival has since then, grown steadily to approx. 13.000 guests in 2014 and around 900 volunteers from 30 different associations (Visitringsted, 2015).

3.2. The case of Folkemødet in Allinge on Bornholm



9 Folkemødet on Bornholm, pictures taken by author (2015)

”Folkemødet” is a definition of a policy-festival. With inspiration from the Swedish policy incubators 'Almedalsveckan' on Gotland which is held every year.

The Swedish model started with a speech by Olof Palme in 1968 and has since grown to become a central meeting place for all key players in politics and business in Sweden. In the regions of Gotland, the political parties are the main organizers of their Folkemødet. In 2011, there were 1500 events in Gotland with 767 different organizations, and 560 journalists covered the event. The idea of trying to do the same thing in Denmark and potentially on the island of Bornholm occurred parallel in two places.

Representatives from the Regional Municipality of Bornholm, attended the meeting in Gotland in 2008 and 2009 and was so excited about the concept that the Regional Municipality subsequently began work to create a similar event on Bornholm. In the summer of 2010, Folkemødet on Gotland invited the then Interior and Health minister Bertel Haarder to speak. He too was excited and began with great enthusiasm to talk for a similar event in Denmark. The two tracks crossed each other as Regional Municipality of Bornholm applied The Ministry of Health for funding to hold a policy-festival on the island. It was the beginning of a formal collaboration, and since parliamentary parties also backed the work to organize the first edition of Folkemødet on Bornholm.

Folkemødet is a festival for people and politicians, where Bornholm provides the venue for Danish politicians to debate current political issues. All events are free and within walking distance of each other. Each political party represented in the Danish

parliament is represented, where it is possible to meet the party leaders in informal settings as well as government ministers, MEPs plus many mayors and councilors from Denmark and our neighboring countries. Associations, interest groups etc. from all over Denmark is also represented.

The 1. Folkemødet in 2011 attracted 10.000 people over four days. A total of 72 parties, companies, associations and organizations arranged together over 250 events in the form of debates, seminars, speeches, cultural events and workshops. It has expanded ever since, as seen in the following figure.

”Folkemødet” development on Bornholm in numbers:

	2011	2012	2013	2014
Branding of Bornholm through increased coverage in national media	Positive Appraisal from Destination Bornholm	10 million kr. Evaluated by Destination Bornholm	83 million kr. In media advertising value – according to Retrivers media monitoring	97, 6 million kr. In media advertising value – according to Retrivers media monitoring
Increased sales on the island through income from the People's Meeting of guests	More shops and restaurants in Allinge has experienced an increased turnover of up to 400%	12 – 16 mill. Kr. Evaluated by Destination Bornholm	23 mill. Kr. Evaluated by Center regional Tourism Research Bornholm	16 mill. Kr. Evaluated by Center regional Tourism Research Bornholm
Spin-off of Bornholm's tourism industry following	More return visit already over the summer	More return visit already over the summer	More return visit already over the summer	More return visit already over the summer
DAILY PARTICIPANTS	3.000	8.000	15.000	22.000
EVENTS	256	748	1.324	2.141
ORGANIZERERS	72	280	472	665
MEDIA PEOPLE	235	400	645	665
EVENT TENTS ON SITE	30	160	180	190

10 Numbers taken from Folkemødet official webpage, www.brk.dk

From Folkemødet in 2014, Centre for Regional and Tourism Research, assessed the local gross value added in the background of Folkemødet to be at least 16 million. Kr. - In addition, the tourism industry as a whole on Bornholm have noticed that the brand “Folkemødet” is starting to provide private and /or professional return visit on the island.

From evaluation of 2014 festival, the municipality decided to establish a corps of volunteers for the core tasks at Folkemødet. They established a steering group of one head person, responsible of the different groups of volunteers. The groups consist of: communications -, press -, info center -, safety – area safety manager -, stage crew,

team Bornholm crew, guides crew. Overall, 40 volunteers were part of the core task force. people had to apply to be part of the team on their website According to Rebecca Marx (head of the volunteers), 100 people applied, and from these, they chose 40 with the best qualifications for the different tasks. All volunteers got courses relevant to their work on the festival. As part of the safety crew, I attended three workshops before festival start. First one was a workshop on crowd control, where we worked through different relevant crowd scenarios with main office and other official rescue services. The second was a fire and rescue workshop, working through accidents that could occur. The last one was with all the other volunteers. This was a workshop held by Wonderful Copenhagen, with the focus on how we as volunteers should be behaving among the festival guests and tools and techniques to use in our communication with the different participants of the festival. All volunteers were accommodated in the local school grounds and all met for breakfast at 8:30 every morning, except for the safety managers on call, who had morning briefing with the main office. This was in order to be up to date with ongoing safety issues. This could be accidents, which had happened during the night or special VIP coming that day. For the safety crew there were a short debriefing after every shift with the head of the team, as well.

The provision of Food/drink tickets to use in different food stand for all volunteers, Folkemødet also provided, but only when working.

According to the CEO of the festival Jette Lykke, their hope and aim of creating this team of volunteers, was to develop social capital for further development of the festival.

3.3. The case of the Medieval Festival I Ringsted



11 The medieval festival in Ringsted, pictures taken by author (2014)

Ringsted Medieval Festival is a recurrent medieval festival in Ringsted, first held in 2009 and since 2010 held every two years. The festival has a longer preparation with the involvement of the volunteers.

“There is a need for many hands and heads for all the practical and creative work linked to the big event. The Festival consist of many volunteers giving a lot of time over months, but in return, they receive an experience beyond the ordinary” (vestmuseum, 2015).

The Festival consists of several working groups of volunteers:

- ✓ The food group: Doing the preparation months they try medieval dishes, in order to find the best ones for serving doing the Festival, of which they make and serve around 1500 for visitors at each Festival.
- ✓ Production design group: keeps order in the backdrop warehouse, put stalls in place at the Festival and make new scenery.
- ✓ Costume Group: They make and ensure that all participants look right in authentic costumes.
- ✓ Service group: They decorate the stalls and connect the drafts, distributed flyers and programs, and keep track of the many actors and audience.
- ✓ Valdemar Workshop: They take care of the children medieval school and play with the kids (Ibit)

Ringsted Museum and Archive organizes courses and activities for volunteers, so they can be equipped with as much knowledge as necessary when the festival take place.

Under the actual Festival, many of the volunteers have other parts as well. Such as being information guides, serving food and drink, security and so on.

The festival takes place on the grounds around the medieval church St. Bendts from 1170'ies. The festival is built on a new piece of real history from the medieval ages, of the town Ringsted and St. Bendt's Church, placed in the middle of Zealand Vestmuseum.dk, (2015). The church constituted the northern wing of Ringsted Monastery. This belonged to the Benedictine Order and the oldest part of the church is from around 1080, (Sct. Bendts Church, 2015).

Valdemar the Great, King of Denmark (year, 1154 – 1182), was behind the construction of the present church in monk stone. The church was in year, 1170 being one of the earliest brick buildings in northern Europe. A huge party marking the canonization (year, 1169) of Knud Lavard and the coronation of Valdemar's son, later Knud 6th, opened the church for the public (ibit.)

The church contains many royal and aristocratic catacombs, among the kings Valdemar the Great, Knud 6, Valdemar, Erik Menved and Erik Plovpenning. Next to the Cathedral in Roskilde, St. Bendts is the church in Denmark that has the most kings buried(ibit).

The church, kings, and queens is an ongoing source for the Festival. Each festival has its own theme, such as the wedding of Knud 6 and Gertrude of Saxony in year 1177, which was the theme in 2010, or Queen Dagmar, who in year 2012 marked the 800th anniversary of the Danish queen's death(ibit).

The Festival consists of market squares activities, street performers, knight tournaments; Children medieval play schools and music around St. Bendt's Church and Monastery grounds. The historic Authenticity is a strong brand for the festival. This is why the organization of the Festival is done by Ringsted Museum and Archive with the help of volunteers, associations and sponsors.

4. Volunteers

This chapter describes the definitions of a volunteer, as well as Stebbins (1996) typology of volunteers used as a basis for this paper.

In order for us to understand cultural volunteer activities, we need to define what cultural volunteers are. This is not an easy task, since there appears to be no standard practice. *“Volunteer”* originally springs from a Hebrew word that means *“to willing give”* and later in c.1600, *“one who offers himself for military service,”* from Middle French *“voluntaire”*. Douglas Harper, Historian, Modern Language Association (Scheier, 1980) has described volunteers as people who provide an unpaid service to others in a structured and organized setting.

Cnaan, Handy & Wadsworth (1996) reviewed more than 300 journals in order to define what volunteers are, and found 4 dimensions in which to define volunteers.

