

**HOW CAN DIFFERENT PERCEPTIONS OF STAKEHOLDERS
INVOLVED IN THE ORGANIZATION OF A FESTIVAL INFLUENCE
THE FUTURE DEVELOPMENT OF A DESTINATION?**

CASE STUDY: UNTOLD FESTIVAL (CLUJ-NAPOCA, ROMANIA)



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Abstract

In the recent years, festival tourism has become one of the most attractive sectors within tourism industry, its experience-based product being used as a tool both for local community development, as well as for developing tourism within host destinations and a better destination positioning in the tourism market.

The organization of festivals is related to the involvement of different groups of stakeholders from various fields that are likely to stress different goals and ideas, which in return can influence the future development of the destination.

The purpose of this research is to evaluate the contribution of one of the most important events in Romania, Untold Festival to Cluj-Napoca's tourism and to investigate the views of different stakeholders involved in the organization of Untold Festival and to what extent can these different perceptions influence the future development of Cluj-Napoca as a destination. Also the DMO's opinion about festival tourism in Cluj-Napoca and how the DMO uses Untold Festival in order to develop the destination are studied.

This paper represents an explorative research based on quantitative and qualitative data gathered in order to gain insight into different stakeholders' perceptions.

The main theoretical fields that is connected with this thesis encompasses literature about event tourism, including key components in event tourism, typology of events and impacts of events and festival tourism, its contribution to local community development and tourism development and collaboration in festival tourism. These theory parts are relevant to this paper because it is important to have an overview of the previous research done in this area in order to gain a deeper understanding about the topic being investigated.

The results are discussed in terms of observations intended to help understanding the attitude and the perceptions of different stakeholders involved in the organization of Untold Festival and the challenges generated by different perceptions of value and also represent a background for further research, as this topic is scarcely found in academic articles since the research in the area of events have tended to follow economic benefits under the assumption that economic benefits represent the most important reasons for organizing a festival.

This research is valuable for event organizers and DMOs in Cluj-Napoca and Romania, findings in this research helping to see the weaknesses and what needs to be done in order to improve festival tourism and to increase benefits for all the actors involved.

Keywords: festival, stakeholders, local community, impacts, perceptions

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1. INTRODUCTION

Nowadays, tourism has developed into a global activity which brings places and people together, being perceived as an intercultural exchange phenomenon by the tourists who are seeking for more and more memorable experiences and authenticity.

Getz (2008:404) argues that events represent a spectacular growing sector of tourism industry that are increasingly seen as an answer to the actual global demand due to their uniqueness and authenticity shaped by the different interactions among the setting, people and management structures. The same author adds that three types of events are most frequently discussed in tourism literature, namely business events, sport events and festivals (Getz, 2008:412).

In the last decade, festivals have received special attention and have played significant role in tourism development (O'Sullivan & Jackson, 2010:326). It has been also argued that the complex and emergent festival tourism comprises multiple aspects, which can be analyzed from different perspectives, namely sociological perspective (Manning, 1983; Tomlinson, 1986; Van Esterik, 1982; Wilson & Udall, 1982 cited in O'Sullivan & Jackson, 2010:326), leisure participation (Getz, 1988; MacCannell, 1976; Pearce, 1982 cited in O'Sullivan & Jackson, 2010:326), community development (Getz & Frisby, 1988; Janniskee & Drews, 1998 cited in O'Sullivan & Jackson, 2010:326) and from tourism industry perspective (Mitchell & Wall, 1989; Mules, 1998; Mules & McDonald, 1994; Ritchie & Beliveau, 1974; Smith & Jenner, 1998; Syme et al., 1989 cited in O'Sullivan & Jackson, 2010:326). To put it differently, festivals can be considered to be both an asset and a competitive advantage for destinations as they not only generate local economic progress but also have socio-cultural impacts, contributing in this manner to the local community development and a better destination positioning in tourism market.

Cluj-Napoca, the city of Transylvania, the Romanian region which is ranked as the first best travel destination in 2016 according to Lonelyplanet.com, is depicted as one of Europe's hub art cities ([lonelyplanet.com](#)) where everybody can find something to their taste. One recent attraction in Romania that takes place in Cluj-Napoca is represented by a music festival, namely the Untold Festival, which first took place in 2015 when the city of Cluj-Napoca was appointed the European Youth Capital ([wikipedia.org](#)) and which was also appointed the winner of "Best Major Festival" at the 2015 European Festival Awards ([festicket.com](#)).

The organization of festivals represents a highly cooperative work that includes many different actors (Larson, 2009:289) and as argued in Getz (1997 cited in Soteriades & Dimou, 2011:330), the popularity of festivals is associated with their capability to achieve multiple goals. Since organizing festivals has been related to the involvement of a lot of stakeholders from various fields such as tourism, retail or music industries, several authors (cited in Larson, 2009:290) identified the stakeholders who interact in a festival network as being: the festival organization which comprises management, staff and volunteers; the audience; the municipality; the independent associations; the media; the suppliers of goods and services; the sponsors and the local community.

In the recent years, it is notable a remarkable growth in the number of festivals in Europe (Quinn, 2005:927) and the diversity of these festivals leads to a high competition. This expansion of festivals in urban areas in the recent years symbolizes cities endeavors to use cultural displays in order to distinguish themselves in a highly-dynamic global marketplace (Richards, 2014:119).

Larson (2009:288) argues that in order to deliver a product that accommodates the demands of this highly competitive and increasingly global marketplace, the festivals need to renew themselves constantly and innovation plays an essential role in their development.

As stated by Hjalager (2010:5-6), innovations are possible only if there is information exchange between stakeholders, stakeholders and the government, stakeholders and the market, stakeholders and other industries. In addition, partnerships, strategic alliances, co-creation and user involvement are increasingly indicated for their potential in fostering innovative tourism solutions (Hjalager & Nordin, 2011 cited in Jóhannesson et al., 2015:240), thus collaboration between the actors involved in the organization of festivals is very important. Partnerships are defined by the collaborative theory in tourism as able to build a “synergetic relationship” between two or more organizations or individuals (Morrison, 2013:191), where the term “synergetic” points out that when two or more actors are working together, they can achieve more than they could achieve separately. Accordingly, all the involved actors can benefit from collaboration in various ways, but collaboration is not always easy to achieve taking into consideration that different groups of stakeholders are likely to stress different goals and ideas which in the end can generate disputes.

Bearing in mind the above stated, the aim of this thesis is to investigate the views of different stakeholders involved in the organization of Untold Festival and how can these different perceptions influence the future development of Cluj-Napoca as a destination.

In order to reach the aim of this thesis, the main research question which is going to be addressed is as follows:

How can different perceptions of stakeholders involved in the organization of Untold Festival influence the future development of Cluj-Napoca as a destination?

To help answer the main research question and not lose the focus, I have designed a number of three sub-questions which will support the main question. The sub-questions are:

- 1) How is Untold Festival perceived by the stakeholders involved?**
- 2) How does Untold Festival impact the stakeholders involved and what are the challenges encountered?**
- 3) How does the DMO use Untold Festival as a strategic tool for developing Cluj-Napoca as a destination?**

The problem formulation will be answered through the analysis of interviews with different stakeholders involved in the organization of Untold Festival, the analysis of the questionnaire designed in order to get the perception of the local community and also through the analysis of different materials and previous research.

Since the problem formulation and the research questions are stated, the structure of the thesis and a short description of the chapters will be presented.

Firstly, the “Methodology” chapter will present the methodological structure from the philosophical background and the overview of research approaches of this research to the data collection and the research methods used in order to answer the problem formulation. This chapter will also explain the methods for analyzing the data and will discuss the limitations of this research.

Next chapter, “Case description” will provide a short overview of Cluj-Napoca as a destination and of Untold Festival, which represents the event examined for this thesis.

Following, the chapter dedicated to “Literature review” will present relevant theories about the topic of this paper, which represents the stepping stone in answering the problem formulation and which will consolidate and validate the final findings. In the first part of this chapter, the review of event tourism, key components in event tourism industry, typology of events and an overview of positive and negative socio-cultural and economic impacts of events will be presented. Within the second part, festival tourism will be introduced, its contribution to community development, as well as its contribution to tourism development. Thirdly, collaboration between stakeholders and the role of collaboration in festival tourism will be presented.

Lastly, the primary and the secondary data used in this research will be analyzed and based on the findings of the “Analysis” chapter, the data will be related to the theories, from which conclusions will be drawn and suggestions will be presented for event organizers and DMOs in Cluj-Napoca and Romania.

2. METHODOLOGY

In this chapter, the aim is to present the research methods the thesis is based on. In order to have a better overview over the process and to be able to explain the systematic procedure on how the thesis has been concluded, this section will be divided into several sub-chapters following a logical flow from the philosophical background of the thesis to the data collection tools and the limitations of the research.

2.1. Research philosophy

According to Flyvbjerg (2005:39), there are two models for doing social science (Table 1), the epistemic model (praxis) that follows the natural science model for doing science and represents “social engineering which applies social theories and laws to solve social problems” and the phronetic model that is named after the Aristotelian concept “phronesis”, which argues that “social issues are best decided by means of the public sphere, not by science”.

	Epistemic Social Science (the natural science model)	Phronetic Social Science (the reflexive model)
Epistemic Rationality	Theories and laws of society and social action	-----
Praxis	Application of theories and laws to solve social problems, i.e., social engineering (instrumental rationality)	Provision of input for public deliberation and decision making, i.e., democratic due diligence (democratic rationality)
Value Rationality	-----	Reflexive analysis of values and interests and how they affect different groups in society

Table 1: Two models for doing social science (Flyvbjerg, 2005)

In order to reason that natural and social science represent different endeavors, Aristotle discusses the three intellectual virtues, namely episteme (scientific knowledge), techne (technical knowledge) and phronesis, translated as prudence or practical wisdom which goes beyond both analytical knowledge and know-how (Flyvbjerg, 2001:2) and is “manifested in the capacity for correct judgment of action in particular circumstances” (Jóhannesson et al., 2015:8). Even though Aristotle claims that phronesis is the most important of the intellectual virtues because of the balancing between instrumental rationality and value-rationality which is essential to the sustained happiness of the citizens in any society (Flyvbjerg, 2001:4), it is noticeable the imbalance between phronesis and natural and technical science, since episteme and techne can be found in modern words such as epistemic, epistemology, technology, or technical, whereas phronesis does not even have a word today (Flyvbjerg, 2001:3).

The main purpose of phronetic social science is to understand values and interests and how they relate to praxis, considering that different groups usually have different interests and different perceptions and that there is no universal principle by which all differences can be solved (Flyvbjerg, 2005:40). Phronesis is based on practical value-rationality, giving to the social scientists following this approach both the opportunity to analyse relations of power, as well as to evaluate their results in relation to specific groups and values (Flyvbjerg, 2005:40).

Since phronesis revolves around values and how actions are based on such values (Flyvbjerg, 2004 cited in Jóhannesson et al., 2015:8), it contributes to an enlightened economic, political and cultural development in any society although it has not contributed much to explanatory and predictive theory as natural sciences did, showing that social sciences in the role of phronesis are strongest where the natural sciences are weakest (Flyvbjerg, 2001:3).

As regards applied work and research, phronesis aims at achieving and developing of skills to connect different kinds of knowledge (Dredge, et al., 2012; Viken, 2014 cited in Jóhannesson et al., 2015:8) and providing partial answers to the four value-rational questions which represent the point of departure for this type of social science, namely “Where are we going? Who gains and who loses, and by which mechanisms of power? Is this development desirable? What, if anything, should we do about it?”, answers that “would be input to ongoing dialogue about the problems, possibilities, and risks we face, and about how things may be done differently” (Flyvbjerg, 2005:40).

In terms of social science research methodology, paradigms have become a central concept, being portrayed by Thomas Kuhn's landmark book, *The Structure of Scientific Revolutions* (1962/ 1996) as a way to encompass researchers' beliefs and view about their effort to create knowledge (Morgan, 2007:50). The same author (1970, 1974 cited in Morgan, 2007:53) also defines paradigms as "shared beliefs within a community of researchers who share a consensus about which questions are most meaningful and which procedures are most appropriate for answering those questions".

According to Morgan (2007:48), the debate in social science research methodology in the last two decades has focused on the distinction between qualitative research and quantitative research. Historically, the quantitative research dominated between 1960s and 1980s as shown by several studies on published articles which emphasized the reliance on quantitative methods in the post-World War II period (Morgan, 2007:55) and contained strong elements of positivism, paradigm which claims that reality can be observed, measured and understood to some extent and which is considered nowadays by many researchers a long-dead phenomenon of the 1960s and 1970s (Flyvbjerg, 2004:285). As Morgan (2007:54) suggested, the qualitative research was brought into the spotlight as one of the biggest shift within social science research from 1980 through 2000 and worked mostly from the constructivist paradigm, which claims that "multiple, contradictory, but equally valid accounts of the same phenomenon are multiple realities" (Johnson & Onwuegbuzie, 2004:16).

The paradigmatic differences between quantitative and qualitative research created debates among researchers, yet there are some similarities overlooked such as the empirical observations to address research questions used by both approaches (Johnson & Onwuegbuzie, 2004:15). Also, as noted by Sandelowski (1986 cited in Johnson & Onwuegbuzie, 2004:15), both groups of researchers include precautions into their inquiries in order to minimize confirmation bias and other sources of invalidity that are likely to exist in every research study and both methodologies "describe their data, construct explanatory arguments from their data, and speculate about why the outcomes they observed happened as they did" (Sechrist & Sidani, 1995:78 cited in Johnson & Onwuegbuzie, 2004:15).

Bearing in mind the above stated and that the aim of research in social and behavioral sciences is to generate warranted assertions about human beings and the environments in which they live and evolve (Biesta & Burbules, 2003 cited in Johnson & Onwuegbuzie, 2004:15) and to examine many different phenomena, including universal phenomena such as values, attitudes experiences and culture (de Jong, 2003 cited in Johnson & Onwuegbuzie, 2004:15), Johnson and Onwuegbuzie (2004:15) argue that in a highly increasing dynamic, complex and interdisciplinary research world, researchers need to consider when each research approach is most helpful, to complement one method with another and need a strong understanding of multiple methods used by other researchers in order to enable communication, to encourage collaboration and to provide superior research. Additionally, Howe (1988, 1992: cited in Johnson & Onwuegbuzie, 2004:15) states that the relation between research paradigm and research methods is "neither sacrosanct nor necessary", thus quantitative researchers should be open to use qualitative methods and the other way around.

In this context, pragmatism was acknowledged as a new alternative paradigm which can provide a new array of opportunities for scholars in the field of social science research methodology (Morgan, 2007:60). The pragmatic method is "primarily a method of settling metaphysical disputes that otherwise might be interminable" (James, 1995, 1907original cited in Johnson & Onwuegbuzie, 2004:17) and argues that "the current meaning or instrumental or

provisional truth value of an expression is to be determined by the experiences or practical consequences of belief in or use of the expression in the world (Murphy, 1990 cited in Johnson & Onwuegbuzie, 2004:16).

From a philosophical point of view, mixed methods research is based on the pragmatic method and “its logic of inquiry includes the use of induction (or discovery of patterns), deduction (testing of theories and hypotheses), and abduction (uncovering and relying on the best of a set of explanations for understanding one’s results)” (e.g., de Waal, 2001 cited in Johnson & Onwuegbuzie, 2004:17). Mixed methods research represents an expansive and creative form of research which does not limit researchers to choose between the two methods (Johnson & Onwuegbuzie, 2004:17), but rather to fit together the insights produced by quantitative and qualitative research into a workable solution (Johnson & Onwuegbuzie, 2004:16).

To sum up, the mixed methods research is an attempt to legitimate the use of multiple approaches in answering research questions (Johnson & Onwuegbuzie, 2004:17) and Johnson and Turner (2003 cited in Johnson & Onwuegbuzie, 2004:18) bring into attention the “fundamental principle of mixed research” which argues that researchers should consider both the strengths and the weaknesses of quantitative and qualitative research and should collect multiple data using different approaches in such a way that the resulting mix is likely to result “in complementary strengths and nonoverlapping weaknesses”. Johnson and Onwuegbuzie, (2004:18) add that the effective use of this principle is the main source of justification for mixed methods research because the pluralistic and complementary approach will be superior to monomethod studies.