- ✓ The voluntary act itself, is it the broad definition of free will? Or is it relatively uncoerced or the purist form of an obligation to volunteer.
- ✓ This is the nature of the reward, for services or activities that are done. Where the purist approach is there should be no reward at all for services provided, and expenses are paid by oneself.
- ✓ This is the context, under which the volunteer activity is performed. Some only accept voluntary work from formal organizations to be acceptable. Whereas today most accept that informal help to friends in the neighborhood also is acceptable.
- ✓ The last dimension is the frame of who benefits. This from the purist form of the beneficiaries who should always be strangers with no connection to the volunteers, to the broader form of people helping people some similar backgrounds or self-help groups. (ibit)

By analyzing the literature on volunteers in the context of these 4 dimensions Cnaan et al. (1996) found that

“the greater net costs to the volunteer, the “purer” the volunteering activity and hence the more the person is a real volunteer”. (Ibit)

Volunteering is also part of the three types of serious leisure, which Stebbins has categorized. This was the last of the serious leisure types to be defined by Stebbins and integrated into his framework, of casual-, project based- and serious leisure

(Stebbins, 1992). His first statement on volunteering appeared in (Stebbins, 1982) and was subsequently elaborated in (Stebbins, 1996). His empirical work on these observations, were in the work maintaining the Calgary French community (Stebbins, 1994). He did not though; attempt a direct study of volunteers until 1998. Here he described the role of key volunteers in sustaining organizations and communities for the first time, and how this kind of work could generate a deep sense of self-fulfillment in such people (Stebbins, 1998). The theoretic foundation of these three types was discussed in more detail in (Stebbins, 2006), and is summarized here:

- ✓ Serious leisure: systematic pursuit of an amateur, hobbyist, or volunteer activity sufficiently substantial, interesting, and fulfilling for the participant to find a (leisure) career there acquiring and expressing a combination of its special skills, knowledge, and experience.
- ✓ Casual leisure: immediately, intrinsically rewarding, relatively short-lived pleasurable activity, requiring little or no special training to enjoy it.
- ✓ Project-based leisure: short-term, reasonably complicated, one-off or occasional, though infrequent, creative undertaking carried out in free time, or time free of disagreeable obligation. (Stebbins, 2009)

According to Stebbins this typology rests on a volitional definition of volunteers and the motivation is based on two basic attitudes: altruism and self-interest. It is the personal interest which is the main clarifying component in leisure motivation. Many people in the global north have the desire to contribute with help e.g. have altruistic feelings about traits of local, regional, national, or international life. There is a tendency now though, where people tend to incline only toward altruistic opportunities, from which they believe they will reap some positive, personal, nonmaterial rewards such as experiencing pleasure, developing oneself, and expressing previously-acquired skills and knowledge. The volunteering is also something which nearly always only occurs during free time, where if obligations exist, they are felt to be congenial (ibit), part of the two basic attitudes, there are six types of interests to motivate volunteers (Stebbins, 2007), where I have concentrated on 3 of them, which are:

Popular Volunteer

- ✓ Serious leisure volunteering (search & rescue, water or fire patrol)
- ✓ Casual leisure volunteering (handing out leaflets, tourism guide)
- ✓ Project based volunteering (conferences, festivals and sporting tournaments)

Ideas – based Volunteer

- ✓ Serious leisure volunteering (probono legal work, political party work)
- ✓ Casual leisure volunteering (“like” on social media)
- ✓ Project based volunteering (Demonstrations)

Things/ Material Volunteer

- ✓ Serious leisure volunteering (restoration of materials salvation army, food preparation, bookkeeping for non-profit org.)
- ✓ Casual leisure volunteering (non-profit light service work)
- ✓ Project based volunteering (human made things at festivals, events)

These types offer the volunteers to work with their own interests through an altruistic activity. Many of these volunteer’s bridge more than one of these types of activities. The big Danish study of volunteers (Fridberg & Skov Henriksen, 2014) showed that most of the volunteers who was part of a non-profit organization, also volunteered in all three types of leisure, in some activity other than the organization they were a member of.

5. Festivals

This chapter describes the definitions of festival as a whole and in Denmark, the part it plays in tourism and the part volunteers play in the running of festivals.

Festivals have an ever increasing part in tourism in the last century and are seen to have significant economic, socio-cultural, and political impacts on a destination or host community. Therefore, there has been an interest in developing ways of identifying and understanding the various costs and benefits associated with festivals and Events. A number of valid models have been developed to determine the economic impact of festivals on host communities (Gitelson, Guadagnolo & Moore, 1988; Yardley, MacDonald & Clarke, 1990; Faulkner, 1994; Mules & Faulkner, 1996; Anderson & Solberg, 1999; Burgan & Mules, 2000; Rees, 2000). There are though very few studies which focus on the social, cultural, and/or political impacts of festivals (Jepson, Clarke & Ragsdell, 2014; FEET, 2007). Therefore, the purpose of this paper was to determine the degree to which festival and participation facilitate the augmentation of social capital, which is the processes between people which allow the establishment of a sense of co-operation, goodwill, reciprocity, belonging, and fellowship, and how this can be furthered developed with volunteers. For this purpose, this paper has examined the relevant literature about what key characteristics of festivals and events provide an overview pertaining to the evolution of festivals and events.

This paper has discussed the current uses of the notion of social capital within the academic debates in a variety of disciplinary contexts; such as cultural capital in tourism, community tourism and volunteers in festival and events describing the relationship between festival attendance and social capital and argue the benefits that a host community may derive from participating in or staging festivals.

The definition of a festival or event could be: A gathering of human beings, generally lasting from a few hours to a few days, and designed to celebrate, sell, honour, or observe human happenings, or as Dr. Joe Jeff Goldblatt says:

“a special event is a unique moment in time celebrated with ceremony and ritual to satisfy specific needs.” (Goldblatt, 2002, p. 6)

Looking back in time, festivals were occasions, when people in the local community could celebrate through art, ritual, and dance. It was seen as communal gatherings

that objectify people's collective wishes and dreams and provide an important occasion for a unique experience in their social lives (Earls, 1993). Getz puts it in a more commercial way he states that:

"A special event is a one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organizing body." To the customer or guest, a special event is an opportunity for a leisure, social, or cultural experience outside the normal range of choices or beyond everyday experience."

(Getz, 1997, p. 4)

A festival should be a day or days of celebration, fun, entertainment, fun, friendships old and new, in short, a festival should be a total experience. The vast majority of the Danish festivals have both international and Danish artists on the program. In the same category the Medieval Days and Medieval Markets which also takes place in the Danish summer months.

The oldest known festival of music in Denmark is Skagen Festival which in the past was called Skagen show festival. Skagen festival was launched in 1971 and has since then grown in visitor numbers year after year. The festival remains true to the music genre from 1971 where folk music was the focal point. Since 1971 many more music festivals have come to light, Roskilde festival in Roskilde, being the most famous one.

5.1. Festivals and volunteers

70 % of Danish music festivals is organized as an association or foundations. This is because, according to festival organizers, the possible use of volunteer labor and specific rules in the Danish Tax Act. This also means that most music festivals support charitable causes significantly, and very few of the music festivals are organized as municipal initiatives or otherwise (Niras, 2010).

Voluntary work is often a prerequisite for festival planning, implementation and survival, and much of its identity. Volunteers are often used in all phases of the festival work, and many of them are for the same reason very dedicated and feel great ownership of the festival.

*"It characterizes the majority of the 30,000 volunteers that they basically have the opinion that" without me - no festival "*Claus Niller, Principal at Roskilde College and all-time volunteer for Roskilde festival (Dagbladet, 2015)

Generally, most festivals use voluntary work during the festival, as it is estimated that the greatest need for work lies here. Thus there is a tendency that the smaller festivals with lower and fewer acts and audiences are making greater use of volunteers. This applies both for the planning, build up and clean up afterwards (Niras, 2015). There is no empirical evidence on how many volunteers are working in the Danish music festivals every year, by looking at the oldest festival in Denmark, the numbers are around 100.000 visitors and out of those 31.000 are volunteers. According to the CEO of Ringsted Festival the numbers are around 13.000 visitors and out of those 900 volunteers.

According to informal talks with the management of Denmark's oldest and largest festival "*Roskilde Festival*", the gender distribution is 50/50 between volunteer women and men and the average age of volunteers is 30 years. The volunteers have averaged volunteered in 5.9 years. It is hard to find data on the demographic of other festivals in Denmark, but through an online search of material, it looked to be the same on other music festivals (frivilligfest, 2015). It looked like there is a tendency thought for wide specter of ages, the more specialized the music festival is. At Copenhagen jazz festival, the age range of the volunteers is from 18 to 76 years and divided equally between the groups under 25 years, 25-39 years and over 40 years. The gender distribution is 60% women and 40% men (Copenhagen jazz, 2015). The same can be said for other cultural festivals such as H.C. Andersen Festivals were the age ranges from 18-78 years old (Frivillig, hca, 2015).

6. Cultural Tourism in Denmark

This chapter tries to describe what cultural tourism, and importance of it is in Denmark. This is in order to give awareness of the importance on how festivals, volunteers and cultural tourism interact as a cultivator of development.

According to "Visitdanmark", every third tourist in Denmark can be described as a cultural tourist. They are difficult to define. They do not only visit the large institutions of the mayor cities, but stays in all parts of the country and they demand a wide range of cultural experiences in the cities and the coasts.

Visitdanmark defines cultural tourism as "*Places where cultural experiences motivate people to travel to a specific destination*" (Visitdanmark, 2014), they furthermore explain its primary elements as:

- ✓ Heritage: historic buildings, environments and objects, as well as historical works of art, etc.
- ✓ Contemporary art and popular culture: music, performing arts, literature, architecture, etc.
- ✓ Lifestyle: behavior, values, traditions, gastronomy, etc.
- ✓ Creative industries: fashion, design, film, media, etc.

They believe culture is present in every aspect of our society, but it does not make sense to define all tourism as cultural tourism. Not all cultural experiences in Denmark give equal value to the tourism experience. (ibit)

This paper has concentrated on Heritage, historical works of art, music, performing arts and a small bit on traditions and gastronomy.

Cultural tourism has become an important part of both international tourism and Danish tourism in the last decades (OECD, 2009). Here the focus has been, on the tangibles of Heritages, music and performing arts. This has changed in recent years, by being enhanced by new forms of tourism based on intangible heritage and contemporary creativity. Most destinations have realized that in order to be competitive in this industry and time, there is a need to give tourists engaging tourism experiences. This is done by developing engaging creative content and experiences through innovation, thus creating more distinctive and attractive places and events.

Because of the strong shift from tangible to intangible realities, mostly due to new technology, there is a great potential for new value creation from the integration of tourist experiences with other creative content and cultural concepts. This shift from a *“hard”* to *“soft”* infrastructure will change the conventional models of experience production and consumption in cultural tourism, into new ways of showing creative content, as well as places. The social networks play an important part in these boundaries between tourism and the creative industries such as cultural tourism.

When we talk about the cultural tourist of today, it is a person who has culture as one of their motives to visiting a certain place. They are aware of their cultural interest and, therefore, the marketing of cultural experiences influences their choice of destination. According to Visitdanmark 34 % of the foreign and Danish tourists in Denmark can be described as cultural tourists.

As it is very difficult to calculate how many tourists request and use cultural experiences. Tolstrup Nielsen & Petersen (2014) has tried to define the cultural tourist in two ways: This is the 34 % of Danish and foreign tourists in Denmark who have culture as one of their motives for a holiday in Denmark. The cultural active tourist, is the other, which according to them, are 58 % of the Danish and foreign tourists in Denmark who visits classic cultural activities, such as heritage visits, museums and concerts, festivals and events.

Cultural value plays an assorted set of roles, from fostering cohesion e.g. bridging social capital in informal diverse settings (Everingham, 2003), to empowerment for socially driven development of human potential. Cultural capital has thus become a facilitator for further goals, such as the creation and/or regeneration of the social fabric and the definition of a shared, compelling vision of local social and economic development. It has underlined the importance of cultural dimension and the growing complementarity between culture and local tangible and intangible assets in promoting the improvement of the economic, social and environmental dimensions.

This pulls away from the old visions in respect to the social dynamics that are typical of industrial societies (Bourdieu, 1984). This brings about immediate implications at the planning level, where the cohesive, motivational power of culture is eagerly sought to drive physical and social renovation of buildings and areas, as well as an overall redefinition of the social logic of space use (Stevenson, 1998).

The singularity and effect of cultural value have been discussed in many urban places around Europe. One is (Valentino, 2004) of Italy where he argues that cultural value is oriented to building an imagery that may be appetizing to tourists, and a consequential positioning concentrated on providing new economic and cultural opportunities which will boost the attractiveness of the city, while at the same time fostering vertical integration of firms belonging to broadly meant cultural value chains.

A typical way of looking at cultural value, when it comes to tourism, is evaluating value creation of cultural activities in terms of their direct and indirect economic impact, which is typical of a cluster-based kind of thinking, instead of looking at the impact that a given local development through intangible local assets such as social capital.

Many places whose local economy is dominated by cultural tourism, and a thriving local economy by purely economic standards, such as the inner cities. Copenhagen, London or Paris, when looking at activities and practices that makes their thriving economy, one realizes that most of the value added produced by local firms derives from a trivial exploitation of the most cursory stereotypes of the city. This gradually destroys both the city's social fabric and cultural environment e.g. all the places have the same coffee shops or restaurants, which means a surrender to the imperatives of mass tourism is causing the intangible multipliers of the local economy to be dramatically negative, instead of the positive tangibles connected to a tourist-tailored economy (Sacco et al., 2007). Here Moscardo (2008) findings on community capacity come into place. She found through her analysis of 392 case studies of tourism development, that not only was it the lack of knowledge of tourism in general; but also a key element in local tourism development through the lack of tourism leadership, effective planning and coordination and involvement of local stakeholders, which was a problem. A huge problem, especially when going from access to participation in tourism development.

“...negative tourism outcomes are most likely to occur when there is limited community involvement in tourism development. Hence, those wishing to improve community capacity to capitalize on this important industry need to consider tourism in the broader community context”. (Moscardo, 2008)

In Kea (2006), the first attempt to capture the direct and indirect socio-economic impact of the cultural sector in Europe, was made and in terms of realizing innovation, growth, competitiveness, jobs and sustainable development, they found that, culture in its own right also an expanding sector.

“...culture and innovation play a crucial role in helping regions attract investment, creative talents and tourism. Paradoxically, whereas we are living at a time where information technologies have abolished distance and time constraints, “physical location” and the “socialization” factor remain decisive for economic success. The “location market” is a reality. Cities and regions are competing to attract foreign direct investment and creative talents. In order to succeed they need to attach several new strings to their bows: diversified cultural offerings, quality of life and life style. Culture has become an important soft location factor and a key factor for boosting local and regional attractiveness. Thirdly, culture is a main driving force for tourism, one of Europe’s most successful industries representing 5.5% of the EU GDP and where Europe holds a 55% of the global market share. Europe is the most-visited destination in the world.” (KEA, 2006, p. 8)

6.1. Cultural tourism and Community development research

“Often Tourism seems invisible to planners, thus tourism development is often left to private developers and leisure service providers.” (Harrill & Potts, 2003, p. 233)

Or tourism is the sum of the occurrences arising from the interaction of tourists, governments, and local communities.

Community development research has therefore been acknowledged in recent years for tourism (Galston & Baehler, 1995). There is no doubt tourism is important for all levels of development especially in the global south and a lot of research has been done in this area. Tourism has become a source of income for many communities, to improve their livelihoods. Today, it is also recognized as a tool for development in rural areas in the global north (Carson & Carson, 2011, Qin, Wall & Lui, 2011, cited in Moscardo, 2014; Pedersen, Michelsen, Vallentin, Meehan, 2014).

“Clearly, tourism and its impacts is a multidimensional phenomenon that encompasses economic, social, cultural, ecological, environmental, and political forces” (Singh, S., Timothy, D. J., & Dowling, R. K., 2003).

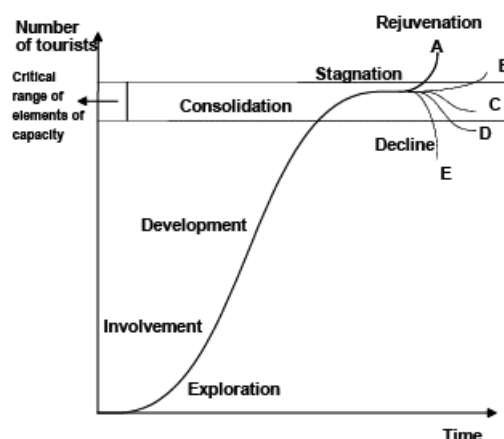
But as Godfrey & Clarke, (2000) states, tourism is better suited as playing a supplementary role rather than being a core element of a community’s economy.

“Community tourism shifts the focus away from the tourist and their experience to the host community and THEIR experience.” (Kelly, 2002)

When looking at a typical course of tourism development, the policy makers and professionals usually comes into to play very late in the process, as cultural tourism nearly always comes from the bottom up. Walter Christaller (1963) argued that a resort's development progresses through predictable stages and a number of scholars at that time attempted to theorize various aspects of how places change through time, but the most noted is Butler's Tourist Area Life Cycle (TALC):

"Painters search out untouched and unusual places to paint. Step by step the place develops as a so-called artist colony. Soon a cluster of poets follows, kindred to the painters: then cinema people, gourmets, and the jeunesse dorée. The place becomes fashionable and the entrepreneur takes note. The fisherman's cottage, the shelter-huts become converted into boarding houses and hotels come on the scene. Meanwhile the painters have fled and sought out another periphery – periphery as related to space, and metaphorically as 'forgotten' places and landscapes. Only the painters with a commercial inclination who like to do well in business remain: they capitalize on the good name of this former painter's corner and on the gullibility of tourists. More and more townsmen choose this place, now in vogue and advertised in the newspapers. Subsequently the gourmets, and all those who seek Tourism theories and their relevance to community's real recreation, stay away. At last the tourist agencies come with their package rate travelling parties: now, the indulged public avoids such places. At the same time, in other places the same cycle occurs again: more and more places come into fashion, change their type, and turn into everybody's tourist haunt." (Christaller, 1963, p. 103).

According to Butler, TALC's purpose was enticement of the energetic nature of destinations as well as a generalization of development. Where the destinations development consists of several stages, such as exploration, involvement, development, consolidation, stagnation and multiple forms of renewal, could be avoided through the management and development of mediations before impending decline. Thought this was seen from a different marked than today's western world, where it was primary coastal development of hotel resorts and their carrying capacities, which determines the decline (Butler, 2010). Since then both technologies and the motilities of tourist have changed to the demand for more quality and urbane tourist development.



12 Butler's TALC, source: (Butler, 1980)

As shown in the figure above and also recognized by (Butler, 1980), there is a stage just before the decline where destinations can intervene and pursue a range of options to reinvigorate their tourism. This is usually where policy makers and the professional come into play. There are several options, such as increasing capacity, or encouraging a different market or different 'type' of tourism. But in order for these actions to work, there needs to be a great deal of understanding how the life cycle of tourism works, both from the policy makers and the professionals(ibit)

"The assumption that tourist areas will always remain tourist areas and be attractive to tourists appears to be implicit in tourism planning. Public and private agencies alike, rarely, if ever, refer to the anticipated life span of a tourist area or its attractions. Rather, because tourism has shown an, as yet, unlimited potential for growth, despite economic recessions, it is taken for granted that numbers of visitors will continue to increase" (Butler, 1980, p. 10).

Ravenscroft and Hadjihambi (2006), have criticized the model for using the term *"evolution"* for destination development, as they are not living beings. Where Chris Cooper, (2011) explains the use *"evolution"* as a commonly used word for a

"process of apparently natural or uncontrolled change along a consistent path, and this is what was envisaged when the term was used in the context of the TALC" (ibit)

It could also be argued that time is of the essence here, as every destination is different and as Ritchie and Crouch, (2003) argue:

"The development process which they undergo is evolutionary in that it is often gradual, and generally reflects adjustments to ensure survival in a competitive environment" (Ritchie and Crouch 2003).

Hayward (1986, 2006) have criticized the model for the lack of ways of measurement and identification of the stages outlined in the model. This has later been explored by Manente and Pechlaner; Berry (2006). Their paper on an early warning system for identifying declining tourist destinations uses a monitoring system for measurement of performance indicators related to the effectiveness of enforcement policy, such as the process of people and resources and performance.