The central goal of this thesis is to investigate the perceptions of different stakeholders involved in the organization of Untold Festival and how these perceptions can influence the future development of Cluj-Napoca as a destination, therefore the focus is to get close to different groups with different interests and values, which basically represents the central purpose of phronetic approach that aims “to provide concrete examples and detailed narratives of the ways in which power and values work in planning and with what consequences to whom, and to suggest how relations of power and values could be changed to work with other consequences” (Flyvbjerg, 2004:302).

Having as a point of departure that supporting the production of phronetic knowledge means to intend to generate practical knowledge that may balance the power of scientific rationality in society (Jóhannesson et al., 2015:8), this thesis aims at exploring different kinds of understanding festival tourism and collaboration in festival tourism and generating practical knowledge and new perspectives which can be further researched.

2.2. Research approach

There are two main research approaches: deductive approach and inductive approach, which refers to the chosen way of treating and analyzing the collected data (Saunders et al., 2007:124). Whereas the deductive approach develops a theory and hypothesis and designs a research strategy in order to test the hypothesis, in the inductive approach, the researcher collects data and develops a theory as a result of the data analysis (Saunders et al., 2007:124).

Taking into consideration that deduction is “the dominant research approach in the natural sciences, where laws present the basis of explanation, allow the anticipation of phenomena, predict their occurrence and therefore permit them to be controlled (Collis and Hussey 2003 cited in Saunders et al., 2007:124), while induction “emphasizes on gaining an understanding of the

meanings humans attach to events” (Saunders et al., 2007:127), an inductive approach was used in this thesis because of the focus on stakeholders’ feelings about the festival they experienced and how they coped with the challenges they encountered.

The current paper started to look at this topic from the perspective (based on personal observations) that the perceptions of different actors involved in the organization of festivals can influence the future development of a destination, then it started to look at this aspect narrower, respectively how the perceptions of different actors involved in the organization of Untold Festival can influence the future development of Cluj-Napoca as a destination. In order to investigate this aspect, data collection on the field was needed in order to find data patterns that could help developing some theories, which in the end could explain these patterns. All the themes suggested by the data represented subject to analysis and reflection.

In terms of risk, induction can be considered a high-risk strategy because the researchers “have constantly to live with the fear that no useful data patterns and theory will emerge” (Saunders et al., 2007:127). However, it has been suggested that the research into festival tourism lean towards emphasizing the economic impact of festivals on host communities, whereas there is a scarceness of studies which focus on the social and cultural impacts of festivals and events (Arcodia & Whitford, 2008:2), thus the inductive approach was considered appropriate for a research topic that is new and which is related to the interaction over the period of the festival and the social links between previously unrelated groups.

2.3. Research design

Research design represents a general plan for every scientific research that contains clear objectives such as the type of study, the research question, the variables, as well as the data collection methods and the data analysis (Saunders et al., 2007:136).

In the methodology literature, the research purpose can be generally classified as exploratory, descriptive and explanatory (Saunders et al., 2007:139).

According to Stebbins (2001:4), a social research should always be an exploratory research, because exploration is in many ways synonym with research since stumbling over something previously unknown is likely to be the sort of experience that all scholars are looking for. Also, Robson (2002:59 cited in Saunders et al., 2007:139) emphasizes on the value of exploratory study as a way to discover “what is happening; to seek new insights; to ask questions and to assess phenomena in a new light”.

The thesis represents an exploratory research because it aims to get new insights about the relational encounters in festival tourism of different groups, as well as the values and perceptions of these groups, which represent the variables of the study.

At the same time, the exploratory research represents the base of this thesis because as highlighted by Adams and Schvaneveldt (1991 cited in Saunders et al., 2007:140), the exploratory research is flexible and adaptable to change, allowing the focus to be initially broad and to become progressively narrow as a result of collected data during the research process. The value of explorative research in this thesis is that it helps to explore the nature of the subject and have a better understanding of it, even if it doesn’t provide certain evidence, but rather the opportunity to research a topic that is actually new and which can be scarcely found in academic articles. As Brown (2006:43) says, “Exploratory research tends to tackle new problems on which little or no previous research has been done”.

Saunders et al. (2007:140) add that there are three major ways of conducting exploratory research, namely literature review, interviews with “experts” in the subject and focus group interviews. In this thesis, the main research question and the supplementing sub-questions were answered through a mix of literature review, interviews conducted with different stakeholders involved in the organization of Untold Festival in order to gain insights into their perceptions and questionnaire in order to gain insights into local community’s perspective.

2.4. Research strategy

Researchers may employ different research strategies that will be guided by the research questions and research objectives, the extent of existing knowledge, the available time for data collection and the available resources, as well as their philosophical backgrounds (Saunders et al., 2007:141).

According to Saunders et al. (2007:141), there are several particular research strategies that can be used such as experiment, survey, case study, action research, grounded theory, ethnography or archival research.

For the purposes of this thesis, the case study strategy was employed, taking into consideration the definition of case study provided by Creswell (1994:12 cited in Verschuren, 2003:122) as a study “in which the researcher explores a single entity or phenomenon (the case), bounded by time and activity (a program, event, process, institution, or social group) and collects detailed information by using a variety of data-collecting procedures during a sustained period of time”.

Bearing in mind that the phronetic approach was chosen for this thesis, it is noteworthy that the case study method can be considered integrated to the practice of phronetic social science (Flyvbjerg, 2001 cited in Jóhannesson et al., 2015:9) since the essential feature of case study is represented by the investigation of specific practices and circumstances that constitute a particular field of interest (Jóhannesson et al., 2015:9).

The current paper intends to investigate the case of an event, namely Untold Festival and to extract key information regarding the perceptions of different actors involved in the organization of the festival that can be considered valuable both for the future development of the festival, as well as for the future development of Cluj-Napoca as a destination.

2.5. Research techniques

Charmaz (2010:35 cited in Meged et al., 2014:26) states that all data serve in principle as either “primary or supplementary sources of data”.

According to Saunders et al. (2007:258), a combination of primary and secondary research to collect the necessary data provides a valuable source to meet the objectives and to answer the research questions.

As regards the use within a specific research, each technique has advantages such as the enormous saving in resources, in particular time and financial resources (Ghauri and Grønhaug 2005 cited in Saunders et al., 2007:268) in the case of secondary data collection and disadvantages such as being costly and time-consuming (Hox & Boeije, 2005:594) in the case of primary data collection.

Considering the above, both techniques were complementary used in this thesis in order to have a better picture upon the studied topic and also the possibility to compare and analyze different types of resources (not only available materials, but also new materials that popped-up during the research). The mix of techniques was considered suitable and able to strengthen the results since one's weakness can represent the strength of another and the vice versa.

2.5.1. Primary research

“Primary data or empirical material collection is the term used to describe any data or empirical materials that are collected by a researcher directly from subjects, participants or study/text units associated with the tourism phenomenon being researched” (Jennings, 2010 cited in Meged et al., 2014:30).

Primary research implies data that are collected specifically for a current research problem (Hox & Boeije, 2005:593) and the researcher gathers materials through different types of primary data methods such as observations, interviews and questionnaires (Saunders et al., 2007:258).

This type of research is considered important because first of all the new data collected represent a valuable addition to the existing store of social knowledge (Hox & Boeije, 2005:593) and in terms of advantages, it gives a major advantage to the researcher through the possibility to choose the data collection strategies tailored for particular problem formulation and research questions ((Hox & Boeije, 2005:594).

The primary data methods used in this thesis were questionnaire, netnography and interviews, which will be elaborated in the “Data collection” sub-chapter.

2.5.2. Secondary research

The term secondary research reflect the fact that the data represent “second-hand sources” that “have been collected first-hand by another researcher and are being used as second-hand information by a second researcher not associated with the original study” (Jennings, 2010:70 cited in Meged et al., 2014:30).

In addition, Saunders et al. (2007:263) are of an opinion that secondary data represent data that have already been collected for some other purpose and encompasses academic books and articles on the chosen topic, quality national newspapers, published summaries, surveys etc. The same authors (2007:272) argue that in the case of secondary research, a researcher has the possibility to evaluate the data already available prior to use, which results in preventing wasted time through the rejection of unsuitable data earlier.

Even though many authors categorize the empirical materials as either primary or secondary focusing on the relationship between researcher and material, Hansen (cited in Meged et al., 2014:31) argues that the constant need to classify materials represents a problem in tourism research literature, that is revealed by “the very limited discussions of the difference between materials created for research purposes and materials created for other kinds of purposes” and that this problem might be overcome by the acceptance of “the triangular relationship between researcher, research question and empirical material”. Having as a starting point the example of historical methods in Germany and Scandinavia, Hansen (cited in Meged et al., 2014:33) presents the “functional approach”, a concept invented by Helge Paludan, lecturer at Aarhus

University, that summarizes the insights gained from the German and Scandinavian context, which “place the use of empirical material at the centre” and define the role of empirical materials in the research process according to “the way the researchers puts them to use”. The central insight formulated by Paludan (cited in Meged et al., 2014:33) was that “the empirical sources were not something in themselves, rather they became something based on the function they served in relation to the question posed by the researcher”. As Hansen (cited in Meged et al., 2014:35) states, “the term primary should not be reserved a specific type of material but should be applied functionally to denote the materials’ primary status based on its usefulness to draw inferences on the questions at hand”.

The functional approach was used in this thesis, a wide range of materials being consulted and reviewed in order to have a strong and fundamental base about the problem area before undertaking the field work. I have read many articles available on internet about Untold Festival, the organization of Untold Festival and the challenges and the controversies generated by the organization of the festival. I have focused on local broadcasting media, looking into local newspapers web sites that discussed the topic, but also consulted the international broadcasting media in order to get information about the international exposure of the festival. In addition, I have read different opinions and views that are shared on blogs by people who attended the festival and interviews with event organizers in order to get insights into their perceptions.

2.6. Data collection

This sub-chapter is going to present the types of methods that were used in order to collect the primary data of this thesis.

Considering the “fundamental principle of mixed research” emphasized in the “Research philosophy” sub-chapter, which argues that researchers should use in a complementary manner quantitative and qualitative research in order to provide superior research in a highly increasing dynamic, complex and interdisciplinary research world (Johnson & Onwuegbuzie, 2004:15), the mixed methods were selected as appropriate methods for collecting primary data.

The aim of this form of research in this paper is to obtain a deeper knowledge and a better understanding of the perceptions of different actors which are involved in the organization of Untold Festival, data that are able to shape how these perceptions can influence the future development of Cluj-Napoca as a destination. Besides, the Untold Festival potential contribution to the future development of Cluj-Napoca as a destination can be evaluated if the perspectives of its organizers as well as of Cluj Napoca’s DMO and of Cluj-Napoca’s local community are exposed because their viewpoint on the researched matter can generate both unutilized opportunities, as well as potential obstacles for future development.

2.6.1. Questionnaire

The term questionnaire is considered a “general term to include all techniques of data collection in which each person is asked to respond to the same set of questions in a predetermined order” (deVaus, 2002 cited in Saunders et al., 2007:360).

A questionnaire is a tool to collect and record information about a particular issue of interest (Kirklees Council, 2014) and Bulmer (2004, cited in Bird, 2009:1307) defines it as a “well established tool within social science research for acquiring information on particular

social characteristics, present and past behavior, standards of behavior or attitudes and their beliefs and reasons for action with respect to the topic under investigation”.

Questionnaires are commonly used to collect actual information in order to categorize people and their conditions, to gather information related to people’s behavior, to look at the basic opinions and attitudes of people, in relation to a particular issue, to measure the consumers’ satisfaction with a service or product and to collect information that can be traced over time to examine changes (Kirklees Council, 2014).

Questionnaires represent one of the most widely used data collection methods within the survey strategy (Saunders et al., 2007:361) and can be used in different survey situations such as postal, electronic, face-to-face and telephone (Kirklees Council, 2014).

Questionnaires provide only one chance to collect the data due to the difficulty in identifying respondents and returning to collect additional information, therefore the design of the questionnaire represents a crucial element for answering the research questions and for meeting the objectives of the research (Saunders et al., 2007:366). A well-designed questionnaire requires to be planned and developed in a number of phases: to be clear about the type and nature of the information needed to be collected and about the target population, to decide on the most appropriate method for administering the questionnaire and to consider the approach to sampling (Kirklees Council, 2014).

The design of the questionnaire differs according to how it is administered and to the amount of contact with the respondents as presented by Saunders et al. (2007:363) in Figure 1, the postal and electronic questionnaires being known as self-administered questionnaires which are completed by respondents in their own time (Kirklees Council, 2014).

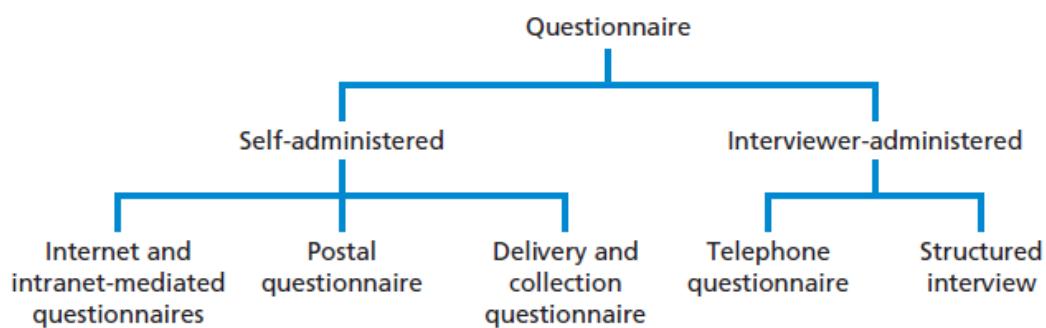


Figure 1: Types of questionnaire (Saunders et al., 2007)

According to Saunders et al. (2007:212), the sampling is needed when it is impracticable for the researcher to collect data from the entire population. The sampling techniques can be divided into two categories: probability or representative sampling, that provides the possibility to answer research questions that require a statistical estimation of the characteristics of the population from the sample and non-probability or judgmental sampling, that is not able to answer research questions that requires statistical implications about the characteristics of the population (Saunders et al., 2007:213). The non-probability sampling provides a range of alternative techniques such as purposive sampling, snowball sampling etc. in order to select

samples based on the subjective judgment of the researcher and to enable the researcher to generalize about the population, but not on statistical grounds (Saunders et al., 2007:235).

According to Bird (2009:1310), it is also essential to consider elements such as questionnaire format, sequence, wording, length or output in order to sustain the engagement of the respondent. One of the most important requirements of a questionnaire is that the questions follow a logical order for the respondent, with similarly themed questions grouped together (Kirklees Council, 2014) which “will ensure that the respondents understand the purpose of the research and they will carefully answer questions to the end of the survey (McGuirk and O’Neill, 2005 cited in Bird, 2009:1310). The format of the questions is also important, the researcher having to decide the use of closed questions, open questions or both (Bird, 2009:1310). “Closed questions produce results that are easily summarized and clearly presented in quick-look summaries while open questions produce verbatim comments adding depth and meaning”, thus a combination of closed and open questions it is considered suitable in order to provide quantifiable and in-depth results (Bird, 2009:1311). Whereas “nominal, ordinal, interval and ratio levels are used to measure degrees of difference in closed questions” (Bird, 2009:1311), the “open questions allow time and space for free-form responses which invite participants to share their understandings, experiences, opinions and interpretations of, as well as their reactions to, social processes and situations” (McGuirk and O’Neill, 2005 cited in Bird, 2009:1311).

In this thesis, the questionnaire included 12 questions (see Appendix A), which were designed according to the research questions, were based on the literature review and followed a logical flow, from asking for more general information to gradually specific ones and from closed mandatory questions to more open, elaborative and optional ones. Within the closed questions, the nominal (gender), the ordinal (ranking), the interval (attitude scale) and ratio (age) were used. The open questions were intended to find out the local residents’ perception about Untold Festival and their views about the impacts of the festival on the local community and also their views on what kind of changes and improvements need to be done in order for the local community from Cluj-Napoca to benefit from the festival organized in their city.

Taking into consideration that Untold Festival takes place in Cluj-Napoca, the local residents from Cluj-Napoca were selected as the appropriate sample for the questionnaire.