I agree with Prosser (1995) criticisms of the model, not being the single model of resort development, but being of good use as a framework for looking at prospects for further development. Papatheodorou, (2006) complements this thought by arguing:

“the demand management policies of the TALC should be complemented by an integrated, supply-driven planning framework” (ibid)

There will be further input on Butlers TALC model’s use in reflections on results in the discussion in chapter 9.6.

7. Social Capital

This chapter tries to describe the definition of what social capital is and the opportunities and barriers for development of tourism using volunteers in Festivals.

Social capital can be defined as social networks with value and refers to the collective value of all the people we know and the leanings that arise from these networks to do things for each other e.g. being reciprocity. It emphasizes on a wide diversity of relatively specific benefits that flow from the reciprocity, information, trust, and cooperation associated with social networks. Social capital is not only creating value for the people who are connected, but can also be beneficial for bystanders as well. Social capital works through multiple channels, and information flows, it Bonds people through networks that connect people who similar bear particular mutuality. Bridging networks that connect individuals who are diverse sustain generalized trade-off. Collective action depends upon social networks, such as political or environmental movements and is encouraged by social networks that help interpret an "I" mind-set into a "we" approach. In Scandinavia we have a very solid network of social capital through associations. According to Social Affairs and Integration (2012) 1.8 million Danes (40%) have been engaged in voluntary work. the majority are volunteers in sport, culture and leisure, but many are also engaged in voluntary social work. Combined volunteers have worked 350 million hours in 2012(ibit)

According to Emily Keaney (2006) we live in a new world, where we are going from access to participation. This new way of thinking goes back to (Putnam, 2000), with his definition on Social capital as:

"...the networks of trust, solidarity and reciprocity that exist in a well-functioning community"

(Putnam, 2000)

His study on the subject started already 1993 with the study of Italian regions and their development. In the book Making Democracy Work (1993), he found that it was especially social capital and civic engagement in the democratic societies that made the communities perform better in many areas. Later with his book, entitled Bowling Alone (Putnam, 2000), he also draws attention on the fact that cultural value is very much part of the social capital, both as cultural activities and sporting activities. Such as in the old days when people joined the church choirs or amateur acting groups.

Today people consume culture either in their own homes through watching television or listening to recorded music or being part of a large and fairly anonymous audience at large concerts in sports arenas(ibit)

“A theoretical system must permit deductions and generate laws that can be tested empirically; that is, it must provide the means for its confirmation or rejection. One can test the validity of a theory only through the validity of the propositions (hypotheses) that can be derived from it. If repeated attempts to disconfirm its various hypotheses fail, then greater confidence can be placed in its validity. This can go on indefinitely, until possibly some hypothesis proves untenable. This would constitute indirect evidence of the inadequacy of the theory and could lead to its rejection (or more commonly to its replacement by a more adequate theory that can incorporate the exception)”. (Cohen, Manion, Morrison, 2013, p. 10)

This is the case with Putnam, where he in his first two books explained his theory on social capital from a purely vertical point of view. This is where the bridging of relationships with people from different social layers of society, creates more social capital. He was criticized from other theorist such as Coleman, for not including the horizontal or bonding part of social capital. Where people of the same kind, forms only relationships with their own e.g. negative capital, because of the way the community closes in on itself.

7.1. Resource elements of social capital

The paper's ambition was to illuminate opportunities and barriers in development of tourism using volunteers in Festivals. Therefore, it was relevant to look at the aspect of social capital called the "productive force". This would entail that social capital has a social value that goes beyond the individual gain by engaging in social networks, since a high level of social capital creates general and institutional trust and an active civil society.

RESOURCES ELEMENTS OF SOCIAL CAPITAL	THE CONNECTION CHARACTER	HERE REPRESENTED BY	ARGUMENT
DEMOCRATIC LEARNING	Social capital involves democratic socialization	(Tocqueville, 1969) (Putnam, 1993, p. 163-174)	Individuals socialized in democratic processes and associations ensures plurality in society
INDIVIDUAL PROFIT	Private goods by award in the social Networks	(Bourdieu, 1986 a, p. 248)	The amount of the individual's relationship and the amount of such capital as relationships each possesses
THE CREDIT MECHANISM	Internally in social networks there is an exchange ratio between individuals	(Coleman, 1988, p. 102)	Members of social networks can by heterogeneous resources provide individual assets available to all, together with the expectation of a consideration in the future
COOPERATION CONDUCTIVE	Social capital involves trust between the players, allowing the optimum (minimum costly) solution to the collective action problem	(Putnam, 1993, p. 172)	How the collective action problem is solved; capital element is to be found in the bridge-building social networks, wherein trust creates teamwork.
TRANSACTIONS	transactions are easier and cheap when players trust each other	(Fukuyama, 2000, p. 99)	When individuals trust each other, it reduces transaction costs and gets them to cooperate versus fraudulent.

13 different theoretical perspectives on social capital as a productive force of individuals and society.

7.2. The significance of Social Capital, Tourism and volunteers

"It may be that social capital, will never be measurable, but will appear as too much of a moving target to be pinned down by conventional techniques. Whatever the analytical quality of social capital, in the sense of its capacity to yield valid and tested information, it may arguably have most strength as a heuristic device, opening up new issues, stimulating fresh hypotheses, and promoting creative policies or initiatives."

(Schuller, 2000, p. 33)

According to Holden & Baltà (2012) a number of people have tried to analyze the importance of cultural and public value as part of social capital, which has become more and more important because of an ever-increasing emphasis on everything had to be measured in an economic sense.

“Public Value discourse: the failings of the technocratic, target-driven practices of New Public Management that can lead to unintended consequences, rigid bureaucracies and rule-driven decision-making” (Moore, 1995)

From their research a debate about the value of culture to society and the reasoning for funding culture in the UK emerged. This made Holden and Hewison (2006) explore the meaning of the term ‘Cultural Value’ in a series of pamphlets and articles. There were two key policy concepts: Instrumental value (culture funded by governments primarily because of its economic and social benefits) and Intrinsic Value (culture funded as a public good in its own right). From this, a third term emerged ‘Institutional Value’ (The relationship between the two former to create public value for the people e.g. visitors or tourists). As Holden argues in (Demos 9, 2006), the cultural value of intrinsic and instrumental value cannot stand alone, as they are not exclusive of each other, but compensate each other for institutional value for all three. This gives the notion of Public Value as a management tool to improve the way in which cultural organizations served their publics. Because, if this value triangle, of Intrinsic (professionals), Instrumental (policymakers) and Institutional (the actions of the professionals and policy makers to the public) gets distorted (Holden, 2006), then it loses its legitimacy of engagement, service and trust e.g. social capital.

From former research *Uncovering the “New Nordic Entrepreneur” A Critical Analysis of Research on Social Entrepreneurs, Community, Well-Being and Tourism Development* by Pedersen, Michelsen, Vallentin & Meehan (2014, app. 8) found that there is a distinct difference between Putnam’s descriptions of social capital of USA, Emily Kearney’s descriptions of social capital of UK and (Have, 2013), (Tinggaard, 2014) descriptions of social capital of Denmark. USA and UK seem to have a greater understanding of the link between social capital, cultural capital and tourism development, whereas Denmark still has to learn how these synergies could work. This could be due to the fact, that Denmark has the highest rating in the world on trust, which according to (Tinggaard, 2014), is due to our welfare system and high

equality among our citizens. This in turn could mean that we are used to services from the state, and in some cases probably see service in tourism as abasement.

According to (Visitdanmark, 2014), the tourist trade acknowledges the fact, of the cultural tourist being from all layers of target groups and they have done some analysis on the subject. Thus they have only looked at the intrinsic & and institutional side (the professionals and organizations). Therefore, the potential for further research into involvement of all stakeholders, locals, government and municipalities was there, especially of the civil-, volunteering society, and amateur culture.

7.3. Why is it important to have local involvement, when developing new attractions?

Both Folkemødet and Ringsted medieval festival becomes the focal point for the city, creating a sense of place that is authentic, has social capital and distinguishes them from other cities. Even though tourist continues to embrace the convenience and reliability delivered by globalized mass production, they also seek an alternative to the perceived homogenization of contemporary culture, food and leisure experiences e.g. authentic-seeking (Yeoman, 2008). This is why it is important how the city package and market their offers to how they interact with their visitor base. Products with clearly transferred vicinity are it cultural, historical, environmental or geographical – hold significant appeal for global tourists.

Tourists of cultural tourism relish the indulgent knowledge about an artefact's heritage – from its cultural and historical provenance to how and whom created it. There is considerable more status in owning or being an original e.g. being more authentic (ibit)

Authentic- seeking is also associated with the accumulation of knowledge (Smith, 2003; Mowfort & Munt, 1998) this is why holidays, has become so much more than just vacating in the sun. Authentic holiday experiences and live events are key conversation topics and a significant source of social status (ibit).

The same can be said for volunteer tourism, which gives the volunteer tourist an opportunity to engage with local cultures at the same time as staying at a destination for an extended period (Matthews, 2008; Young, 2008).

With the shift from tourist consumption to enriching, meaningful, and unique experiences (Pine and Gilmore, 1998), the importance of unique experiences to improve our cultural knowledge, wellbeing, and enhancement of our social status our cultural capital is even more central in our tourist behavior (Bourdieu, 1984; Jenkins, 1992).

Festivals in various cultural forms will accumulate more tourist involvement or participation as well as cultural capital (Pine and Gilmore, 1998, 2007). Today, this form of experience economy is maturing; and it is reaching a point where celebration becomes an everyday event instead of old days when celebrating an occasional event, was an extravagance (Richards, 2007). In the festival literature, description is *“festivalization”* (Richards, 2007, Benneworth and Dauncey, 2010). The term indicates the way in which festivals have become, or are in danger of becoming, a commoditized normal leisure occurrence. For events and festivals, the sense and feel of celebration is extremely important especially in tourism development and therefore, to evolve with authenticity.