During the stage of data collection, the web platform “esurveycreator.com” was used to create and evaluate the questionnaire, which was self-administered and had the aim to reach as many respondents as possible.

In order to effectively reach out the target group and to collect as many responses as possible, the questionnaire was shared with school and work networks, on the Facebook profile of the writer of this paper and on social media groups related to Cluj-Napoca and Untold Festival, relying on the interest of respondents in the topic being investigated. In the description of the post, it has been stated that only people residing in Cluj-Napoca should fill it out and I tried to ensure a selective tool to make sure the respondents indeed reside in Cluj-Napoca. The questionnaire was designed in such way that if a respondent clicks on “No” when asked if is a resident of Cluj-Napoca, the survey would end for him and he would have no possibility of answering the rest of the questions. Nevertheless, it has been noticed during the analysis process that this selective tool did not work and the respondents clicking “No” could also fill out the whole survey.

Considering the difficulty to identify members of the desired population, the snowball sampling was used, which means that the first respondents are able to generate new respondents through the distribution of the questionnaire (Saunders et al., 2007:240).

The data collection process took place between 14th of April and 17th of May 2015 and during this period 29 responses were collected. The purpose of the questionnaire was to get insights into local community's perceptions about Untold Festival.

Since the questionnaire was released among groups that are likely to have a homogeneous structure in the way that people relating to these groups and willing to fill out the questionnaire are more community-oriented and might have a positive inclination towards festival tourism, netnography was used complementary in order to gain insights from a larger array of perceptions.

2.6.2. *Nethnography*

Blichfeldt and Marabese (cited in Meged et al., 2014:62) are of an opinion that the rise in popularity of Internet and social media generates a new kind of data for tourist researchers such as Facebook updates, blogs or specialized on-line forums, which offer new forms of access to tourists and their experiences.

As this kind of data differs profoundly from other types of data, netnography was considered the new methodology appropriate for the researchers that use these rich on-line data (Blichfeldt and Marabese, cited in Meged et al., 2014:62).

In general terms, nethnography represents ethnography adapted to the study of online communities (Kozinets, 2006:279). Nethnography is also named ethnography on the Internet and represents a new qualitative research method that "adapts ethnographic research techniques to the study of cultures and communities emerging through computer-mediated communications" and which "uses the information publicly available in online forums to identify and understand the needs and decision influences of relevant online consumer groups" (Kozinets, 2002:62).

The qualitative methods are particularly used in order to reveal the rich symbolic world that underlies meanings, desires, needs and choice (see. e.g., Levy, 1959 cited in Kozinets, 2002:62) and the most popular qualitative methods used currently are represented by focus groups, personal interviews and "market-oriented ethnography" (Arnould and Wallendorf, 1994 cited in Kozinets, 2002:62).

Whereas market-oriented ethnography, which represents an important technique that focuses on the behavior of people who constitute a market for a product or service, is an elaborated and time-consuming method, nethnography is far less-time consuming and less elaborated and is capable of being conducted in a manner that is entirely unobtrusive compared to focus groups and interviews, providing the researcher information in a manner that is less costly (Kozinets, 2002:63).

As stated by contemporary researchers (see, e.g., Armstrong and Hagel, 1996; Bulik, 2000; Hagel and Armstrong, 1997; Kozinets, 1999; Muniz and O'Guinn, 2001; White 1999 cited in Kozinets, 2002:1), many products and services such as motion pictures, sports or music are discussed in online communities whose importance is being increasingly recognized. Kozinets (2006:280) adds that "many consumer groups share an affiliation that is based upon enthusiasm and knowledge of a specific consumption activity or related group of activities".

Even though researchers claiming to do netnography, engage actively in forums, chats or other web-based dialogues, Blichfeldt and Marabese (cited in Meged et al., 2014:63) emphasize on the "unobtrusive" uses of on-line data, approach labeled static-word netnography, where the researcher doesn't interact with those researched.

Considering the above mentioned and that the social media is often used as a place to share information, opinions and take stand towards different events, The Untold Event Facebook

Page and Cluj Napoca Facebook Page were chosen as online communities from whom to collect data for netnography, in the form of non-participant observations.

Nethnography was used as a complementary tool in this thesis, which enabled a deeper understanding of how the local community perceives Untold Festival by examining also the perceptions shared without a specific research context, such as the questionnaire.

As suggested by Kozinets (2002:5), the data was collected by directly copying from the computer-mediated communications of online community members, one major advantage being the nearly automatic transcription of the downloaded documents, which was helpful in the analysis.

2.6.3. *Interviews*

Interviews represent a part of qualitative research approach. According to Patton (2002, cited in Taylor, 2005:102), the qualitative findings are generated by three kinds of data collection, namely in-depth, open-ended interviews, direct observations and written documents.

Considering that the aim of this thesis is to investigate the perceptions of different stakeholders involved in the organization of Untold Festival, interviews were chosen as one of the primary data collection methods, since “at the root of interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience” (Seidman, 2013:9).

According to Saunders et al. (2007:320), the interviews are commonly categorized in relation to the level of formality and structure as: structured interviews, semi-structured interviews and in-depth interviews. Whereas structured interviews are based on a predetermined set of questions, the semi-structured interviews have a list of themes and questions to be covered, the order of questions may vary depending on the flow of conversation and can also include additional questions in order to explore the research questions and objectives (Saunders et al., 2007:320).

Since the availability of the interviewees and the different agendas of interviewees and the author of this thesis represented an issue, the interviews had both semi-structured and structured composition and were conducted via phone and e-mail.

Even though qualitative researchers generally rely on face-to-face interviewing when conducting semi-structured and in-depth interviews, the issue of suitability is complex and needs to be considered in light of the particular research work (Sturges, 2004:108). As noted by Creswell (1998, cited in Sturges, 2004:108), respondent reluctance is also a well-known issue of interview studies, therefore “telephone interviewing may provide an opportunity to obtain data from potential participants who are reluctant to participate in face-to-face interviews or from groups who are otherwise difficult to access in person” (Tausig and Freeman, 1988:420 cited in Sturges, 2004:108). Creswell (1998, cited in Sturges, 2004:108) adds that telephone interviewing represents an appropriate method when the researcher does not have access to the respondent otherwise, but also notes that the use of telephone deprives the researcher of the respondents’ nonverbal communication. In this thesis, in spite of the absence of physical connection between the interviewee and the interviewer, the phone interviews provided rich audio data that were transcribed for a better analysis and for avoiding the loss of relevant information.

Nevertheless, the researchers who have compared telephone interview with field interview have generally come to the conclusion that “telephone interviewing was an acceptable

and valuable method of data collection” (Sobin et al., 1993 cited in Sturges, 2004:109) and “was successful in obtaining completed interviews (Aquilino, 1992 cited in Sturges, 2004:109).

During my desk research, stakeholders such as event organizers, partners, sponsors and Cluj-Napoca’s DMO, were identified and contacted in order to do the interviews with the purpose of having as many opinions as possible from different actors involved in the organization of the festival. The DMO chosen was represented by Cluj-Napoca’s Municipality, which promotes Cluj-Napoca as the heart of Transylvania, develops tourism products and also provides financial support and advice to tourism activities in the area. Cluj-Napoca’s Municipality was directly involved in the organization of the festival, therefore the aim was to find out how is Untold Festival perceived by Cluj-Napoca’s Municipality and how is the DMO using Untold Festival as a strategic tool to develop tourism in Cluj-Napoca’s region.

As regards the local business owners and Cluj-Napoca residents, the persons contacted were personally linked with the author of this thesis.

The event organizers were contacted through several emails and also through phone in effort to set-up a date for an interview but unfortunately I didn’t succeed to receive any answer from them.

As suggested by Burke & Miller (2001), the interview questions where communicated ahead of time to participants via e-mail with a brief introduction about the study in order to enable the participants to reflect and think about their responses and in this way, to be able to obtain more elaborated data. In doing so, some of the interviewees chose the e-mail to answer, using it as an opportunity to answer whenever it suited them and bypassing the interview via phone. In many cases when interviews are conducted via e-mail, the answers may not be that thorough and detailed. However, the interviewees who decided to answer via e-mail gave in-depth answers and expressed in an elaborative manner their opinion about the topic.

Considering that “an open question is designed to encourage the interviewee to provide an extensive and developmental answer and may be used to reveal attitudes or obtain facts” (Grummitt, 1980 cited in Saunders et al., 2007:337), the questions for the interviews were open-ended and were designed to help answer the research questions and gain insights about the stakeholders’ perceptions and opinions about the topic being investigated. Basic themes were also used with the aim for narrowing the interviews in the desired field of conversation, while leaving space for bringing new issues into dialogue. In addition, the questions were translated in Romanian in order to give the participants the possibility to answer in their native language if they prefer, but the translation has been very carefully done, since as suggested by Saunders et al. (2007:383), it is extremely important in international research to carefully translate the questions in order to have the same meaning.

In total, 4 interviews were completed. Stakeholders’ interview questions are presented in Appendix B, Appendix C and Appendix D. The following table (Table 2) gives an overview of the interviewees and the manner the interview has been concluded.

Interviewee	Interview
Diana Apan (Representative Cluj Napoca's Municipality)	via e-mail
Irina Ungureanu (Journalist Kanal D, Media Partner)	via phone (recorded)
Nadia Pupaza (General Manager Nadema Travel)	via e-mail
Sebastian Secan (Cluj-Napoca resident)	via e-mail

Table 2: List of interviewees

2.7. Data analysis

As Rapley (cited in Silverman, 2010:9) points out, the hard work for researchers begins when trying to “explore and explain what is underlying in our data or to distil essence, meaning, norms, orders, patterns, rules etcetera”.

In terms of approaches to qualitative analysis, Saunders et al. (2007:489) are of an opinion that the researcher should initially consider the deductive or the inductive approach used and adapt it to the aspects of the data analysis. Whereas in the deductive approach, the researcher have used the existing theory in order to formulate the research questions and objectives and may also use the theory in order to design a framework to organize and direct the data analysis (Yin, 2003 cited in Saunders et al., 2007:489), within the inductive approach, the researcher starts to collect data and afterwards explores the data in order to see themes or issues to concentrate on and to follow up (e.g. Glaser and Strauss, 1967; Schatzman and Strauss, 1973; Strauss and Corbin, 2008; Yin, 2003 cited in Saunders et al., 2007:490). However, it has been emphasized the advantage of starting the work from a theoretical perspective, including in the case of inductive approach and it has also been suggested that in practice, it is likely that the researcher combines elements of both approaches, as the researcher seeks to develop a theoretical position and then test its applicability through subsequent data collection analysis (Saunders et al., 2007:490).

Moreover, as highlighted by Johnson & Onwuegbuzie (2004:17), the mixed methods research includes the use of induction, deduction and also of abduction, which can be defined as finding the best set of explanations of a set of data. According to Miller & Brewer (2003:2), “both induction and deduction refer to ways of generating hypothesis, either from observations or theory respectively”, while the concept of abduction that was proposed by the American philosopher Charles Sanders Pierce “refers to the moment of creative inspiration during which the researcher conceives of a hypothetical explanation for some empirical facts”. To put it differently, induction and deduction are complemented by abduction, which gives the researcher the possibility of gaining new knowledge through selecting a hypothesis more plausible than others.

In this thesis, even though the inductive approach was considered suitable for the topic being investigated, the data analysis combines elements of induction, deduction and abduction.

According to Saunders et al. (2007:490), there is no standardized method for analyzing qualitative data, yet there is possible to group data into three main types of processes, namely summarizing (condensation) of meanings; categorization (grouping) of meanings and structuring

(ordering) of meanings using narrative, which can be used combined or on their own in order to support the interpretation of the data.

Miles and Huberman (1994 cited in Folkestad, 2008:7) developed an analysis model for qualitative data, which consists of three processes: data reduction, data display and conclusion. In the first stage, the subjects are selected and the concepts and the methods are developed, within the second phase, the researcher is seeking meaning on a limited part of the data and during the last stage, the researcher is comparing, contrasting and searching for patterns.

However, as Erlandson et al. (1993:113 cited in Folkestad, 2008:7) point out, the analysis represents a continuous process, the researchers continuously interacting between the research tools and the respondents, therefore it is not easy to distinguish the collection, reduction and analysis phases from each other.

In addition, Folkestad (2008:4) propose a technique that might not demand particular systematizing, namely “quote-research”, which uses the interviewees’ quotes for illustrating examples. By using “quote-research”, it becomes easier to find answers to the research questions in the quotes of the interviewees.

Qualitative content analysis represents also a method commonly used in social sciences in order to study a wide range of textual data, being defined as “a technique which aims at describing, with optimum objectivity, precision, and generality, what is said on a given subject in a given place at a given time” (Lasswell, Lerner, and Pool 1952:34 cited in Stepchenkova et al., 2009:454). Content analysis examines textual data in order to identify patterns, developing categories and gathering them into “perceptible constructs in order to seize text meaning”. As highlighted by Miles & Huberman (1994 cited in Zhang & Wildemuth), the qualitative content analysis commonly begins during the early stages of data collection, helping to move back and forth between concept development and data collection and directing the subsequent data collection toward sources more useful in addressing the research questions.

As regards quantitative data analysis, there are also different ways of analyzing the data. Descriptive statistics for instance represents mathematical techniques that help describe the data and include: numerical counts of frequencies, percentages, measures of central tendency and measure of variability (Taylor-Powell, 1996:1). The most commonly used from previously mentioned methods are numerical counts of frequencies that tell how many times something occurred or how many responses fit into a particular category and percentages, which express information as a proportion of a whole and are a good way to show relationships and comparisons (Taylor-Powell, 1996:1). Whereas the two analysis techniques mentioned involve calculating numbers by using actual data in order to provide measures of results, rankings represent created measures, which indicate where one value stands in relation to other values or to the total (Taylor-Powell, 1996:5).

In this thesis, all of the previously presented data analysis methods were used. Interviews were analyzed using “quote-research” (Folkestad, 2008) and Miles and Huberman’s (1994) model, where patterns and similarities were found. As content analysis, keywords and themes related to the topic and used repeatedly in the online articles, videos and documents were considered. The responses from the questionnaire were transformed into a more easy way to read like charts and graphs and different percentages and rankings together with tables were presented. Both qualitative and quantitative data were also compared and combined with relevant theory.

Three key themes have emerged while analyzing the results, which have been structured under the following sub-chapters presented in detail in the “Analysis” chapter:

- Perceived impacts on local community development
- Untold Festival as a tool for destination development
- The role of collaboration in festival tourism

2.8. Limitations

Despite all of the efforts, this thesis still has some limitations. Even though the author of this thesis enjoyed investigating the perceptions of different stakeholders involved in the organization of Untold Festival, some challenges were encountered during the research, most of them being related to the data collection process.

During the research, I faced a number of difficulties that prevented me from acquiring all the data I was aiming for.

Initially, a field trip in Cluj-Napoca was planned in order to meet the contact I relied on, namely the Marketing Manager of Intact Media Group, which represented the most important media partner of last year’s edition of Untold Festival and who was supposed to come to Cluj-Napoca to renew the contract for this year’s edition. Unfortunately, Intact Media Group, which has several TV channels and radio stations in Romania, was involved in a big scandal at the end of February after a court ruling ordered the seizure of assets belonging to the group’s owner, who was sentenced to 10 years in jail for corruption (bbc.co.uk). As a consequence, the organizers of Untold Festival decided to choose another Media Partner for this year’s edition, invoking the bad publicity and the potential negative outcomes generated by the association of the festival with the media group.

In this context, my contact has lost interest in supporting me, in the way that she was supposed to introduce me to event organizers and main sponsors in order to interview them during my field trip, explaining that they are not in good relations anymore. Moreover, she decided to cancel our scheduled interview, reasoning that the group she is representing is not currently a stakeholder in the organization of the festival, even though she could have participated in this study based on the experience from the previous edition. It is noteworthy to mention that during our discussions, it has been pointed out that the purpose of this thesis is to explore the perceptions of different stakeholders based on the experience they lived, explicitly the first edition of the festival.

Since the gatekeeper was lost, I started to contact the stakeholders on my own via phone and e-mail, but it was harder than I expected to find people willing to have an interview with me, therefore I decided to cancel my field trip.

A significant number of organizations did not respond to my e-mails and phone calls and where organizations did respond, most of the people postponed me by invoking reasons like lack of time or if at first they agreed to have an interview, in the end they changed their mind. Another challenge regarding the qualitative data was that the interviewees might have answered the questions in a manner that would put their organizations in a good light, without expressing any negative aspects related to the organizations they are representing.

Second limitation was regarding the questionnaire that could have always reached a bigger number of respondents. Even though the local residents from Cluj-Napoca were selected as appropriate sample, people all over Romania answered the questionnaire, the sampling becoming broad so that the issues the results are pointing represent generalizations. Although the number of the respondents was not very big and the interpretations cannot be generalized, the questions conducted made the number of respondents and the data collected be valuable to this thesis by getting a small view on the tendencies that have direct or indirect relevance to this research.

To sum up, if I were to start over again, I would invest more time in the data collection process and I would also consider trying new ways to collect data such as focus groups, observations and engaging in on-line discussions with different people on the topic being investigated.

3. CASE DESCRIPTION

The city of Cluj-Napoca is the third largest city in Romania, located in the western region of Transylvania. With a land area of 42 sq. km and a population of 340.000 (romaniatourism.com), the city represents a vibrant cultural city which provide a taste of some of the greatest things that Romania has to offer (natural landscapes, medieval castles, art etc.).

The city also hosts a variety of events throughout the year such as music festivals, film festivals and sport events, which attract not only local people but also foreign visitors. In 2015, the city has been appointed the European Youth Capital, an event with a budget of 5.7 million of Euro that was projected to boost tourism by about a fifth (wikipedia.org).

Untold Festival is the largest music festival in Romania and first took place in 2015 in Cluj-Napoca as a part of European Youth Capital Event, counting a festival attendance of 300.000 spectators and using an estimated budget of 4 million of Euro (romania-insider.com).

The organization of the festival was coordinated by Share Federation, which represents a large partnership of more than 250 local, national and European NGOs created for the purpose of supporting the young community in Cluj-Napoca and generating urban sustainable development through the project Cluj-Napoca, European Youth Capital 2015 that included 1200 activities and events all over the city between December 31, 2014 and December 28, 2015 (ro.cluj2015.eu). In order to organize the festival, Share Federation has received a grant of 400.000 Euro from Cluj-Napoca Municipality, funds which were fully utilized for early booking of artists who performed at the festival, following that the project team to draw the remaining financing necessary until the total contract value of approximately 4 million of Euro from private funds: sponsorships and partnerships (monitorulcj.ro).

Even though the first edition of Untold Festival represented an international achievement through the award of “Best Major Festival in 2015”, especially discussions of costs and outcomes became controversial topics to hit the news headlines.

“Does the Cluj-Napoca’s Municipality have a strategy regarding the distribution of public funds to Share Federation for organizing Untold Festival? Is it Untold Festival considered by the

Cluj-Napoca's Municipality an investment? Where are the profits earned directed?" are among the questions raised by the event.

Interviews with event stakeholders and questionnaire with local community made it clear that revolving between different perceptions of value and determining a good outcome of the festival were complex challenges amongst and between the now collaborating entities.

4. LITERATURE REVIEW

The following literature review aims to be thoroughly critical and comprehensive, leading to the identification of theoretical and research themes related to event tourism, festival tourism and the role of collaboration in festival tourism.

Initially, the review of event tourism will be introduced, given the fact that is one of the key themes of this thesis, key components in event tourism industry, typology of events that exist in the literature and impacts of event tourism being presented. Afterwards, festival tourism will be displayed, its contribution to community development, as well as its contribution to tourism development. Lastly, collaboration between stakeholders and the role of collaboration in festival tourism will be presented.

These theory parts are relevant to this project because all the topics mentioned above – event tourism, festival tourism, collaboration between stakeholders in festival tourism, are researched in this thesis, thus it is appropriate to present an overview of the previous research done in this area. Besides, the theoretical parts presented in this thesis are also essential when analyzing the findings, relate them with previous different studies and research.

4.1. Event Tourism

According to Higham & Hinch (2002 cited in Soteriades & Dimou, 2011:329), the associations between events and tourism have intensified significantly and both of them are currently among the largest and fastest developing industries in the global economy.

Events represent a modern and growing phenomenon based on tourism, which "is best manifested through the new trends in the tourist supply aimed at increasing the interest in learning about cultures, customs and traditions of different countries and areas" and "which has an unlimited potential and is primarily associated with the maturity of destination countries in innovative planning and implementation of events and manifestations through public-private partnership" (Šušić & Dordević, 2011:70).

Events are increasingly used as an important motivator in tourism, as a place-marketing tool designed to contribute to destination's development (Getz, 2008:403), yet it was only few decades ago that "event tourism" became established and known (Getz, 2008:403). Getz (2008:409) also states that event tourism has expanded considerably as a research topic in the 1980s and that since the 1990s, many destinations have engaged in the systematic planning, marketing and development of events as tourist attractions (Soteriades & Dimou, 2011:330).

In his research of event tourism in Serbia, Bjeljac (2006:8 cited in Bjeljac et al. 2013:55) defines event tourism as a "public performance in the form of an event or more events (with the same or different content), different categories of human achievement, that stand out for their

specificity and attractiveness, have a tradition (permanency), achieving the goals and effects of tourism, and are organized in areas that have an interest in them, with massive performances and public expression, which are significant in scale, size, quality and quantity of content, with a clear and prominent central theme and recognizable date of happening, which all results in profitability as part of a tourist destination’.

Nowadays, “event tourism” is generally acknowledged as “being inclusive of all planned events in an integrated approach to development and marketing” (Getz, 2008:405).

Getz (2008:405) also argues that like any other special-interest travel form, event tourism should be considered both from the supply and the demand side. From the supply side perspective, destinations develop and promote different types of events in order to achieve various goals: attracting tourists, acting as catalyst for other developments such as urban renewal and the improvement of infrastructure, fostering a positive destination image, contributing to general place marketing and bringing particular attractions to life (Getz, 2008:405-406). From the demand side perspective, it is essential to determine who travels for events and why, who attends events while traveling and what “event tourists” do and spend (Getz, 2008:405).

4.1.1. Key components in Event Tourism Industry

The rapid growth of events in the last decade has led to the emergence of an event industry, with its own suppliers, practitioners and professional associations, emergence also complemented by a “rapid globalization of markets and communication, which has affected the nature of, and trends within, the industry” (Bowdin et al., 2006:23). The same authors describe the key components of the event industry as follows:

- Event organizations: their main role is hosting or staging the events; may be event-specific bodies or special teams within larger organizations; in terms of corporate events, such events are usually organized by in-house event teams or project teams within the companies setting on the event (Bowdin et al., 2006:23).
- Event management companies: represent “professional groups or individuals that organize events on a contract basis on behalf of their clients”; these types of specialist companies organize a number of events simultaneously and develop long-term relationship with their clients and suppliers (Bowdin et al., 2006:23).
- Event industry suppliers: there is a wide range of specialist suppliers that may work both in direct event related areas such as staging, lighting, sound and audiovisual production, entertainment and catering, as well as in associated areas like communications, security, transport, legal and accounting services; this network of suppliers represent an integral part of the industry and their expertise contributes to the production of professional events (Bowdin et al., 2006:23).
- Industry associations: represent “professional associations providing networking, communications and liaison within the industry, training and accreditation programs, codes of ethical practice, and lobbying on behalf of their members” (Bowdin et al., 2006:24).
- External regulatory bodies: are responsible for supervising the conduct and safe staging of events; councils often supervise the application of laws, which may cover regulations related to sale of food, traffic plans, waste management and

removal; from a legal point of view, event organizers are responsible to provide a safe workplace and to comply with all laws related to employment, contracts taxation and so on and it is also important that event organizers maintain contact with the public authorities that have a committed interest in the industry ((Bowdin et al., 2006:25).

4.1.2. Typology of Events

According to Bowdin et al. (2006:15), since the event industry is now so vast that it becomes impossible to provide a definition that includes all ranges of events, the term special events is sometimes used to describe the industry. The same authors define special events as “specific rituals, presentations, performances or celebrations that are consciously planned and created to mark special occasions and/or to achieve particular social, cultural or corporate goals and objectives”.

Even though the term event may be considered in a variety of ways, Getz (2005:16 cited in Bowdin et al., 2006:14) argues that a principle applying to all events is that events are temporary and that “every such event is unique stemming from the blend of management, program, setting and people”. Getz (2005:6 cited in Bowdin et al., 2006:15) also argues in his pioneering work on the typology of events that special events are best defined by their context and provides two definitions of special events, one from the event organizer’s perspective where “a special event is a one-time or infrequently occurring event outside normal programmes or activities of the sponsoring or organizing body” and one from the customer’s perspective where “a special event is an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience”. In Getz’s perception, the attributes that create the sense of “specialness” are: uniqueness, authenticity, festive spirit, hospitality, tradition, quality, theme and symbolism (Bowdin et al., 2006:15).

From a tourism context, Getz (1989 cited in Hernández-Mogollón et al., 2014:85) argues that in order for an event to happen, the event must embrace five basic features: to be open to the public; to have as main objective the celebration of a fact that takes place only one a year or less frequently; to be held on scheduled days; to possess an organized program of activities and to be held in a touristic area. In addition, based on their research which developed a definitional framework for special events, Jago and Shaw (1998:28 cited in Bowdin et al., 2006:15) suggest six core features of special events: to be of limited duration; to be one-off or infrequent occurrence; to offer a social experience; to attract tourists or tourism development; to raise the awareness of a region and to be out of the ordinary.

According to Getz (1997 cited in Hernández-Mogollón et al., 2014:84), events can be classified according to content, size, location, scope and importance.

One common means of classifying events is by their form or content (Bowdin et al., 2006:18) and the most appropriate classification is the one given by Getz (Bjeljac et al. 2013:55). Getz (2008:404) identified different types of planned events based on their content (Figure 1).

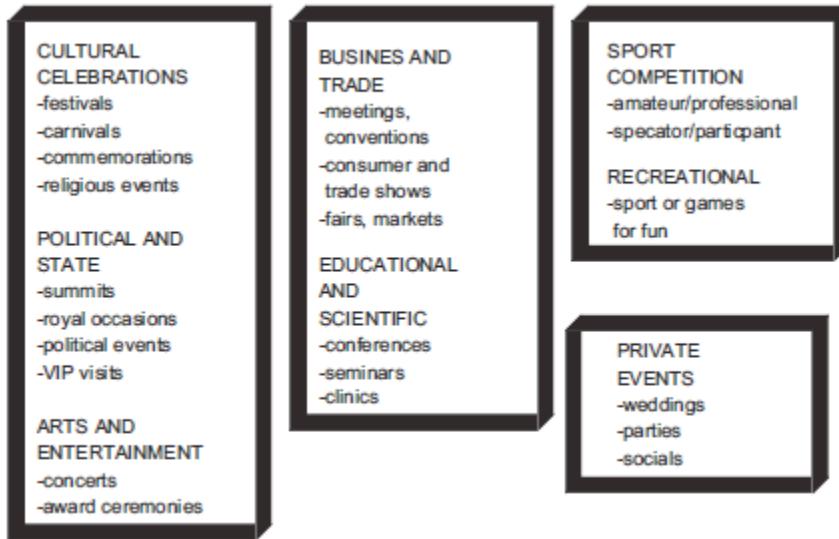


Figure 2: The typology of planned events (Getz, 2008)

These planned events consist of: cultural celebrations (festivals, religious ceremonies etc.) which represent “a universal form of events that pre-date the contemporary events industry and exist in most times and most societies” (Bowdin et al., 2006:18), political and state occasions (summits, royal occasions etc.), arts and entertainment (concerts, award ceremonies), business events “called MICE events (Meeting, Incentive, Conventions and Exhibitions)” and which represent “an established arm of the events industry that generate considerable income for their host cities” (Bowdin et al., 2006:18), educational and scientific events (conferences, seminars etc.), sport competitions, recreational events and private events.

According to Hernández et al. (2011 cited in Hernández-Mogollón et al., 2014:92), there are six most important types of events based on endogenous resources, namely religious events, nature events, gastronomic events, festivals and musical events, cultural events and sports celebrations.

Events can be also classified according to their size, the size of events being usually determined in relation to attendance, media coverage, infrastructure and cost (Šušić & Dordević, 2011:72). The common categories according to the size are major events, mega-events, hallmark events and local/community events (Bowdin et. al., 2006:15).

Major events have wide media coverage and are capable of attracting a significant number of visitors and economic benefits for the area they are held (Šušić & Dordević, 2011:72).

Mega-events represent events that have substantial media coverage, impacts significantly the tourist development and contribute to the overall economy of an area or a destination (Allen et al., 2005:12 cited in Šušić & Dordević, 2011:72), being described by Getz (2005:18 cited in Bowdin et al., 2006:18) as “those that yield extraordinarily high levels of tourism, media coverage, prestige, or economic impact for the host community, venue or organization”.

Hallmark events represent events that become so identified with the spirit of the place where they are held that become synonymous with the name of the place and gain widespread appreciation and awareness (Bowdin et al., 2006:17), being defined by Ritchie (1984:2 cited in Bowdin et al., 2006:17) as “major one time or recurring events of limited duration, developed

primarily to enhance awareness, appeal and profitability of a tourism destination in the short term or long term". In terms of the ability to provide a competitive advantage for the host communities, Getz (2005:16-17 cited in Bowdin et al., 2006:17) notes that "the term hallmark describes an event that possesses such significance, in terms of tradition, attractiveness, quality or publicity, that the event provides the host venue, community, or destination with a competitive advantage".

Local or community events target mainly local audiences and are staged primarily for their social, fun and entertainment values (Bowdin et al., 2006:16). These events generate important benefits for the local community such as engendering pride in the community, strengthening the feeling of belonging and creating a sense of place and can also encourage the exposure to new experiences, diversity and tolerance (Bowdin et al., 2006:16). Local events and festivals may become hallmark events and attract more visitors (Šušić & Dordević, 2011:73) and local governments frequently support such events as part of their cultural and community development strategies (Bowdin et al., 2006:16).

4.1.3. Impacts of Event Tourism

Bowdin et al. (2006:3) are of an opinion that events are nowadays central to our culture as perhaps never before due to the growths in leisure time and discretionary spending, that have led to a proliferation of celebrations, public events and entertainment.

Events have the potential to generate strong economic and social benefits (Bowdin et al., 2001 cited in Soteriades & Dimou, 2011:331) and represent an interesting opportunity for destinations to communicate to a receptive audience (Nobili, 2005 cited in Mendes et al., 2011:371). Events are also considered to have positive effect on image creation of a destination and can be used as drivers for income generation and community development (Soteriades & Dimou, 2011:332).

Since visitors are seeking for memorable and authentic experiences when embarking on a trip (Boniface, 1996 cited in Mendez et al., 2011:371), events can be appreciated as an answer to this craving for authenticity because attending events during a stay in a tourist destination allows visitors to get the feeling that they are living a unique experience which will contribute to their cultural enrichment and which will in the end make them more disposed to return (Mendez et al., 2011:371). Even though participating in an event is an experience that is limited to the moment in which it is lived, "its value remains as a memory and contributes to the process of destination image formation" (Mendez et al., 2011:372).

Events attract visitors from outside of a region and so, they can increase the length of stay and spending (Hernández-Mogollón et al., 2014:87) and the new income generated by visitors can provide new employment opportunities and contribute to projects that will benefit the local community in the long run (Soteriades & Dimou, 2011:332). Events can help to attract investment and improve infrastructure, such as the infrastructure needed for sport events which can be used afterwards by the local community in order to attract other events in the future (Getz, 1997 cited in Hernández-Mogollón et al., 2014:87).

Events can also create special opportunities for businesses in the local area to be involved and can improve local economy activity through relationships of tourism with other sectors of economy (Dwyer et. al, 2005 cited in Soteriades & Dimou, 2011:333).

Positive impacts of events go beyond tangible economic outcomes (Soteriades & Dimou (2011:332), Richards (2014:128) defining events as creative elements which can become a

catalyst of change in cities. Richards (2014:128) adds that cities can develop events as a creative force, connecting the creativity of the local population with the cultural sector and visitors.