8. Analysis

The analysis in this chapter is built on data from the two different online questionnaires sent out by author to 185 respondents, the results from 1,408 respondents of research in Ringsted made by (Promonitor, 2014), as well as other desktop research. The material should help to shed light on the type of volunteers of the festivals, and their abilities to be included in other contexts of tourism.

8.1. This is the researched demographic profile of volunteers Ringsted festival, Ringsted Medieval Festival and Folkemødet on Bornholm.

Of the respondents of my questionnaires from all three festivals, 7 % were between 18 - 25 years, 46 % were between 25-50 years and 48 % were between 50- 80 years. Folkemødet has the widest demographics of serious volunteers in all three age groups, with a small majority in the oldest group. This is probably because Folkemødet used the Academics unemployment fund for recruiting, and it was used in recognition of Folkemødet requires volunteers who are somewhat interested in politics, public administration and public awareness.

It is nearly the same for the medieval Festival, as they had an equal number of 25-50 and 50-80 years. Plus, the nature of the festival also demands some serious interest in history and enactment. At this festival there were also a lot of things directed to the entertainment of children, so therefore a certain amount of responsibility towards handling children was also required.

Ringsted Festival was the one with the smallest demography, as most of the serious/casual volunteers were between 25-50 years old. This was most likely because the work was less demanding in special skills other than hospitality, but still needed trustworthiness, hard work, serving food, cleaning backstage rooms and servicing the stars, before during and after their performance which meant 8 hour shifts. There was a slight overrepresentation on gender to the female gender in all three cases, thought this could be due to the fact that the emphasis is on the mindset of hospitality for these volunteers, meaning there is a difference if the participation is as a casual volunteer e.g. getting a ticket as payment for standing by a gate for some hours or as a serious volunteer that are utilizing their hobby or keen interest of subject.

8.2. This is the researched motivational factors and participation levels of volunteers in Ringsted festival, Ringsted Medieval Festival and Folkemødet on Bornholm.

As mention earlier there are big differences in motivations in relation to what kind of volunteer participating in festivals. The volunteers been studied, fell into the category of serious volunteers. They had on average participated for 2.8 years at Ringsted Festival and 3.4 years at medieval festival, and one year on Folkemødet. The one year on Folkemødet counts for being Folkemødet first year of using its own volunteers. For most of the participants researched, motivation came from a deeper interest in music, history or politics. It needed not necessarily be the things they were working with at the festivals. For example, there was one volunteer who placed pipes for water and toilets on the festival, so he could enjoy the music and the contact with the musicians during the festival. There was the woman who sewed costumes for the medieval festival, so she had time to enjoy all the historical drama on the festival square. Common to them all was they felt they were doing something in a higher cause service, be it of disseminating music, history or politics or for humanitarian purpose.

“To feed 200 people three times a day for 7 days is a demanding job, but it also gives a kick when everything succeeds and it is fun to work together in a different way. It's also nice we make money for our humanitarian work”.

(Inge Madsen, from the Odd Fellow guild in Ringsted, Dagbladet, 2015)

Looking at the opportunities for the volunteers, it was also a place for acquiring new knowledge. A lot of the volunteers at Folkemødet were students in Political Science and communication, and from the answers collected, most of them worked with some form of communication serving the public, the press or the politicians. The team of eight people the author was part of, was responsible for overlooking the whole festival area. That meant being in contact with all the stakeholders, checking fire and safety regulation were in place in stakeholder's tents, overlooking crowd safety e.g. making sure there was an even flow of people. In order to take care of this they were trained in fire safety, first aid and crowd control. The instruction in crowd control was a very good example of how volunteers from festivals end up using their skills elsewhere, as the person that gave the 1day seminar in crowd control was Morten Therkildsen who is Head of Security at Roskilde Festival today and owner of the company (concomsafety, 2015) that takes care of safety at events all over Europe today.

"..... Festival provides the best informal training, one can get. You learn to work with people from different backgrounds on different tasks, and you learn to solve the challenges here and now "

(Claus Niller, Principal at Roskilde College and all-time volunteer for Roskilde festival, Dagbladet, 2015)

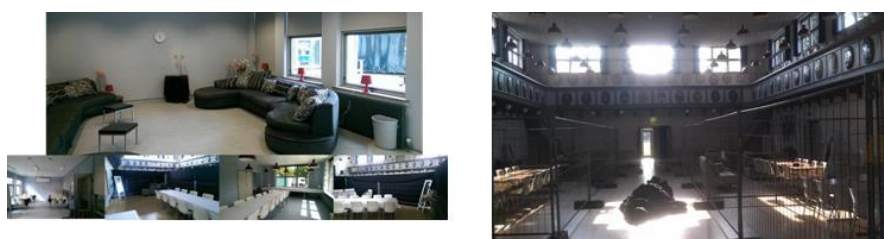
Table 1 example of volunteers training for Ringsted festival

Serious Volunteer

Ringsted fire department has trained volunteers Samaritans since 2010. They are used at festivals and major events throughout the region of Zealand. The program was started because the head of Ringsted fire department saw the volunteers as a great resource that could be used much more efficiently than it did before. To get the volunteers to hang on over the years, he realized that they had to offer something in return. Therefore constant further education of the volunteers is done continually and once a year, the volunteers have to pass a test to stay on the team. (Dagbladet 15.june 2015)



At Ringsted festival, solving the challenges here and now was a constant. There were 16 rooms for the bands and entertainers, two scenes with artists and a buffet / dining area to serve. The work duty was about 8 hours either day or night. There are meals and service every day from about pm. 11 - 02:30.



14 Pictures taken by author (2015)

The job was to make the room ready for the artists, in the form of drinks, towel, coffee and whatever else they might want(rider), clean after use and make ready for the next band, making sure the buffet / dining area is clean, washing dishes, making coffee and accommodate the guests (artists). 6-8 volunteers were on duty at the time. The bands were told in their contracts, that they could get their rooms 2 hours before going on

stage and they had to be out of the rooms 2 hours after their show. Very few of the bands chose to find a need to oblige to this, which meant constant logistically maneuvering and making sure to accommodate in other ways. The 2 stages were on opposite side of the festival area, and all bands usually came to the main stage area, then it was also up the volunteers to get the bands and supply's fourth and back between the stages e.g. a constant move between front stage and back stage in the sense of performativity (Hannam & Knox, 2010).

In relation to the medieval festival volunteers, it was learning and as (Ren, 2009) would say “*doing*” the times gone by of old culture, trades, food, drink and music and thereby showing how the festival as a tourist destination is done. As part of the production team e.g. as a material volunteer (Stebbins) with the medieval festival, the author and the rest of the production team job was to produce authentic materials for the festival. This meant learning about the history, the trades and materials. The production team met whenever possible at a local barn and worked on different things on the festival, from tents to chairs for the king and queen or lanterns to hang from the church walls. There were usually 6 or 10 people at a time, and it was typically the week ends lasting over a period of 6 months before the festival. Doing the festival most of the team had different roles. The author handed the info booth a couple hours a day dressed in medieval attire. Most of the men were dressed as monks doing the whole festival and helping out serving from different booths of medieval beverages.



15 Materials made for medieval festival made by the production team, pictures taken by author (2014)

What counts for all three festivals, was the way the volunteers help enact different place myths of the festivals as a destination (Larsen, 2006). Here the description of Ringsted festival as a destination would be a family – friendly, merrymaking place to have a good time, while bringing the children along.

The description of Folkemødet as a destination would be a place for political debate, new insights and self-realization in an informal atmosphere, and for the descriptions of the medieval festival as a destination, for experiencing a living in medieval times with as much authenticity of the times as possible (Pine & Gilmore 2009).

63% of the volunteers thought that enough was being done to keep the volunteers, while 9% did not think it was sufficient. When asking the organizers, the same, they were all ready to do more. As one of the organizer respondent said *"... we need-to be much better to-use the resources"* and another saying *"we are very aware that we must keep the ones we've had, interested, as they will be an even bigger asset the next years when they have the knowledge of all the procedures"* one of the reasons why the resources may not get exploited enough, is the lack of information by means of participation before they start.

Volunteers write a short application or description of themselves which the organizers could choose from; but it wasn't always possible to see the qualities of which the person consists of from this. A good example of this was one of the eight volunteers responsible for the entire festival area at Folkemødet. She had in her application written that she was a trained nurse with many years of experience both in Denmark and posted, therefore the management had selected her to be one of those responsible for the whole festival area. It quickly turned out to be a mistake because she did not have an understanding of and the hospitality mind set it takes for the understanding of, we were there as a service to both stakeholders, visitors and the organizers. Instead, with a little reorganization she was set to go around and talk to the visitors in order to get more information about their satisfaction and expectations of the festival. She turned out to be really good at this, because she could concentrate on one task at a time, while radiating a joy in the job. If the organizers had known more of her motives and participation as a volunteer at the festival perhaps she had been allocated differently from start (Hung et al., 2014)

Another angle of looking at the participation levels was to do a sampling from the secondary data (Promonitor, 2014) of the visitor's views on the volunteers' performance (Larsen, 2008):

"Lots of happy people, good control from the festival side, to create security"

"Huge praise for the many volunteers who make it possible for all of us to participate in such a good event, I know there are many who put many hours of volunteer work out there every year"

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“Super good event. Lovely location around St. Bendts and Monastery, nice that it has grown bigger, praise for the volunteer.”

“It is clear that the volunteers do very large and fine efforts”.

“Lovely atmosphere. High praise for all the volunteers”

“Super nice piece of volunteering to promote Ringsted while generating support for charitable causes. Large hand for the huge volunteer work”

Here the serious volunteers “ends” of participation lies implicit, as a part of their mind set of hosting means service, hospitality and a smile (Stendrup & Bech, 2011). but these similarities, characteristic, performance and mindset, do not describe these volunteers in festivals as mentioned above and are shown in the table below alone.

Table 2 Answers from questionnaires on work done at festivals

COMMUNICATION	SERVING FOOD OR DRINK	SECURITY	ALL ROUND	PERFORMING	BACK STAGE
PRESS	TENDED BAR	GATE CONTROL RESPONSIBLE FOR A SCENE	A BIT OF EVERYTHING	DRAMA GROUP	RESPONSIBLE BACKSTAGE
FACILITATOR IN A INFO BOOTH / TENT	FOOD PREPARATION	FIRE WATCH IN CAMP AND FESTIVAL AREA.	BUILDUP OF FESTIVAL AREA & TENDED BAR	ACTOR, PRACTICAL HELP AT THE FESTIVAL SITE	BACKSTAGE SCENE
COMMUNICATION	BAR FOOD STANDS	FIRST AID AND CROWD SAFETY	EL	ACTOR	BAR IN THE VIP DEPARTMENT
COLLECT USER EVALUATION FOR THE FOLKEMØDET, ROAD QAURD AND HELP IN THE PRESS CENTER.	FOOD STANDS	TICKET CONTROL	ACCOUNTS	DRAMA GROUP	TENDED VIP BAR
TO PROVIDE INFORMATION TO THE ORGANIZERS AND GUESTS		PARKING SECURITY	FOOD STANDS, PHOTOGRAPHY AND CLEANUP	HELPS IN CHILDREN'S PLAY AREA	CHECK TICKETS TO THE VIP AREA SELLING TICKETS AT THE ENTRANCE HOST IN THE VIP LOUNGE
INFO GUIDE		ON SITE RESPONSIBLE FOR FESTIVAL AREAS	SEWING COSTUMES FOR ALL PARTICIPANTS AND ACTORS	ACTIVITIES FOR CHILDREN	
INFO - GUIDE AND P-GUARD		NIGHT GUARDS AND CHECKING TICKETS TO CAMPING AREA. CLEANUP AT THE CAMP	LYING PIPES FOR WATER FOR TOILET CARTS FOOD STALLS.		
INFO GUIDE HOSTESS IN THE MEETING ROOM			HELPER AT THE DEBATES		
INFO GUIDE INFO CENTER					
TO SIT IN THE INFO CENTER					

This higher cause service, be it of disseminating music, history or politics of the serious volunteers is not found in tourism development in general, which I have elaborated on in my discussion.

8.3. Further Development of cultural tourism from Festivals and volunteers

8.3.1. From volunteer and social entrepreneur to cultural tourism business

The CEO of Ringsted festival was the perfect example of a volunteer turning into social entrepreneur and developer of tourism. He was a young amateur musician playing

and arranging concerts in the local community hall in the 80'ties, to the receiver of Nordea Business Award 2015. This award is given, to a company which has a beneficial effect on the local area and which strengthen the region's employment. Anders did not see himself as a developer of tourism, he just a person who cannot stop himself from starting new things.

"It is about developing new experiences and getting it to blossom"

Anders Sørensen CEO Ringsted festival (Dagbladet, 11. august 2015)

In the last two years Anders Sørensen, the volunteer's bag stage team and two local businesses in Ringsted, involved in Ringsted festival, has extended the festival with one day events throughout the year (plastfabrikken, 2015). These events are big dinner parties with entertainment which can take up to 750 people at the time, such as October beer party or Christmas lunch party. Another is 4 one-day summer rock concerts in 4 different cities in Denmark.

"I have this year, spent a lot of hours and effort as a volunteer at Ringsted festivals Backstage team, it has been some mega long days. I had fun and I learned a lot, met some really nice people and greeted artists, from home and abroad. It has giving me so much, having been part of the team behind the scenes at a festival and Summer events, to help shape new ideas and abilities and see the development of it al. It has been a mega cool experience. And I'm really ready for next year, when it all goes loose again" festival Volunteer: (Cecillia Sofia Hansen, 2015)

(See appendix 9. for accounts from a volunteer working at the events)

To give another example of how volunteer work turns into sustainable cultural tourism, with the same kind of volunteers and their work as in festivals, I visited and talked to the people of the association *"Sidesporet"* from Holbæk, Denmark.

The association started in 1989 with the front figure Niels Bo Sohl Christensen, as an idealistic hotel train project and has ended up today with a foundation of 9 non-profit businesses. 2007 was a year in which the association underwent a formal change from association to a non-profit foundation. The foundation main mission is to create activities and events to support and promote the cultural life of the local area and to develop new experiences for tourism. The foundations comprise of these 9 non-profit businesses in Holbæk, Denmark: Hotel, Turkish bath, climbing park, sea Bath, Blue Flag Station, The Living Child culture center, ice rink, Denmark dangerous playground and a farmer's market (*"sidesporet.dk"*, 2015)

For more than twenty years, more or less the same group of volunteers has been responsible for different activities within the foundation. In 1989, the purpose was to create meaningful projects for the unemployed. The last unemployment project was constructed in 1999. Thus the foundation has maintained the social element of employing people in flexible jobs, sheltered jobs, internships or job training. According to Niels Bo there are nearly 100 people employed today, and the total turnover is kr. 35 million with the majority of staff employed on regular terms. According to Niels Bo the volunteer is still an important element of the foundation today. From arranging special film- or jazz nights at the cultural cinema ("kulturbiografen.dk", 2015), planning and execute musical events at the hotel ("hotel sidesporet.dk", 2015), to the integrations project which has 20 refugees affiliated in the farmers marked on the harbor front.

According to Niels BO, there have been several advantages to being both a company and foundation, with close cooperation with the municipality. One of them has been the ability to use sponsors for all their activities, something which is impossible as a Danish municipality, unless it is voted by a majority of votes in the council chamber and as such allows for more a more sustainable economy for various activities, without total commodification.

8.4. The Festivals organization phases of development through volunteers and organizers work.

The reason for my hypothesis was the use of volunteers across festivals to development of new tourism experiences. I have mostly concentrated on the serious volunteers (Stebbins, 2007), as this is where my own participation in the three festivals has been.

Looking at the three very different festivals, there are clear comparisons. They are all three built up the same way as an organization, according to where they are in their life cycle line (Butler, 1980).



16 Figure adapted by author with departure in Butler's TALC model (Butler, 1980)

The Medieval Festival is in its Involvement/ explorations faze (ibit) and therefore, also have the weakest structure of organization, few serious festival volunteers (Stebbins, 2007) and collaboration with volunteer groups. One example from the festival being, the use of volunteers from other organizations to solve hospitality service, such as clean up. Here the CEO of the medieval festival had hired the local scouts to make sure the festival area was clean, the scout's leaders said yes knowing they could earn money for scout's activities (Bourdieu, 1986). The scout's leaders made the mistake though, not to communicate the importance and scope of the assignment to the scouts volunteering for the job. Very quickly people turned up at the info stand, asking if anybody was taking care of rubbish, as it was starting to be a problem, not only because of the mess, but also because it was one of the hottest week ends of the year and it was the season where the bees was most potent. This could have potentially become an even bigger problem, as there was only one first aid person on the festival site e.g. being in the Involvement/ exploration faze.

The second Folkemødet has reached the Development faze (Butler, 1980) and are in the process of building a strong organization, as well as connecting own serious volunteers and strong partnerships with other organizations.



17 pictures of Folkemødet and its volunteer team, taken by author (2015)

Folkemødet is organized by the staff of the municipality e.g. a top down procedure, with little or no experience in working with volunteers. They had hired one of the social entrepreneurs from Bornholm Rebecca Marx (Pedersen, Michelsen, Vallentin, and Meehan, 2014) to be the organizer of the volunteers, as CEO Jette Lykke pointed out the first day: Rebecca Marx is herself a serious volunteer on Bornholm, meaning she would know all about organizing the volunteers as well. As 90 % of the team was from the rest of Denmark, Rebecca met up with the team on the bus to Bornholm in addition Copenhagen train station. The bus was 1 ½ late, which meant a late ferry as well. Rebecca used the time giving short instruction in the teams work assignments, accommodation and meal scheme. She made the mistake of telling them that accommodation was in two classrooms at the local school and the bath facilities was only one room but with showers shielded in each side. This soon became a problem it seemed, as people looked at their schedules for work and it quickly became apparent that men and women had to shower at the same time, in order to be on time for assigned work. Now if it wasn't as a serious volunteer, where the performance is more essential than a casual volunteer (Stebbins, 2007) it would probably not be a problem, but when performing a service for 8 hours or more, it can be. The problem was solved the day after with some of the team using a different place for showering. The general problem of this first year at Folkemødet as a volunteer was, the staff of the municipality seeing the volunteers as themselves e.g. payed staff, treating the volunteers as staff, forgetting that being volunteer is voluntary work, and in order to get an excellent job done, there is a need to treat them as peers and take proper care of them Jepson et al. (2014).

"Perhaps you could have a few more levels and groupings in the structure what I saw was very much a steering committee and then the volunteers who helped during Folkemødet, roughly speaking"

(app. 4)

Ringsted Festival was in the Consolidation phase (Butler, 1980) of the three I have looked at, Ringsted festival has built up a strong organization, both with their own competences as well as their volunteers and new collaborations. This was felt throughout the festival period, as the experience of working as team was strong, so even though the bands made it a bit hard logistically, the team knew it and it was easier to be on top of it. It was also very clear before and after the festival, as it took ½ the time to build-up the area and taking it down again. The only problem this year was the fact that it was a new security team that was hired in, and who had its own volunteers. This gave some of the familiar problems as mentioned with the scouts before. Here it was easier to correct, as the managerial knowledge was already there.