The social and cultural perspectives are crucial for the success of events and destinations (Getz, 2008; Moscardo, 2007 cited in Pasanen et al., 2009:113), Moscardo (2007 cited in Pasanen et al., 2009:113) arguing that even if an event attracts significant numbers of visitors and generates income, creating community involvement is essential in order to connect the event to the locality and that the importance of events needs to rely both on economic and socio-cultural values.

Events strengthen social and cultural identity (Soteriades & Dimou, 2011:333) and Gursoy et al. (2004 cited in Soteriades & Dimou, 2011:333) argue that events play an important role in creating trust, cohesiveness and social unity among community members. On the other hand, some authors (e.g. Greenwood, 1977) brought into attention that the cultural identity can be affected by the commodification of events that can lose their meaning and authenticity through transformation into tourism products. In his initial article from 1977, Greenwood presented the conflict between the residents and the government in the case of Alarde of Fuenterrabia, the local performance that was transformed by the local government in a twice a day performance for tourists, which in turn destroyed the meaning of the ritual and its authenticity. Still, in his article from 1989, Greenwood reflects that the ritual was not destroyed by tourism, which in fact gave the ritual a new meaning, namely representing a manifestation of regional culture and independence.

According to Hall (1992 cited in Hernández-Mogollón et al., 2014:89), the benefits for the destination that hosts an event include: higher levels of external recognition, improved infrastructure, increased trade relations, increased community pride and self-esteem, increased development and increased experience in the management of masses. Later research addressing event tourism (Getz, 2007; Kim & Petrick, 2005; Presbury & Edwards, 2005 cited in Hernández-Mogollón et al., 2014:89) suggests that events represent a valuable resource for the destination mainly for three interrelated reasons, namely their capacity to attract visitors and generate economic benefits, the development of infrastructure and services and the creation or strengthening of a brand image.

Even though the positive impacts of event tourism are widely appreciated, events' costs are also tackled by a growing body of literature (e.g. Burgan & Mules, 2001; Getz, 1998 cited in Soteriades & Dimou, 2011:333) that argues that the cost of some events may outweigh the associated benefits. Additionally, Morgan & Condliffe (2006:85) point out that many events are hosted in areas that are already popular tourist destinations, taking place at a time when visitor demand is already high and leading to hotels and restaurants to reach their capacity, therefore displacing visitor expenditure rather than supplement regular visitor spending.

Potential negative outcomes of event tourism are also emphasized, events being also associated with overcrowding, traffic congestion, pressure on host community infrastructure, high noise levels and disruption of lifestyle (Soteriades & Dimou, 2011:333).

4.2. Festival tourism

In the recent years, festivals are appreciated as an emergent and vibrant sector of the tourism industry and are seen to have important economic, social and cultural impacts on the destination area and host community (Arcodia & Whitford, 2008:2).

Quinn (2006:288) argues that the term of “festival tourism” was recently added to the tourism lexicon, which in its current usage is associated to the well-developed concept of “event tourism”.

According to O’Sullivan & Jackson (2010:326), the term of festival tourism is mostly used as a wide-ranging term to include special event tourism and festivals of any size and represent a complex area of study that has been tackled from a variety of perspectives which may be grouped into four area of interest, namely sociological, leisure participation, community development and from tourism industry perspective.

Even though literature on festivals and special events have tended to follow economic benefits under the assumption that economic benefits represent the most important reasons for organizing a festival or a special event in the first place (Crompton & McKay, 1997; Gartner & Holecek, 1983; Kim et al., 1998; Thrane, 2002; Walo et al., 1996; Uysal & Gitelson, 1994 cited in Gursoy et al., 2004:172), the festival meanings spread beyond generating income (Quinn, 2006:289). O’Sullivan & Jackson (2010:326) also highlight that festivals play an important role for destinations as they provide advantages based around opportunities for community development and better destination positioning in tourism market, in addition to more obvious benefit of income generation.

4.2.1. Festivals as contributor to local community development

In history, people in all cultures celebrated special occasions through art, ritual and festivity which were appreciated as communal gatherings that symbolize people’s collective aspirations and were related to essential values of a community such as social and cultural identity (Earls, 1993 cited in Arcodia & Whitford, 2008:3).

As Quinn (2006:289) states, festivals have a social and cultural complexity rooted in the powerful collective dimension and “have always functioned as practices through which communities express beliefs, celebrate identities and variously confirm or contest the social structures and value systems that bind them together”. Falassi (1987, cited in Arcodia & Whitford, 2008:2) also states that “the social function of a festival is closely related to values that a community regards as essential to its ideology such as social identity, historical continuity, and physical survival”.

According to Arcodia & Whitford (2008:3), a key characteristic of festivals is the sense of community, contemporary festivals being defined by the South Australian Tourism Commission (1997:2 cited in Arcodia & Whitford, 2008:3) as “celebrations of something the local community wishes to share and which involves the public as participants in the experience”.

Bearing in mind the above stated and that the overwhelming number of attendees at most festivals are members of the local community (Fredline et al., 2003:34), it becomes crucial for festival organizers to understand the needs of the local community and to generate opportunities for local community development.

Arcodia & Whitford (2008:11) are of an opinion that festivals can primarily contribute to the local community development through the facilitation of social capital development which generates the development of community resources, the interaction over the period of the festival's organization between local businesses and local community, identifies the possibilities for the development of the community's resources and encourages a stronger interaction between existing community organizations. In addition, Arcodia & Whitford (2008:11) argue that the social links developed through the organization of festivals "have the potential of being maintained far beyond the short life of the festival", creating in this way long-term benefits for the members of the community.

Festivals provide opportunities for the local residents to develop relationships with participants, spectators, tourists and volunteers (Elias, 2006:26) and by involving volunteers, the festivals provide opportunities for training in a variety of skills and also encourage use of local educational and community spaces (Sirianni & Friedland, 2000 cited in Arcodia & Whitford, 2008:11). Locals have the opportunity to participate as a spectator or as a volunteer, so the festivals provide social opportunities beyond everyday experience for the local community (e.g. Getz, 1997; Mossberg, 2000 cited in Pasanen et al., 2009:113).

Getz (1993 cited in Gursoy et al., 2004:171) points out that festivals play an important role in communities' lives because "they provide important activities and spending outlets for locals and visitors and enhance local communities' image" and that festivals strengthen the ties between the local residents and the tourists visiting the destination.

Festivals also "generate in citizens a sense of pride and self-esteem" (Mueller & Fenton, cited in Quinn, 2005:931), the local community feeling pride when showcasing aspects of their traditions and culture, which in turn gives them a sense of belongingness to their culture and a feeling of an increasing stature of their culture on the world stage (Quinn, 2005:931). Andereck et al. (2005:1057) also mentions elements such as revival of traditional crafts and ceremonies, increased intercultural communication and improved cultural facilities.

Delamere (2001) conducted a research with the purpose of developing a scale that measures residents' attitude towards the social impacts of community-based festivals and identified not only community social benefits but also individual benefits, as follows:

Community benefits:

- Enhanced image of community;
- Positive acknowledgement of community;
- Uniqueness and specialness of community;
- Celebration of community;
- Ongoing positive cultural impact in the community;
- Well-being sense of community;
- Improved quality of life in the community.

Individual benefits:

- Festival acts as a showcase for new ideas;
- Variety of cultural experiences;
- Opportunity to learn new things;
- Opportunity to develop new cultural skills and talents;
- Personal sense of pride and recognition through participation in the festival;
- Opportunity to meet festival performers/workers;
- Personal health and well-being.

Whereas communal celebrations such as festivals help to build and strengthen community ties, they also provide significant spending channels for both local residents and visitors (Pegg & Patterson, 2010:86). The economic impact of festivals on host community has also been assessed by various researchers, Crompton, Lee & Shuster (2002, cited in Niekerk & Coetzee, 2011:352) explaining the economic role of festivals in the host community as shown in Figure 3. According to Figure 2, the local residents are paying taxes to the local municipality, which uses a part of these funds to subsidize the development of special events that attract out-of-town visitors who will spend money both inside and outside the special event facilities, generating in this way new income in the community and creating jobs.

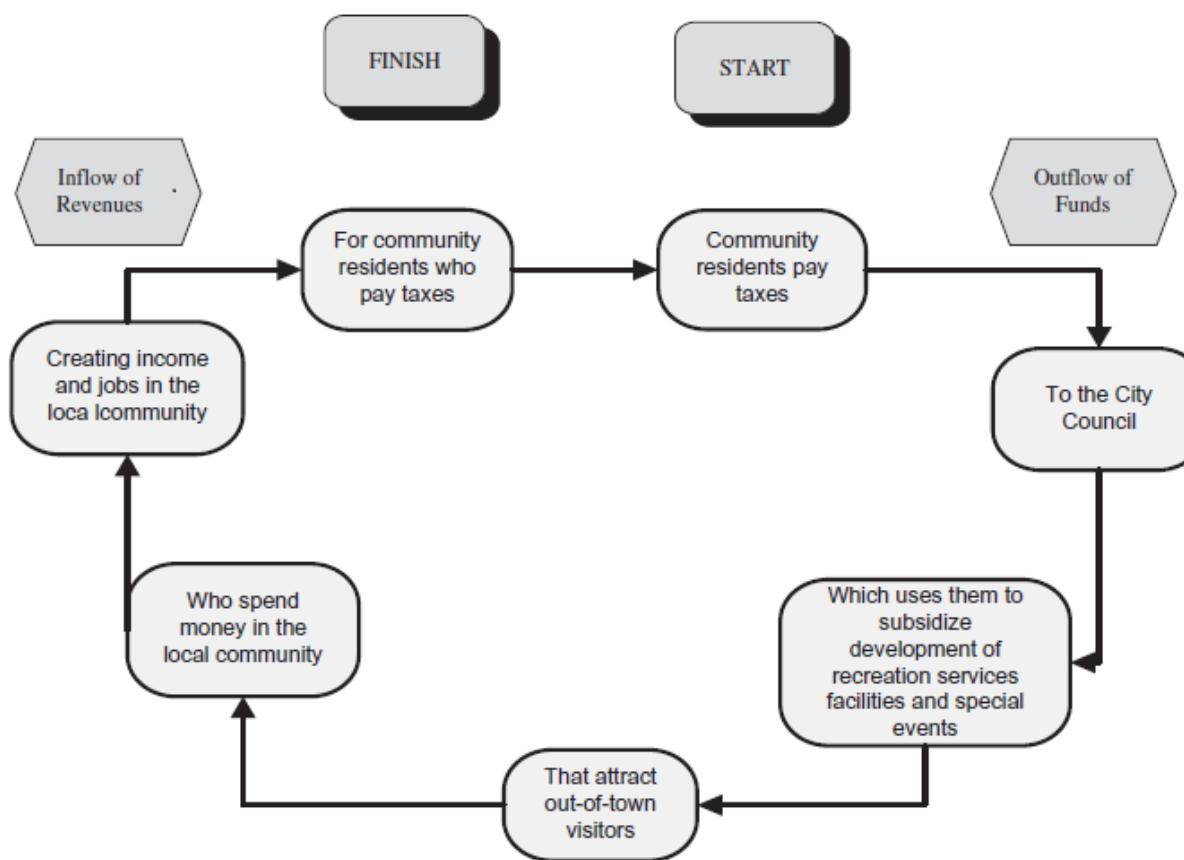


Figure 3: The conceptual rationale for undertaking economic impact studies (Crompton, Lee, and Schuster, 2001)

The number of festivals in Europe in the last years has seen a remarkable growth (Quinn, 2005:927) and an extremely popular form of entertainment that attract audiences for plenty of motivations is represented by music festivals. Among the benefits generated by the engagement with music are the positive impacts on resilience within communities and individuals (Dillon,

2006 cited in Packer & Ballantyne, 2010:165) and previous research in this area emphasizes that engagement with music in a festival context “can contribute to the creation of a sense of community, binding group members together as participants in a larger culture and providing an opportunity to engage in social activities” (Frith, 1996; Gibson & Connell, 2005 cited in Packer & Ballantyne, 2010:165).

The number of international music festivals has also increased in the last years and the diversity of these festivals leads to a high competition thus it becomes vital for festival organizers to achieve deeper knowledge and better understanding of residents’ attitude towards the purpose and the benefits brought by the festival to the local community, which may affect directly the festival’s success.

To put it differently, it is necessary for the local community to understand the festival organizers’ views on the purpose and the benefits of the festival and the other way around in order to create a synergy between local residents and the organizers’ beliefs and perceptions (Gursoy et al., 2004:172). The festival can be a huge success if both festival organizers’ and local residents’ views are alike, while the discrepancies between organizers’ and local residents’ views of the benefits and the purpose of the festival can generate disastrous results (Gursoy et al., 2004:172). Gursoy et al. (2004:172) also point out that the topic of festivals and special events organizers perceptions’ of the impacts of festivals and special events on local communities is a topic that can be scarcely found in tourism research, even though understanding organizers perceptions’ of the impacts of festivals and special events on local communities is essential for the success and development of any festival.

The potential negative outcomes of music festival attendance have also been emphasized and “risks relating to the use of alcohol or drugs, overcrowding, mob behaviour and other public health issues have been documented” (Earl, Parker, Tatrai, & Capra, 2004; Parker, Capra & Earl, 2005 cited in Packer & Ballantyne, 2010:165). Barker et al. (2003:355) add that as a result of alcohol and drug consumption, special events can generate an increase in criminal activity and that illegal activities are likely to cluster in the relaxed atmosphere of festival areas. Other negative impacts suggested by researchers are community alienation, social disorder, loss of attraction ((Šušić & Dordević, 2011:72), degradation of morality (Mok et al., 1991 cited in Andereck et al., 2005:1059), increased prostitution (Cohen, 1988; Lankford, 1994; Lindberg and Johnson, 1997; Mok et al., 1991 cited in Andereck et al., 2005:1059), traffic and parking problems, increased cost of living and increased price of goods and services as a result of increased demand, friction between locals and tourists that can develop from social and cultural differences and changes in host community’s way of life (Ap and Crompton 1993; McCool and Martin 1994 cited in Andereck et al., 2005:1057).

4.2.2. Festivals as tool for destination development

Festivals have taken a new significance in the context of globalization, technological innovations and increased consumer awareness, being constructed nowadays as image creators capable of attracting significant movements of mobile capital, people and services (Pegg & Patterson, 2010:86) and providing “a competitive marketing advantage in relation to similar localities” (e.g. Allen et al., 2002 cited in Pasanen et al., 2009:113). Special events can be considered important tools in targeting desired segments of tourism markets (Getz, 1997 cited in Soteriades & Dimou, 2011:332) and through hosting special events, the destination aims at enhancing the long-term awareness in tourism markets (Soteriades & Dimou, 2011:332).

According to Quinn (2005:927), festivals can be considered suitable strategies for the contemporary city to embrace in the attempt to differentiate itself in a highly competitive environment. Richards & Wilson (2004:1932) add that the “increasing competition between cities in a crowded field of images” determined the expansion of festivals in urban areas in the last years as a strategy “that seeks to transform fixed cultural capital into competitive advantage through the staging of cultural events or the construction of cultural landmarks”.

Considering that “in order to be successfully promoted in the targeted markets, a destination must be favorably differentiated from its competition, or positively positioned, in the minds of the consumers” (Echtner and Ritchie, 1991:2 cited in Mendes et al., 2011:368) and that a successful strategy for the development of the brand of the destination implies created attractions such as festivals (Šušić & Dordević, 2011:70), several cities have seriously invested in festivals in the recent years as a part of their urban regeneration and city marketing strategies (Quinn, 2005:931). “The festival, with its connotations of sociability, playfulness, joviality and community provides a ready-made set of positive images on which to base a reconstruction of a less than perfect city image” (Quinn, 2005:932).

Richards & Wilson (2004:1932) note that some major cultural events such as the Edinburgh Festival, the Cannes Film Festival and the European Cultural Capital Event have become “brands in their own-right”, acting as image creators and powerful tools for destination development. Bowdin et al. (2006:9) add that the UK has developed an enviable programme of events since the 1960s, including popular music festivals such as Glastonbury Festival, which show the power of such festivals to raise the profile of their host destinations and highlights the modern role of festivals as models for marketing, event management and development. The following quote illustrates the depth of feeling displayed by Tim Joss, Chair of Bafa Trust about the study of Allen and Shaw (2001, cited in Bowdin et al., 2006:12) which comprises the response of 137 festivals, on this issue: “It’s time for many people – in the arts, in national and local governments, and elsewhere – to change their attitude to festivals. The old view that festivals are flashes in the pan contributing nothing to long-term development must go. This valuable study paints a very different picture. It makes an impressive case for arts festivals as flexible, efficient, contemporary enterprise rooted in their local communities. And thanks to their special freedom to collaborate with artists, venues, and artistic and other partners, they are providing themselves valuable catalysts for cultural, social and economic development”.