18 Pictures of the volunteer workers backstage, taken by author (2015)

It is also worth mentioning again that it is in this Consolidation phase the organization and the volunteers behind the festival has made it possible to produce events for the whole year, they have done this in recognition of they reached the level of visitor capacity of the physical location of the festival and the location is so connected to the place myth(Larsen, 2008) of the festival and multi plot performances of park like places with space for peace, family time and relaxation versus the big wild fun space of the large performance stage. Even though there wasn't any empirical evidence of economical sustainability of these events yet, the social capital must be getting stronger.

It showed that (Christaller, 1960; Butler, 1980) explanation of tourism policy makers and professionals comes later into play and cultural tourism nearly always comes from bottom up, seems to be right. Arguably when it comes to Folkemødet and the Medieval Festival, they came from a political level e.g. a top down process. It is clear thought from the answers of the organizers, it would be impossible to organize festivals like this, without the volunteers and other organizations volunteers being

part of the process. As said by one of the organizers at Folkemødet on Bornholm, when asked: How important do you feel, local organizations, volunteers and enterprises are in relation to Folkemødet?

“It is absolutely essential; both in terms of concrete things to be lifted, where they have the knowhow, but also in relation to the general goodwill and anchoring of FM on Bornholm as an underlying relationship with FM is to contribute to develop and “grow” Bornholm” (notes, p. organizer Bornholm, translated by M.V.P, 2015)

Another example is the organizers of the medieval festival answer on the question of: Do you have ideas for new ways to use volunteers at the festival:

“We try to develop a designated volunteer coordinator function, so they can act more independently” (notes, p. organizer medieval festival, translated by M.V.P, 2015)

“We aim to build a corps of volunteers that we through qualification want to maintain and eventually provide volunteer work with greater responsibility” (notes, p. organizer Bornholm, translated by M.V.P, 2015)

These answers clearly show the acknowledgement of the volunteer’s work, as well as the need for giving the volunteers new Skills in order to maintain and develop the social capital, as well as for developing new local tourism (Moscardo, 2008).

9. DISCUSSION

As Harrill & Potts (2003) pointed out tourism being invisible to planners, the same can be said of these serious volunteers in festivals. They all seem to have the knack of getting people feel welcome. This mind-set is also called Hosting. Some people simply got it from birth, but most must, however, be constantly aware on their own and other people's behavior in order to develop this skill. Hosting is all about being active and prepared to solve problems before they arise, as well as acting in a welcoming manner, realizing that people act differently, but inside the similarities are greater than inequalities.

“We all want the same, namely to create a unique experience for 100.000 visitors and ensure the best possible profits to charity” (app. 6 b)

Even though Pine & Gilmore say it is possible setting the stage and creating the sweet spot e.g. transforming an otherwise generic space into a memorable experience, incorporating entertainment, educational, escapist and aesthetic elements. There is still no guarantee for good hosting. One of the reason people are quick learners as volunteers in festivals, is the here and now. There is no time to change mayor things. The prerequisites for hosting are also created by talented managers who are responsible for setting the stage from where the performances go, and if that leadership is not genuine, it will reflect on the motivation and participation of the volunteers. In all three festivals there were encounters of volunteers who lacked hospitality mind-set of a serious volunteer, and lacked the understanding of what it was about. Such as the nurse at Folkemødet and in the case of Ringsted festival, it was the responsibility that lies implicit in the work and conductive element for moving two of the young girls on the team to tasks as casual volunteers instead. Apart from these small adjustments, the resources were apparent, now the question is how to utilize this resource in tourism development.

As mentioned in Chapter 6, tourism is the sum of events Arising from interaction of tourist, governments and local communities (Galston and Baehler, 1995) and if one sums up the social capital of the serious volunteer resources from the festivals, both in terms of their work, mindset and knowledge of their local area, it seems that there are great potentials for development of tourism.



Figure 19 Answers from questionnaires on community development

But how? Here it is important Danish society is convert improved work structures across industries and management, and it is also important to consider tourism in all sectors as a natural part. American Pine & Gilmore did it in several of their books, on account of a more natural entity in the United States. In Denmark, we are more accustomed to working in separate silos. As mentioned in the introduction of the conference at Christiansborg, where the invitation was to the voluntary organizations and talks were about the development of cooperation between cultural professionals, voluntary organizations, social work and the government, but not a single one with the tourism sector or industry were present. Or when Ringsted counsel make a citizen workshop in Ringsted, with a view to developing a new voluntary strategy where only one of the professional culture were present, and only because he also represented the municipality intuitions. Here he mentioned the local tourism operators, businesses and representatives from the municipality would meet in a closed forum to discuss the development of tourism. It must then be said that the local business community is beginning to see the importance of co creation in Ringsted at their last closed event where they had invited Christian Have (2013) The owner and creative director of Garden Communications since 1983, and founder of three think tanks: strategic cultural thoughts, Spring Digital and The Future. Where he explained the opportunities for cooperation between the professional culture operators and businesses (Dagbladet, Nov. 2015).

Thus it seemed contradictory that looking at the totality of development activities that have taken place last year, all of the resources to develop an exciting and comprehensive new local tourism policy were there. The problem was the different actors did not know it because they did not work in togetherness in an open community and with tourism in mind. As Godfrey and Clarke (2000) mentioned that tourism should not be the main message, but I think, however, it should be included as an underlying constant factor in the development of municipalities and destinations.

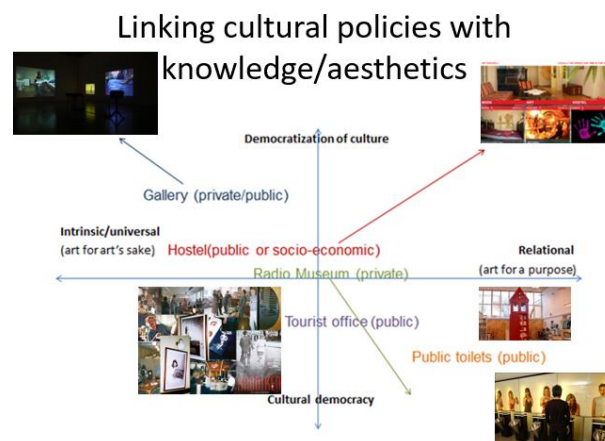


Figure 20 Here is an example made by author on using Holden and Hewison value triangle (2006) for tourism Development (2014)

A smart tool in addition to the use of MOA and FEET would be the use of Holden and Hewison (2004 - 2006) value triangles, where it is possible to see if the various new developed ideas by all stakeholders is sustainable. Here it would be possible to see if the connection between the aesthetic, institutional and professional input is sustainable as destinations and here it is largely the serious volunteers who represent the aesthetic part in the tourism context, because they have insight into customer needs and behavior while many of them also have some kind of cultural insight be musical, historical or policy insight.

10. Conclusion

10.1. There are opportunities for Tourism development, through social capital of volunteers.

This paper has found similarities such as back stage -, press -, security -, first aid work, and characteristic of a similar mindset of hospitality for the work of volunteers in festivals. Its contributes to the understanding of the serious volunteer work, and its potential within this grey zone of public – private partnerships and how this social capital can contribute to further tourism development. The potential of the serious volunteers has been researched by the means of the participation model MOA and the evaluation model FEET with the elaboration of framework based on the conceptual model of festivals and the development of social capital.

The results show, with more investment in loyalty and hospitality mindset generating of own core volunteers, more visitor's satisfaction, social capital and possibilities for further tourism development will be achievable. The results of the social capital also show the potential use of these volunteers in other tourism events if the collaboration is made possible between professionals, volunteer's arts culture and policymakers.

There has been offered a potential model to activate this collaboration through Holden and Hewison value triangles.

Even though the 3 cases are very different, they cannot be taken as a random sample of all festivals in Denmark. In the report's section on methodology highlights of issues that specifically indicate that there is a descriptive and thus generalizable range of examples of volunteer work at festivals in Denmark. The analyses serve as illustration of the size of the potential possibilities of development of tourism. Despite these methodological reservations the analyses with a theoretical and empirical understanding of the magnitude the social capital of the volunteers consist of gives a clear indication for further tourism research and development in this area. Finally, the paper has pointed out the importance of the big picture, and that working across industries and administrations in co-creation with citizens is important for future work on tourism development.

10.2. Further recommendations of participation in Tourism

Today's challenges in our world are more complex than ever before. Organizations and people needs to participate and cooperate, in order to change issues like mobility, health, a clean environment, food or energy. With today's technology, the tools of co-creation have also become much more pervasive and in real time, so the possibility for more people to contribute is much larger than before. From Pine & Gilmore (1999) access to experience economy, to visitor's preference for participation in their own way, the relationship between visitors and DMO's is changing in favour of visitors, who are increasingly gaining power and control (Prahalad & Ramaswamy, 2004, Florida, 2002). It is strange that tourism is still left behind compared to other fields of businesses, both when it comes to submissions as in essential research. The DMO's still depend on old models and best practices and they rarely let the tourist participate in co creation. DMO's are starting to realize, that input from users and communities are becoming an important part of the value of the customer experience in many other businesses, but still find it hard to get from access to participation. An app with headphones telling the story of the destination is not enough anymore. An app needs share, pin or tweet in real time forums and online communities as well. Co-creation also seems to be able to dissolve some of the conventional boundaries between DMO's and destinations – and between professionals and amateurs (Hewison, 2006). This means that rather than seeing tourism as a separate entity with the usual supply and demand, tourist and host, tourism spaces and 'other' spaces. Tourism should be viewed as an all-inclusive network of stakeholders connected in experience

environments from where they all work from a different time latitudinal perspectives. This is why it is important to look at the cultural value between professionals and amateurs in further development of tourism and the co creation from visitors being included in the tourism development process.

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Appendix

1. Questions from questionnaires made by author through SurveyXact, with point of departure in FEET and MOA for volunteers at the three festivals (2015)

(1) ☐ Ringsted Festival

(2) ☐ Ringsted Medieval Festival

(4) ☐ Folkemødet on Bornholm

(5) Neither of them ☐

How old are you

(1) ☐ Between 15 - 18 years

(2) ☐ Between 18 - 25 years

(3) ☐ Between 25 - 50 years

(4) ☐ falling between 50 - 80 years

Which municipality did you come from?