In this context, the recent years have seen the consideration of festivals and events as a good way of developing destinations in many regions such as Eastern Finland (Pasanen et al., 2009:112), Southwest Serbia (Šušić & Dordević, 2011:74), UK (Bowdin et al., 2006:9) or South Africa (Niekerk & Coetzee, 2011:347).

In their attempt to differentiate themselves in a highly competitive, increasing global marketplace, the destinations use cultural forms such as festivals as image-creators and as tourist attractions (Quinn, 2005:931), therefore the importance of festivals as tools for regional development is expected to grow in the future (Pasanen et al., 2009:113).

As regards image creation, a recent study of the Edinburgh Festival observes the success of the event in modifying the image of Scotland as a whole (Prentice and Andersen, 2003 cited in Richards & Wilson, 2004:1936). Other studies that reflect the image change following major cultural events do also exist (Richards & Wilson, 2004:1936), Zakić et al. (2009:98) presenting in their study about the music festival Exit from Serbia how the international visitors and the interaction between people from Serbia and countries all over the world created positive exchange of cultural elements and contributed to the improvement of the image of Serbia, a

country known by the recent wars on the Balkan and political conflicts rather than as a touristic destination. Due to a large number of foreign performers and to its excellent organization, Exit music festival succeeded to attract more foreign visitors year by year and made potential tourists interested in other events and tourist destinations in Serbia (Zakić et al., 2009:98). The organizers of Exit music festival stated in 2006, in a public announcement of marketing agency “TIM” that Exit music festival symbolizes “an economic, tourism and cultural asset for the town of Novi Sad and the country as well” (Zakić et al., 2009:99), emphasizing the importance and the contribution of the festival to the development of the destination. In similar manner, Brennetot (2004 cited Quinn, 2006:291) mentions French cities such as Cannes or Aix-en-Provence, widely correlated in the popular imagination with prestigious festivals.

Another example is represented by the European Cultural Capital Event, which was initially designed to “help bring the peoples of the member-states [of the European Union] closer together” through the “expression of a culture which, in its historical emergence and contemporary development, is characterized by having both common elements and a richness born of diversity” (European Commission, 1985 cited in Richards & Wilson, 2004:1936). The concept was afterwards developed with the aim to reflect “the cultural positioning of the European Union (EU) as a unity in diversity, with each host city displaying its own local or national culture as well as the shared elements of European culture” (Richards & Wilson, 2004:1936) and to give the European Union “an attractive image” (Sjøholt, 1999:341 cited in Richards & Wilson, 2004:1936). Since 1985, the event has rotated around the member states of the European Union, with “different city being awarded the honor every year”, being used in different way by the cities in order to support or extend the original concept (Richards & Wilson, 2004:1936). Many cities such as Rotterdam (European Cultural Capital in 2001) or Bruges (European Cultural Capital in 2002) aimed at using this event as a tool to develop their destination and to build their image as a cultural festival and event city (Richards & Wilson, 2004:1938). For instance, the European Cultural Capital Event taking place in Helsinki in 2000 had two major aims taking into consideration that the city represents a lesser-known European Capital, respectively “to enhance the quality of life of the inhabitants and to increase international awareness of Finnish culture” (Helsinki City of Culture Foundation, 2000:3 cited in Richards & Wilson, 2004:1937). In the case of Rotterdam, the aims were to: “stage a festival with activities aimed at the whole city, attracting a broad audience as well as art-lovers; strengthen structurally the cultural infrastructure of the city in terms of participation, activities and facilities; help to improve the international cultural image of Rotterdam and generate long-term economic benefits, for example, by stimulating tourism” (Richards & Wilson, 2004:1939).

Nonetheless, the European Cultural Capital title represents an opportunity for the host cities to carry out a number of important cultural events that are capable to provide the media coverage needed in order for the cities to brand themselves through their cultural heritage and enhance the image of the destination. Untold Festival represented the biggest project of Cluj-Napoca European Youth Capital Event in 2015, which intended to use cultural events in order to raise the awareness about Cluj-Napoca and Romania and boost tourism. The European Youth Capital Event 2015 and the European Capital Event 2021 were indicated as major tourism development strategies in the “Development Strategy of Cluj-Napoca 2014-2020”, project accomplished through the participation of hundreds people both from private and public sectors that reflect future plans and actions in supporting and promoting Cluj-Napoca (cmpg.ro).

4.2.3. Stakeholders and collaboration in festival tourism

Freeman (1984:25, cited in Andersson & Getz, 2008:200) defines the term stakeholder as “any group or individual who can affect or is affected by the achievement of the firm’s objectives”, which in terms of festivals would mean that every individual or organization affecting or being affected by these festivals is considered stakeholder. It has also been suggested that “individuals and organizations form the basis of an event network where stakeholders of a festival combine and interact together to produce the event (Allen et al., 2002; Mackellar 2005 cited in Mackellar, 2006:40).

Several authors (cited in Larson, 2009:290-291) have identified the actors who interact in a festival network as follows:

- The festival organization - encompasses management, volunteers and staff who take the responsibility for planning, managing and carrying out the work of arranging the festival.
- The audience - considered of an essential importance for the long-term development of the festival.
- The city/municipality – plays a central role in making the festival possible since they issue the necessary permits among other things.
- The sector – such as the music industry connected to the festival theme, which represents a key stakeholder.
- Restaurants, market vendors and voluntary associations – contribute to the festival by running their activities.
- The media – television, radio, newspapers and Internet.
- Suppliers of goods and services – usually have a commercial relationship with the festival.
- Sponsors – contribute with different kinds of resources in exchange of using the festival as a marketing tool to promote themselves.
- Allied festivals – collaborate on matters such as security.
- The public – people who live in the community where the festival is held.

Larson (2009:289) notes that festivals represent highly cooperative endeavors among the different actors previously identified, which are likely to work with the festival based on utilitarian interests.

According to Larson (2002:120), the actual work to develop the festival product is executed by a network of stakeholders involving public, private and voluntary organizations, which is characterized by:

- “a set of relations where no single actor may act as legitimate authority for the network as a whole” (Hellgren & Stjernberg, 1995:379 cited in Larson, 2002:120).
- “there are no definite criteria by which the boundary of the network may be identified and trolled” (Hellgren & Stjernberg, 1995:379 cited in Larson, 2002:120).
- “dynamically changing and partially reconstructed from one project to the next” (Hellgren & Stjernberg, 1995:379 cited in Larson, 2002:120).

Larson (2002:120) adds that the marketing process of a festival implies the interaction between different stakeholders with more or less strong relationships and different interests that are sometimes opposing. Timur & Getz (2008:445) also argue that the collaboration between these stakeholders can become complicated and difficult to achieve, thus it is required the study of interactions between the public sector (e.g. government bodies such as city planners, transportation, etc.), the private sector (tourism and hospitality firms) and the local residents in order to develop a sustainable tourism strategy.

Collaboration can be considered a continuous process on the making in tourism marketing practice (D'Angella and Go, 2009:431), the strategic destination planning typically to treat the issue of collaborative performance as the stakeholders' joint commitment to reach its strategic goals (Medeiros de Araujo & Bramwell, 1999; Timothy, 1998; Williams, Penrose, & Hawkes, 1998 cited in D'Angella and Go, 2009:431). As noted by Hall (1999:275), the strategic planning emphasizes on relations with stakeholders as a part of the planning process, the emergence of theories of collaboration and network development suggested by several authors (cited in Hall, 1999:275) highlighting "the importance of the links to be made between stakeholders in process of mediation, promotion and regional development".

Collaboration is able to generate benefits for different stakeholders, the collaborative practices creating three kinds of shared capital according to Healey (1996 cited in D'Angella and Go, 2009:432), respectively social capital (communication, trust and willingness to exchange ideas), intellectual capital (mutual understanding) and political capital. There are many potential benefits that the stakeholders in a destination can achieve by communicating and cooperating with each other such as high occupancy rate, lower seasonality (D'Angella and Go, 2009:436), avoiding the cost of solving adversarial conflicts among stakeholders in the long term (Healey, 1998 cited in Bramwell & Sharman, 1999:392) or richer understanding of issues through sharing of ideas among stakeholders, which leads to more innovative policies (Roberts & Bradley, 1991 cited in Bramwell & Sharman, 1999:393).

Despite of the benefits and the advantages that collaboration may provide for stakeholders and destinations, collaboration is not always easy to achieve taking into consideration that different groups of stakeholders are likely to stress different goals and ideas which in the end can generate disputes.

As highlighted by Larson (2002:120), the interaction between actors during a festival involves conflicts such as disputes over the best spot or the time of artists' performance and also competition because during a large festival, the actors are competing with each other in order to attract visitors. Larson (2002:120) also appreciates the festival product as a large "smorgasbord" that offers many "dishes", which visitors can choose to experience and as a result, the actors are trying to make their specific "dish" look more attractive than the other "dishes".

However, the collaborative theory in tourism defines partnerships as able to build a "synergetic relationship" between two or more organizations or individuals (Morrison, 2013:191), the term "synergetic" pointing out that when two or more actors are working together, they can achieve more than they could achieve separately. Larson (2002:120) also argues that actors complement each other, in the way that by working together through linking complementary products and services, they are able to offer a broader supply of products and services and therefore attract more visitors.

In this context, Gummeson (1996:34 cited in Larson, 2002:120) argues that the interaction between stakeholders is characterized by both collaboration and competition.

According to several authors (cited in Larson, 2009:291), networking is appreciated as having particular and significant impact on an organization's capacity to generate creative products, thus partnerships, strategic alliances, co-creation and user involvement are increasingly indicated for their potential in fostering innovative tourism solutions (Hjalager & Nordin, 2011 cited in Jóhannesson et al., 2015:240). As stated by Hjalager (2010:5-6), innovations are possible only if there is information exchange between stakeholders, stakeholders and the government, stakeholders and the market, stakeholders and other industries, thus new ways of thinking about collaboration should be considered in the festival organization implementation, since a festival represents the outcome of interaction between many stakeholders (Larson, 2003; Mackellar, 2006 cited in Larson, 2009:291).

5. ANALYSIS

Following a review of the literature, the answers from the questionnaire, the interviews' transcript and the on-line materials, I tried to find patterns by looking at keywords and their synonyms, thus three key themes emerged, considered to be of a great importance in answering the research questions.

The following part of this paper will critically analyze and evaluate the results, the chapter being divided into three sub-chapters according to the key themes, namely, "Perceived impacts on local community development"; "Untold Festival as a tool for destination development" and "The role of collaboration in festival tourism".

The aim of this chapter is to make comparisons and to find similarities of the gathered data about the perceptions of different stakeholders involved in the organization of Untold Festival (event organizers, sponsors, partners, local businesses, local residents and DMO).

5.1. Perceived impacts on local community development

As highlighted in the literature review chapter, festivals can contribute to local community development both from an economic perspective, as well as from a socio-cultural perspective.

Below (Table 3) presents statements regarding the economic impacts on the local community development and the results from the questionnaire. As seen, the majority of people agreed with the statements.

ECONOMIC IMPACTS	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
Untold Festival brings more profit to local businesses	57%	39%	4%	0%	0%
Untold Festival helps developing new businesses	32%	29%	29%	10%	0%
Untold Festival attracts tourists to stay longer and therefore spend more	39%	46%	4%	11%	0%
Untold Festival generates new job opportunities	18%	50%	21%	11%	0%
Untold Festival contributes to improving community services	46%	43%	7%	4%	0%
Untold Festival helps to improve cultural facilities	18%	61%	18%	3%	0%
Untold Festival improves the locals' quality of life	14%	36%	28%	14%	8%

Table 3: Economic impacts on local community

Among the economic impacts contributing to local community development, Untold Festival brings more profit to local businesses (57% strongly agreed and 39% agreed) and helps developing new businesses (32% strongly agreed and 29% agreed). Dwyer et al. (2005 cited in Soteriades & Dimou, 2011:333) are also of an opinion that events can create special opportunities for businesses in the local area to be involved and can improve local economy activity through relationships of tourism with other sectors of economy.

Hernández-Mogollón et al. (2014:87) also argues that events attract visitors from outside of a region and so, they can increase the length of stay and spending, Soteriades & Dimou (2011:332) adding that the new income generated by visitors can provide new employment opportunities and contribute to projects that will benefit the local community in the long run. As regards festivals, Crompton, Lee & Shuster (2002, cited in Niekerk & Coetzee, 2011:352) explain the role of festivals in the host community, highlighting that special events attract visitors who will spend money in the community, generating in this way new income in the community and creating jobs. More than a half of the respondents had a positive opinion regarding the fact that Untold Festival attracts tourists to stay longer and therefore spend more (39% strongly agreed and 46% agreed) and also that the festival generates new job opportunities (18% strongly agreed and 50% agreed).

As suggested by Getz (1997 cited in Hernández-Mogollón et al., 2014:87), events can help to attract investment and improve infrastructure, such as the infrastructure needed for sport events which can be used afterwards by the local community in order to attract other events in the future. The majority of respondents were of an opinion that Untold Festival is contributing to

improving community's services (46% strongly agreed and 43% agreed) and helps to improve the cultural facilities (18% strongly agreed and 61% agreed).

The economic perspective was also very popular among the interviewees. All the interviewees agreed that during the festival, all the businesses surrounding this event or that were somehow connected to it, benefited from it - tourism agencies, restaurants, hotels, shops, transport companies etc. The Marketing and Communication Manager of Untold Festival, Adrian Chereji, pointed out in an interview for the local newspaper Magazin Salajean that the festival had a major impact on the local community from Cluj-Napoca, from the national and international exposure of the city to the great economic impact estimated at more than 22 million of Euro revenues generated in the local community by the 240.000 visitors in 4 days. He added that this amount represented important revenues for the entire community, from hotels, restaurants, shops to the local residents that provided their own room, apartment or house for accommodation (Tesinschi, 2016). The interviewee representing the media partner also stated that:

*"The local community was extremely excited. All admire the mayor who made it possible, because the Municipality contributed with funds that covered a small part of the total costs for organizing the festival. However, I consider that the investment was worthy considering that hotels and pensions were filled with people, the restaurants as well and the taxes paid by them represent money in the budget."*¹

This statement is highlighting that the festival brought more profits to local businesses such as hotels and restaurants and also to the Municipality through the taxes generated by these revenues. At the same time, the interviewee emphasized the trustworthiness of the local community in the local authorities and its approval for the Municipality to use public funds in order to organize events that bring benefits to their community. The same interviewee added that the revenues generated by the festival can be invested in other projects in order to help the local community.

Thrane (2002 cited in Soteriades & Dimou, 2011:332) also suggests that the generation of revenues and the inward investment contribute to the development and consolidation of programs and facilities that will benefit destination residents in the long run.

Unlike the previously mentioned interviewee, the local resident interviewed brought into attention that not all the residents agree with using public funds for organizing an event, although he considers that events are very important in Cluj-Napoca's tourism because events are able to create cohesion in the local community and contribute to local economy development through the services provided by local actors. As he stated:

*"In this case, Cluj was divided into two camps: one that enjoyed that there is in the city an event of this magnitude and another who thought that such a festival and the artists who participate in it should not be subsidized from public funds."*²

This statement is also supported by the numerous articles in the local media, which emphasized that a correct and transparent management of public funds is of an essential importance in order for the local authorities to maximize the benefits for the entire local

¹ Translated from Romanian: "Comunitatea locală a fost extrem de încantată. Toti îl laudau pe primar ca a facut posibila organizarea acestui festival, pentru că și primaria a contribuit cu fonduri care au acoperit o mică parte din cheltuielile de organizare. Oricum cheltuielile acestea consider că au fost recuperate prin sărbătorirea hotelurilor și pensionilor care au fost arhipline, restaurantele asemenea și taxele platite de acestia reprezintă bani la buget."