What is your gender?

(1) ☐ Male

(2) ☐ Female

How many years have you been a volunteer?

(1) ☐ Ringsted festival _____

(2) ☐ Ringsted medieval festival _____

(3) ☐ Summer in Ringsted _____

(4) ☐ Folkemødet on Bornholm _____

What has been your tasks?

Do you think enough is being done to retain you as a volunteer over time?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

Do you think it feels like it's been harder to get volunteers?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

Do you have ideas for new ways to use volunteers?

To attract tourists to Ringsted / Bornholm via festivals and events are good for the local economy?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

That presents events rooted in Ringsted / Bornholm local history and culture, creating new markets?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events makes Ringsteds / Bornholm economy will be better in the long term?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events are good for Ringsted / Bornholm business - and business life?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

festivals and events is a strong economic contributor to the local economy?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events wears on the city's infrastructure?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events leading to more cleanup of the city?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events are being marketed well by city?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

The local organizers and authorities are interested in hearing my views about the event?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

The organizers of the event representing citizens in the planning of the event?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

Organizers allows me to contribute to decision-making of the event?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I am familiar with the festivals and events taking place in my city?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I feel updated with news of festivals and events in my city?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I read the news on festivals and events in?

(1) ☐ The social media

(2) ☐ newspapers

(3) ☐ radio / TV

(4) ☐ friends and acquaintances

(5) ☐ newsletters

(6) ☐ second _____

I know how I can contribute as a volunteer for the festival and events in my city?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I share my opinions about the festival and events in my community with officials and organizers?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I provide assistance and resources for the development of party rolling and events in my city?

(1) ☐ yes

(2) ☐ no

I can easily contact the organizers, when necessary?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I often meet with organizers of festivals and events in my city, to discuss issues concerning. Events in the city?

(1) ☐ yes

(2) ☐ no

I know a lot of festivals and events in my city?

(1) ☐ yes

(2) ☐ no

I know many who come to the city because of the city's festivals and events?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I understand what the impact is on the city when there are festivals and events?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I know a lot about my city?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

I know how I can participate in the planning process of festivals and events in the city?

(1) ☐ yes

(2) ☐ no

(3) do not ☐

Hvilke af de nævnte festivaler og events har du arbejdet som frivillig

(1) ☐ Ringsted Festival

(2) ☐ Ringsted Middelalderfestival

(4) ☐ Folkemødet på Bornholm

(5) ☐ Ingen af dem

Hvor gammel er du

(1) ☐ Mellem 15 - 18 år

(2) ☐ Mellem 18 - 25 år

(3) ☐ Mellem 25 - 50 år

(4) ☐ Mellem 50 - 80 år

Hvilken kommune kommer du fra?

Hvilket køn er du

(1) ☐ Mand

(2) ☐ Kvinde

Hvor mange år har du været frivillig

(1) ☐ Ringsted festival _____

(2) ☐ Ringsted middelalderfestival _____

(3) ☐ Sommer i Ringsted _____

(4) ☐ Folkemødet på Bornholm _____

Hvad har dine opgaver været?

Syntes du der bliver gjort nok for at fastholde dig som frivillig over tid

(1) ☐ ja

(2) ☐ nej

(3) ☐ ved ikke

Syntes du det føles som om det er blevet sværere at få frivillige

(1) ☐ ja

(2) ☐ nej

(3) ☐ ved ikke

Har du ideer til nye måder at bruge frivillige på ?

At tiltrække turister til Ringsted/Bornholm via festivals og events er godt for den lokale økonomi

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

At præsenterer begivenheder der bunder i Ringsteds/Bornholm lokal historie og kultur, skaber nye markeder

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

Festivals og events gør Ringsteds/Bornholm økonomi bedre på sigt.

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

Festivals og events er godt for Ringsted/Bornholm erhvervs - og handelsliv

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

festivals og events er en stærk økonomisk bidrager til den lokale økonomi

- | | | |
|------------------------------|------------------------------|------------------------------|
| ja | nej | ved ikke |
| (1) <input type="checkbox"/> | (2) <input type="checkbox"/> | (3) <input type="checkbox"/> |

Festivals og events slider på byens infrastruktur

- | | | |
|------------------------------|------------------------------|------------------------------|
| ja | nej | ved ikke |
| (1) <input type="checkbox"/> | (2) <input type="checkbox"/> | (3) <input type="checkbox"/> |

Festivals og events medfører mere oprydning af byen

- | | | |
|------------------------------|------------------------------|------------------------------|
| ja | nej | ved ikke |
| (1) <input type="checkbox"/> | (2) <input type="checkbox"/> | (3) <input type="checkbox"/> |

Festivals og events bliver markedsført godt af byen

- | | | |
|------------------------------|------------------------------|------------------------------|
| ja | nej | ved ikke |
| (1) <input type="checkbox"/> | (2) <input type="checkbox"/> | (3) <input type="checkbox"/> |

De lokale arrangører og myndigheder er interesseret i at høre mine synspunkter om begivenheden

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Arrangørerne af begivenheden repræsenterer borgerne i planlægningen af begivenheden

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Arrangørerne giver mig mulighed for at bidrage til beslutningsprocessen med hensyn til begivenheden

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg er bekendt med de festivaler og events der finder sted i min by

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg føler mig opdateret med nyheder om festivaler og events i min by

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg læser nyheder om festivals og events på

- (1) ☐ De sociale medier
- (2) ☐ aviser
- (3) ☐ radio/tv
- (4) ☐ venner og bekendte
- (5) ☐ nyhedsbreve
- (6) ☐ andet_____

Jeg ved hvordan jeg kan bidrage som frivillig til festival og events i min by

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg deler mine meninger om festival og events i mit lokalsamfund med embedsmænd og arrangører

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg yder bistand eller ressourcer, til udvikling af festivals og events i min by

- (1) ☐ ja
- (2) ☐ nej

Jeg kan let kontakte arrangørerne, når det er nødvendigt

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg mødes ofte med arrangørerne af festivals og events i min by, for at drøfte spørgsmål mht. begivenheder i byen

- (1) ☐ ja
- (2) ☐ nej

Jeg ved en masse om festivaler og events i min by

- (1) ☐ ja
- (2) ☐ nej

Jeg kender mange der kommer til byen på grund af byens festivaler og events

- (1) ☐ ja
- (2) ☐ nej
- (3) ☐ ved ikke

Jeg forstår hvad virkninger der er på byen, når der er festivaler og events

- (1) ☐ ja

- (2) ☐ nej
(3) ☐ ved ikke

Jeg ved en masse om min by

- (1) ☐ ja
(2) ☐ nej
(3) ☐ ved ikke

Jeg ved hvordan jeg kan deltage i planlægningsprocessen af festivaler og events i byen

- (1) ☐ ja
(2) ☐ nej
(3) ☐ ved ikke

2. Questions from questionnaires made by author through SurveyXact, with point of departure in FEET and MOA for organizers at the three festivals (2015)

What made you or you to start this event?

How many years has it been running?

How many days are the event?

How much preparation do you use or up to the event?

What audience do you respond to?

How much do you work with other companies?

How important do you feel, cooperation with local companies in relation to the event?

How important is it to have volunteers at the event?

Do you think or that in doing enough to retain the volunteers over time?

Do you think or that it has become harder to get volunteers?

Do you have ideas for new ways to use volunteers?

To attract tourists to Ringsted via festivals and events are good for the local economy?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

That presents events rooted in Ringsted local history and culture, creating new markets?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events makes Ringsted's economy will be better in the long term?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events are good for Ringsted business - and business life?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

festivals and events is a strong economic contributor to the local economy?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events wears on the city's infrastructure?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events leading to more cleanup of the city?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Festivals and events are being marketed well by city?

yes no do not know

(1) ☐ (2) ☐ (3) ☐

Have you or ideas for new initiatives that will expand your or your event?

May I call you or you up at a later date if there would be ups following question?

(1) ☐ yes

(2) ☐ no

Hvad fik dig eller jer til at starte denne begivenhed

Hvor mange år har den kørt

Hvor mange dage forløber begivenheden sig over

Hvor lang forberedelsestid bruger du eller i op til begivenheden

Hvilket publikum søger du eller i at imødegå

Hvor meget arbejder du eller i med andre virksomheder

Hvor vigtig føler du eller i, samarbejdet med lokale virksomheder er i forhold til begivenheden

Hvor vigtigt er det at have frivillige med ved begivenheden

Syntes du eller i, at i gør nok for at fastholde de frivillige over tid

Syntes du eller i, at det er blevet sværere at få frivillige

Har du ideer til nye måder at bruge frivillige på

At tiltrække turister til Ringsted via festivals og events er godt for den lokale økonomi

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

At præsenterer begivenheder der bunder i Ringsteds lokal historie og kultur, skaber nye markeder

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

Festivals og events gør Ringsteds økonomi bedre på sigt.

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

Festivals og events er godt for Ringsted erhvervs - og handelsliv

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

festivals og events er en stærk økonomisk bidrager til den lokale økonomi

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

Festivals og events slider på byens infrastruktur

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

Festivals og events medfører mere oprydning af byen

ja	nej	ved ikke
(1) <input type="checkbox"/>	(2) <input type="checkbox"/>	(3) <input type="checkbox"/>

Festivals og events bliver markedsført godt af byen

ja

nej

ved ikke

(1) ☐

(2) ☐

(3) ☐

Har du eller i ideer til nye tiltag, der udvider jeres eller din begivenhed

Må jeg ringe dig eller jer op, på et senere tidspunkt, hvis der skulle være op-følgende spørgsmål

(1) ☐ ja

(2) ☐ nej