² Translated from Romanian: "În acest caz, Clujul a fost împărțit în două tabere: una care s-a bucurat că există un eveniment de amploare și altă, care a fost de parere că un astfel de festival și artiștii care participă la el nu trebuie subvenționati din bani publici."

community and minimize the negative costs of Untold Festival. In an article of the local newspaper Ziar de Cluj, Decebal Cotoc, an experienced event organizer in Cluj-Napoca, highlighted the discretionary manner in which the Municipality decided to direct public funds to Share Federation in order to organize Untold Festival, although in his opinion, the funds could have been shared with similar events that can also bring benefits to the local community and need to be considered. It has been also suggested the importance for the event organizers to access equivalent financial assistance from the Municipality for similar events in different areas such as sport, film or jazz in order to have a broader development perspective. In addition, in the same article, another professional in events field, Dorian Ciubuc, pointed out the lack of strategy from Cluj-Napoca's Municipality regarding these funds: "*It depends how they gave this funds...Is it seen as an investment or simply as a sponsorship?... It is good that the Municipality supports such events because Cluj European Capital of Youth represents a good opportunity for culture, sport, promotion activities, exchanges between various educational institutions...courses organized in order to help young people to develop new skills...There are many things that can be done with this money in order to have benefits and not just be thrown on a festival...*"³ (Fartusnic & Almas, 2015).

Of course, opinions were divided and many sources of media were biased. There were local media groups that portrayed Untold Festival in an unfavorable light (e.g. Ziar de Cluj) and others that were trying to stay neutral and present the facts in a more positive manner (e.g. Transilvania Reporter, Monitorul CJ, Magazin Salajean).

It is noteworthy that the uncertainty that surrounds Romania nowadays due to political circumstances and the crisis generated by a high level of corruption among politicians raises concerns related to the transparency of public funds distribution and encourages people to consume media, especially negative narratives related to public funds that have been used by corrupt politicians in their own interest.

Several authors (cited in Chirieleison & Montrone, 2013:91) add that the growing scarcity of public funds determines public policy makers to make selective choices, favoring those events considered useful in attracting tourists and developing a sustainable local development strategy. As stated in the interview with the DMO:

*"Untold Festival represents the main project from Cluj-Napoca 2015 European Capital of Youth...In this context, the local community from Cluj-Napoca represented a principal partner of the festival and we will continue to support this scale event, the same as we currently support Transylvanian International Film Festival, Jazz in the Park etc."*⁴, which shows that Untold Festival is appreciated by the DMO as the most important project in their strategy for 2015. The respondents of the questionnaire also supported the DMO's statement, appreciating Untold Festival as one of the most important events in Cluj-Napoca (61% strongly agreed and 36% agreed, while 3% didn't express their agreement or disagreement).

³ Translated from Romanian: "Depinde cum au dat acești bani...E privată ca o investiție sau pur și simplu ca o sponsorizare?...Este bine ca Primăria să sprijine astfel de manifestări în perioada în care Cluj este Capitala Europeană a Tineretului care reprezintă un prilej foarte bun pentru acțiuni culturale, sportive, acțiuni de promovare, schimburi între diverse instituții de învățământ...se pot organiza cursuri de reconversie profesională...Sunt multe lucruri care pot fi facute cu acești bani care să aibă și beneficii, nu doar să fie date, să-a bisărat festivalul..."

⁴ Translated from Romanian: "Untold Festival este proiectul major de divertisment din cadrul programului Cluj-Napoca 2015 Capitala Europeană a Tineretului...În acest context, municipalitatea clujeană a fost un partener principal al festivalului și vom continua să susținem acest eveniment de anvergură, la fel ca cum sprijim în continuare TIFF, Jazz in the Park, Zilele Culturale Maghiare, Toamna Muzicală Clujeană etc."

Dwyer et al. (2005:357) points out also that a broader perspective is assessed when a local authority is considering the financial support for an event, being interested not just in the impacts in the local area but also in the impacts on the state. As highlighted by the DMO, the Municipality provides financial support to the projects proposed every year through a special commission that selects the projects to receive public grants according to the national strategy.

The issues regarding the lack of strategy from Cluj-Napoca's Municipality and the discretionary manner in which the Municipality decided to direct public funds to Share Federation for this event without considering other projects that would primarily benefit the community, were also presented in the interview with the local resident, but in a different light : *"First of all the Federation that organized the event was subsidized from the local budget with approximately 500.000 Euro, without anything being asked in return. If it is to look in terms of objectivity and priority, this amount of money would have been enough to cover other investments that would have solved the problems of the city with 0 priority (e.g. Traian Bridge from City Center, Regional Hospital or reintegration of gypsies from Patarat, which became a problem, meaning that the city center has seen an increased crime rate, mostly theft)".*⁵

While the event organizers mentioned earlier suggested a variety of similar events that in their opinion would bring more benefits to the local community, the local resident interviewed emphasized on different means than subsidized events to bring such benefits.

This difference might occur due to the fact that the event organizers want to promote their events in order to generate profit to themselves and to the community, while for the local residents the impacts are more likely associated with personal feelings and opinions and the every-day life they experience in the community.

The above statements indicate different perceptions among stakeholders regarding the economic outcomes generated by Untold Festival for the development of the local community. Whereas the Marketing and Communication Manager of Untold Festival, the interviewee representing the media partner and the manager of the tourism agency interviewed emphasized on the positive economic impacts of the festival on the local community such as more revenues and profits for all sectors, which can be afterwards used in order to develop new projects that would benefit the community on the long-term run, the local resident interviewed critically examined these economic impacts, arguing that from an economic perspective, the festival has negatively impacted the local community by depriving more important projects of the necessary funds to be developed.

When it comes to the general perception of the questionnaire's respondents regarding the economic impacts, the perception was a positive one, pointing out mostly the profits and the revenues generated. However, there were also respondents that mentioned the negative aspects discussed by the local resident interviewed. One respondent said: *"I think the negative aspects about this festival are the money spent on bringing such famous artists"*, while other mentioned *"the issues with the City Hall and media scandals about how money was handled"*.

⁵ Translated from Romanian: "In primul rand Federatia care a organizat evenimentul a fost subventionata din bugetul local cu aproape 500.000 Euro, fara sa se ceara nimic la schimb. Daca e sa privim obiectiv si prioritar, banii ar fi fost suficienti sa acopere alte investitii care ar fi rezolvat probleme ale orasului cu prioritate 0 (ex. Podul Traian din centrul Clujului, Spitalul Regional sau reintegrarea romilor de la Patarat, care au devenit o problema de infracționalitate in centrul orasului)"

As regards the on-line community, the issue of public funds provided by the Municipality for the organization of the festival represented a hot topic that created debates among the members. As the local resident interviewed indicated, the on-line community also divided in two: one that perceives Untold Festival as an worthy investment that generated in return way much more than the investment itself through the capital injected in the local economy (hotels, restaurants, transport companies etc.), which represented the majority and one that perceives Untold Festival as an event that should have not been supported from public money.

Another negative economic impact suggested by the respondents of the questionnaire was related to the increase of prices of services such as accommodation during the festival and afterwards, the increase reflected in the cost of living for the local residents. As one respondent pointed out: "*It raises the rents and flat prices. After last year, after Untold, the prices of flats raised too much*". Moreover, unlikely the statements most of the questionnaire's respondents agreed with, the statement: "*Untold Festival improves the locals' quality of life and living standards*" generated a higher level of disagreement (14% disagree and 8% strongly disagree). The online-community also reacted through sharing comments and posts related to the unexpected increase of accommodation prices during the festival and the unexpected increase of rents afterwards. During the interviews, the problem regarding higher prices of services did not occur, none of the interviewees mentioning this aspect. Still, the manager of the tourism agency interviewed pointed out the high request of accommodation and the challenge in finding available rooms: "*Because of the high request of accommodation, the units were fully booked... As I previously said earlier, the challenge was in finding available rooms...*"

Dwyer et al. (2005:352) explains that an increase of demand and capacity constraints might cause prices to rise in an expansion of economic activity, yet there is no certain evidence in the case presented that Untold Festival generated such increase.

The local resident interviewed brought out also the problem encountered by some local suppliers of goods and services by providing the goods and services in advance and in the end, not being able to receive compensation for their products from Share Federation. In another article of the local newspaper Ziar de Cluj, Untold Festival has been ironically named "Best indebted festival", the author of the article highlighting that while the event organizers put emphasis on the award "Best Major Festival in 2015", dozens of local companies are trying to recover debts from Share Federation, which invokes the lack of profits caused by the low cost of the tickets and that the second edition of the festival is not organized by them anymore (Ziar de Cluj, 2016).

On the other hand, the interviewee representing the media partner said that the local suppliers with selling points in the festival area were very satisfied, motivating her argument by giving an example: "*I even talked to one of the owners of a meat shop that was selling steaks and all kinds of meat and said that he had not slept in three days, that it was a stream continuously and didn't have time to rest, but he is so happy that no longer feels tired and that they needed to make a refill because everything is going well.*"⁶

⁶ Translated from Romanian: "Chiar am vorbit cu unul dintre patroni care avea o macelarie si care vindea friguri si tot felul de produse din carne si spunea ca nu a mai dormit de trei zile dar ca este atat de fericit incat nu mai simte oboseala si ca a fost un flux in continuu si ca nu a avut timp sa se odihneasca si ca a trebuit sa faca o reaprovisionare pentru ca total merge foarte bine."

The interviewees, the respondents of the questionnaire and the on-line community members made a number of points that relate to the idea suggested by Andereck et al. (2005:1061) through the social exchange theory, which suggests that people evaluate an exchange based on the costs and the benefits acquired as a result of that exchange and that people who perceive benefits from an exchange are likely to evaluate it positively, whereas people who perceive costs are likely to evaluate it negatively. Thus, local residents perceiving themselves benefiting from the organization of Untold Festival in their city would be more likely to have a positive approach, whereas the local residents perceiving that they loose from the organization of the festival would be more likely to have a negative perspective.

However, the growth of tourism during the festival and the positive implications of this growth were acknowledged by all the interviewees and have been pointed out by the majority of questionnaire's respondents and online groups' members.

Moscardo (2007 cited in Pasanen et al., 2009:113) argues that even if an event attracts significant numbers of visitors and generates revenues, creating community involvement is essential in order to connect the event to the locality and that the event needs to rely both on economic and socio-cultural values. Fredline et al. (2003:34) add that given the fact that the overwhelming numbers of attendees at most festivals are members of the local community, it becomes crucial for festival organizers to understand the needs of the local community and to generate opportunities for local community development. As suggested by the literature review chapter, festivals generate socio-cultural benefits such as providing opportunities for the local residents to develop relationships with participants, spectators, tourists and volunteers (Elias, 2006:26), providing opportunities for training in a variety of skills (Sirianni & Friedland, 2000 cited in Arcodia & Whitford, 2008:11), strengthening the ties between the local residents and the tourists visiting the destination (Getz, 1993 cited in Gursoy et al., 2004:171) and also generating "in citizens a sense of pride and self-esteem" (Mueller & Fenton, cited in Quinn, 2005:931), which in turn gives them a sense of belongingness to their culture and a feeling of an increasing stature of their culture on the world stage (Quinn, 2005:931).

Below (Table 4) presents statements regarding the socio-cultural impacts on the local community development and the results from the questionnaire. As shown, the majority of people agreed with the statements.

Among the socio-cultural impacts contributing to local community development, Untold Festival gives an opportunity to communicate with tourists (47% strongly agreed and 32% agreed) and strengthens the ties between the locals and tourists (25% strongly agreed and 39% agreed).

SOCIO-CULTURAL IMPACTS	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
Untold Festival gives an opportunity to communicate with tourists	47%	32%	21%	0%	0%
Untold Festival strengthens the ties between the locals and tourists	25%	39%	29%	7%	0%
Untold Festival gives an opportunity to learn new skills	11%	33%	30%	26%	0%
Untold Festival increases the pride when showcasing the aspects of our culture and traditions	29%	54%	14%	3%	0%
Untold Festival promotes and raises the awareness about Cluj-Napoca and Romania	68%	29%	3%	0%	0%

Table 4: Socio-cultural impacts on local community

Considering the fact that the majority of participants in the questionnaire were of an opinion that Untold Festival represents one of the most important events in Cluj-Napoca and also considering that the majority of respondents of the questionnaire were of an opinion that Untold Festival promotes and raises the awareness about Cluj-Napoca and Romania (68% strongly agreed and 29% agreed), it is not surprising that they feel pride when showcasing the aspects of Romanian culture and traditions (29% strongly agreed and 54% agreed). Among the answers provided by the participants in the questionnaire, Untold Festival was exposed as a “social experience”, a “great bond between locals and tourists”, a “good thing for Cluj, something different that helps to promote us” or as a “big opportunity to do this city known in Europe”. One of the participants who filled the questionnaire commented: “It helped the locals to interact with different people from different places in the world.”

The interviewee representing the media partner stated about the local residents she got in contact with that: “They were extremely thrilled and proud, for instance because more tourists

*chose their city and not in the capital, everyone was happy*⁷, highlighting a sense of pride and self-esteem generated by the fact that their city is chosen as a destination instead of the capital.

The manager of the tourism agency interviewed also emphasized on the positive socio-cultural impacts of the festival, in her opinion Untold Festival representing the most important way to get in touch with so many different people. As she stated: “*The community had the chance to meet people from different places of the world*”. She also stated that in her opinion, Untold Festival made Cluj-Napoca “*the landmark of Romania for those days*”.

Festivals also provide social opportunities beyond everyday experience for the local community (e.g. Getz, 1997; Mossberg, 2000 cited in Pasanen et al., 2009:113), the Marketing and Communication Manager of Untold Festival, Adrian Chereji, pointing out in an interview for the local newspaper Magazin Salajean that the festival succeeded to deliver a unique experience for the entire audience (Tesinschi, 2016). The interviewee representing the media partner also highlighted that for the local community the festival “*meant a change in their day-to-day life, they met people of other nationalities and interacted with other cultures*”.⁸

As indicated above, there are a lot of people in the city from all over Romania and also foreign visitors during this festival, which might generate in return some negative impacts. Soteriades & Dimou (2011:333) emphasized that the potential negative outcomes of events are associated with overcrowding, traffic congestion, high noise levels and disruption of lifestyle.

The majority of participants in the questionnaire indicated the high noise levels and also mentioned the overcrowding, the traffic and parking problems, the use of alcohol, the disruption of locals' lifestyle and environmental issues. The respondents of the questionnaire were mostly young people (86% between 18 and 30 years and 14% between 31 and 40 years), which explains several comments regarding the fact that the respondents do not perceive these aspects as disturbing but think that these aspects represent negative impacts for old people. As one respondent stated: “*Only those locals, elderly people will have nightmares on those days, but I think it's affordable*”. The manager of the tourism agency also stated that: “*Because the Romanians are well known for their hospitality I couldn't find any negative impact for the community. Still, the noise from the location probably had been its negative aspect*”, highlighting that the local community is tolerant, understands and accepts these aspects given the circumstances. However, the interviewee representing the media partner pointed out that the elderly do not perceive either these aspects as disturbing: “*...I discussed with several old people who were so excited about what is happening in their town, that were simply strolling to see young people having fun...and they were not bothered by loud music and the late night parties. They mentioned that although music can be heard up to their window, they don't mind because they are very excited about what Untold Festival brought to Cluj*”⁹.

⁷ Translated from Romanian: “Erau extrem de incantati si mandri ca de exemplu vin mai multi turisti in orasul lor si nu in capitala, toata lumea era fericita.”

⁸ Translated from Romanian: “Pentru clujeni a insemmat o schimbare in viata lor de zi cu zi, au intalnit oameni de alte nationalitati, au interactuat cu alte culturi.”

⁹ Translated from Romanian: “...am discutat cu diverse persoane mai in varsta care erau atat de incantate de ceea ce se intampla in orasul lor, incat pur si simplu se plimbau prin parc numai ca sa vada tineri distrandu-se...nu erau deranjati de muzica tare desi petrecerile tineau pana tarziu in noapte. Ei au mentionat ca desi se aude muzica pana la geamul lor, nu ii deranjeaza acest aspect pentru ca sunt foarte incantati de ceea ce a adus Untold Festival Clujului.”

One explanation for this finding could be the length of the festival, Gursoy et al. (2004:177) arguing that most festivals last only a few days and cannot create any major social problems in the few days period. The short length of Untold Festival was also emphasized in the discussions between the members of online community who were also of an opinion that the local residents should show tolerance given the benefits brought by the festival in their city and were blaming locals who bring into attention negative aspects. As one member commented during a conversation: *“In 365 days, you cannot stay 4 days enjoying the euphoria of 60.000 young people? If you cannot accept that you are in a vibrant city, move to the country side. It’s about how many benefits brings to the city’s image!”*¹⁰

Another explanation could be provided by a model that is considered to be an important contribution to the tourism literature, namely The Index of Tourist Irritation or “Irridex”, which is recognized as one of the earliest and significant additions, which tried to explain host community reaction to tourism development and consists of four stages that pursues to analyze the host community responses to tourism development (Monterrubio Cordero, 2008:37). The model presents four stages of responses that the host community can identify with, as the impact of tourism development in a specific region becomes stronger, while their perception/attitude change with experience (Faulkner & Tideswell, 1997:6). According to Reisinger (2009:221), these perceptions are: euphoria – the stage where hosts are delighted by the visitors, there is a feeling of comfort and visitors are welcome; apathy – the tourist numbers are being taken for granted and the contact between hosts and visitors becomes formal; annoyance – at this stage, the number of visitors increased, it is reached a saturation level of tourism development, the negative impacts are starting to show up and also more and more concerns related to prices, cultural boundaries, crimes etc.; antagonism – the final stage where a hostile reaction is undertaken by residents as they feel irritated by the tourism development and they request for strategies in order to balance the negative impact of it.

As previously mentioned, this model can be adapted and implemented also in the case of Untold Festival, which can be perceived as a factor of change that can lead to irritation if the community becomes overwhelmed and no policy measures are designed in order to manage and control the negative impacts. The gathered information regarding the local community’s attitude and perceptions indicates that the local residents of Cluj-Napoca are experiencing a euphoric stage at the moment. However, there are some limitations regarding this model and one of them is that the model implies that the whole community becomes hostile towards tourism development (Monterrubio Cordero, 2008:37), although the community is not homogenous and many groups with different attitudes and perceptions can be formed inside a community, as they have different needs, values and objectives (Mowforth et al., 2008:67).

¹⁰ Translated from Romanian: “Din 365 zile, nu poti sta 4 zile bucurandu-te de euphoria a 60.000 de tineri? Esti intr-un oraș studentesc, ce vrei, muta-te la tara. E vorba de cat de multe beneficii adduce imaginii orașului!”

5.2. Untold Festival as a tool for destination development

As highlighted by Getz (1997 cited in Soteriades & Dimou, 2011:332), special events can be considered important tools in targeting desired segments of tourism markets. Soteriades & Dimou (2011:332) add that through hosting special events, the destination aims at enhancing the long-term awareness in tourism markets.

The majority of respondents of the questionnaire answered that cultural events/festivals are important in Cluj-Napoca's tourism (76% - very important and 17% - important) and indicated also festivals and events as the main reason why tourists visit Cluj-Napoca (76%), highlighting that special events represent a valuable asset for Cluj-Napoca's development as a destination. The manager of the tourism agency interviewed also highlighted the importance of events for a destination: "*Events are the most common way to promote a destination, the easiest way to gather many targeted categories.*"¹¹

The interview with the DMO pointed out also a highly competitive marketplace where events can become an asset for the destination: "*In the current global context, where tourists have at their disposal a wide range of options very easily accessible destinations, events can become much more an attraction, differentiation, competitive advantage for a city. An intense dynamic of events can positively stimulate the local economy and at the same time may represent an element of community development.*"¹¹

The recent years have seen the consideration of festivals and events as a good way of developing destinations and as emphasized by Pasanen et al. (2009:113), the importance of festivals as tools for regional development is expected to grow in the future.

Consequently, the number of international music festivals utilized by their host cities as image-boosters of the destination and as tool for attracting more international visitors (Quinn, 2006: 288) has increased, the diversity of these festivals leading to a high competition between destinations.

According to Quinn (2005:927), festivals can be considered suitable strategies for the contemporary city to embrace in the attempt to differentiate itself in a highly competitive environment, therefore several cities have seriously invested in festivals as part of their urban regeneration and city marketing strategies (Quinn, 2005:931). Such example could be provided within the city of Novi Sad from Serbia where Exit Music Festival takes place since 2000, festival which gained huge international attention, being promoted as one of the leading music festivals in the world by CNN, BBC or Guardian and received numerous recognitions as "Best European Festival" at the UK Festival Awards in 2007, "Best Major European Festival" at EU Festival Awards 2013 and 2014 and many others (existfest.org). Due to a large number of foreign performers and to its excellent organization, Exit Festival succeeded to attract more foreign visitors year by year and made potential tourists interested in other events and tourist destinations in Serbia (Zakić et al., 2009:98), contributing in this manner not only to the development of Novi Sad but of the country as well.

Untold Festival has also represented an international achievement through the award of "Best Major Festival in 2015", being the first time when a festival is awarded with this nomination from the first edition and having as competitors the most famous festivals in Europe such as Tomorrowland or Exit Festival (Tesiinschi, 2016).

¹¹ Translated from Romanian: "În contextul global actual, în care turismii, au la dispoziție o paletă extrem de largă de opțiuni de destinații ușor accesibile, evenimentele pot deveni cu atât mai mult un punct de atracție, de diferențiere, de avantaj competitiv pentru un oraș. O dinamică intensă a evenimentelor poate stimula pozitiv economia locală și, în același timp, poate reprezenta un element de coagulare a comunității."

Both festivals succeeded attracting approximately 250.000 people from the first edition, in the case of Exit Festival, the international visitors and the interaction between people from Serbia and countries all over the world, creating positive exchange of cultural elements and contributing to the improvement of the image of Serbia, a country known by the recent wars on the Balkan and political conflicts rather than as a touristic destination (Zakić et al., 2009:98).

Considering that “in order to be successfully promoted in the targeted markets, a destination must be favorably differentiated from its competition, or positively positioned, in the minds of the consumers” (Echtner and Ritchie, 1991:2 cited in Mendes et al., 2011:368), Exit Festival succeeded to positively position the city of Novi Sad and Serbia in the minds of the visitors, creating a competitive advantage for the country and generating future development. In 2001, the Exit music festival attracted over 250.000 visitors, the following year 2002 brought the increase in the number of visitors to 350.000 and the 2003 brought more foreign visitors to the festival (Zakić et al., 2009:98).

Having as a point of departure the resemblance between Exit Festival and Untold Festival, the following quote of the Marketing and Communication Manager of Untold Festival, Adrian Chereji from the interview for the local newspaper Magazin Salajean, illustrates that the main role of Untold Festival was to positively position Romania in the minds of the visitors: “*We have tried to show that good things can happen here in Romania, not only abroad... We wanted somehow to change the perceptions of foreigners about our country*”.¹² This statement suggests that Untold Festival was used as image creator in order to enhance the awareness about Romania and generate future development, considering that Romania is also an East European Country known for its ex-communist regime rather than its touristic potential.

In addition, the Manager of Untold Festival, Bogdan Buta, emphasized in an interview for the local newspaper Transilvania Reporter that the foreign performers enjoyed and highly appreciated the good organization of the festival and the good vibe transmitted by the local community, becoming in this way ambassadors of the festival and of the city and the country as well (Beligar, 2015).

The excellent organization of the festival was also emphasized by the interviewee representing the media partner: “*There were many foreign tourists, especially from England and Germany, even I interviewed a lot and they said they came especially for the festival and were surprised that although it was the first edition, the organization was above expectations.*”¹³, pointing out that the foreign visitors were positively surprised, therefore more likely to return or to recommend the festival and the destination.

Richards & Wilson (2004:1932) also brings into attention that the high competition between cities determined the expansion of festivals in urban areas in the last years as a strategy “that seeks to transform fixed cultural capital into competitive advantage through the staging of cultural events or the construction of cultural landmarks”. During the interview with the DMO, it has been highlighted that in terms of urban cultural vitality, Cluj-Napoca is the most important cultural hub, besides the capital.

¹²Translated from Romanian: “Ne-am straduit sa aratam ca lucruri frumoase se pot intampla si aici in Romania, nu doar in strainatate...Am dorit sa schimbam oarecum perceptia strainilor asupra tarii noastre”.

¹³ Translated from Romanian: “Au fost foarte multi turisti straini, in special din Anglia si Germania, chiar am interviewat foarte multi si venisera special pentru festival si erau uimiti ca desi era prima editie, organizarea a fost peste asteptarile lor.”

It has been also pointed out by the DMO the importance of cultural events in its public development strategy due to the results generated and the national and international recognition provided. The DMO highlighted its willingness to continue supporting the cultural events, which from its perspective became “authentic Cluj brands”. As the DMO stated: “*Cluj-Napoca’s Municipality supported and will continue supporting cultural projects taking into consideration the results this public strategy generated. Cluj owns national and international recognition through the events developed in time authentic Cluj brands such as Transylvania International Film Festival, Jazz in the Park, Untold Festival etc. , which bring to Cluj year by year thousands and thousands of visitors*”.¹⁴

As highlighted in the literature review chapter, the European Cultural Capital title represents an opportunity for the host cities to carry out a number of important cultural events that are capable to provide the media coverage needed in order for the cities to brand themselves through their cultural heritage and enhance the image of the destination, the DMO pointing out that the key events in the development strategy of Cluj-Napoca are represented by Cluj-Napoca European Youth Capital Event in 2015 and Cluj-Napoca European Capital Event 2021, which are intended to raise the awareness about the destination. The DMO stated: “*This type of international projects guarantee a significant promotion for a city and many other benefits for the local community. Cluj-Napoca European Youth Capital Event in 2015 succeeded to put Cluj on a mental map of young Europeans...*”¹⁵, emphasizing that the main role of these events is to positively position the destination in the minds of international visitors.

Considering that seasonality is usually portrayed as a “temporal imbalance in the phenomenon of tourism, which may be expressed in terms of dimensions of such elements as numbers of visitors, expenditure of visitors, traffic on highways and other forms of transportation, employment and admissions to attractions” (Butler, 2001:5 cited in Bigović, 2011:16) that destinations try to avoid in order to reduce the negative effects, it is notable that some destinations develop and organize special events during low season (Bigović, 2011:17). Seasonality has been also mentioned by the DMO interviewed, who pointed out that Untold Festival represents also a tool for overcome seasonality: “*In the summer time, once the students are in vacation and leave for a couple of months the city, the effervescence during the academic year decreases. Untold Festival has managed to bring these young people back to Cluj, with tens of thousands of tourists from home and abroad.*”¹⁶

¹⁴ Translated from Romanian: ” Primăria Municipiului Cluj-Napoca a sprijinit și va continua să susțină evenimentele, proiectele culturale, sociale și de tineret, având în vedere rezultatele pe care această politică publică le-a generat până în prezent. Clujul beneficiază de recunoștere națională și internațională prin evenimentele care s-au consolidat în timp ca veritabile “branduri de Cluj” – proiecte precum TIFF (Festivalul Internațional de Film Transilvania), Festivalul de Film “Comedy Cluj”, Jazz in the Park, Toamna Muzicală Clujeană, Zilele Clujului, Zilele Culturale Maghiare, Festivalul de teatru “Interferențe”, Festivalul de carte “Transilvania”, Untold Festival și multe altele aduc la Cluj-Napoca an de an mii și mii vizitatori ”.

¹⁵ Translated from Romanian: ” Acest tip de proiecte de anvergură internațională asigură o promovare semnificativă pentru un oraș, alături de o paletă largă de alte beneficii pentru comunitatea locală. Cluj-Napoca 2015 Capitala Europeană a Tineretului a reușit să pună Clujul pe “harta mentală” a tinerilor europeni...”

¹⁶ Translated from Romanian: ”În perioada de vară, odată ce studenții intră în vacanță și părăsesc pentru câteva luni orașul, efervescența din timpul anului universitar se diminuează. UNTOLD Festival a reușit să aducă înapoi la Cluj acești tineri, odată cu zeci de mii de turiști din țară și străinătate.”

From the above statements, it can be observed that the interviewees, the DMO as well as the majority of respondents of the questionnaire appreciate events in general and Untold Festival in particular, as valuable tools firstly for better positioning in the tourism market, which can generate in return sustainable development in the long term-run.

Considering the high competition generated by the diversity of festivals combined with increased consumer awareness and the idea highlighted by Larson (2009:288) that if an event goes through some form of renewal, unique characteristics are developed into a strong image, increasing its appeal, an innovative approach has been used by Untold Festival starting with its first edition that can generate potential future opportunities for destination development.

“The Pay with blood campaign” offered ticket discount for donors given the country’s shortage of blood donations, Untold Festival raising the awareness about a problem Romania is facing in this area and encouraging young people to involve and show support. Moreover, this campaign was also associated with the myths about Transylvania and Dracula in order to promote the destination as highlighted by Stefana Giurgiu, the festival’s PR manager: “*We were talking about how to incorporate Dracula into our festival and after seeing the numbers and how behind Romania was in blood donations we had this idea*” (theguardian.com).

5.3. The role of collaboration in festival tourism

The communication and cooperation between different stakeholders involved in different events represents an important endeavor given the fact that there are many potential benefits that the stakeholders in a destination can achieve by communicating and cooperating with each other such as high occupancy rate, lower seasonality or better job opportunities (D’Angella and Go, 2009:436).

Kozuch (2009:17) argues that collaboration consists of different relationships between individuals and social groups striving for a common goal and that “it is beneficial, regardless of its scope, form and intensity and whether it concerns informal relationships between organizations or close relations within the framework of partnership-based collaboration”. The same author also distinguishes two types of collaboration: actions connected with cooperative attitude and expectation of mutuality and actions consisting in rivalry, which in practice represents competition.

In this context, Larson (2002:120) appreciates the festival product as a large “smorgasbord” that offers many “dishes”, which visitors can choose to experience and as a result, the actors are trying to make their specific “dish” look more attractive than the other “dishes”, competing one with each other. However, if more actors are working together, they can achieve more than they could achieve separately, Larson (2002:120) arguing that actors can complement each other, in the way that by working together through linking complementary products and services, they are able to offer a broader supply of products and services and therefore attract more visitors.

This perspective has been supported by the interview with the manager of the tourism agency, who pointed out the collaboration with another travel agency even though the demand for accommodation was high and they were competitors: “*Because of the high request of accommodation, the units were fully booked, still Paloma Tour was the only one to book and pay in advance and they could offer me during the festival available rooms.*”

The same interviewee revealed that she has a wide network with local businesses, including transport companies and hotels due to the profile of her business and that this partnerships is beneficial for both sides.

Kozuch (2009) also emphasizes that the ability of an organization to collaborate can lead to the achievement of its goals and as the interviews suggested, Untold Festival represented an achievement of common goals such as raising the awareness about Cluj-Napoca and Romania through a collaborative work among the stakeholders involved.

However, the issue of collaboration attracted also criticism in the case of Untold Festival, Decebal Cotoc and Dorian Ciubuc, event organizers with a vast experience in events field in Romania stating in an interview for the local newspaper Ziar de Cluj that it would have been appropriate for the Cluj-Napoca's Municipality to schedule a meeting with the key organizers in Cluj in order to have more proposals taking into consideration the scale of this festival in order for all the event organizers from this field to benefit from it ((Fartusnic & Almas, 2015).

As highlighted by several authors (cited in Cirieleison & Montrone, 2013:92), it is also important a careful assessment of public expenditure, "with regard to privately owned events staged by a for-profit business, whose primary aim is not necessarily the welfare of the local community, and which could attract criticism from local stakeholders and public opinion".

In the interview with the local resident, the issue of distribution of public fund was brought into attention, issue encountered also in the responses from the questionnaire and in the online media. In such cases where local community and the public policy maker can be assumed to suffer high costs, without benefitting from any income generated as the organizers take over all principal economic benefits (Cirieleison & Montrone, 2013:92), legitimacy issues can emerge resulting in a lack of support among local community which can have significant consequences over the time (Andersson & Getz, 2007; Fredline & Faulkner, 2001; Gursoy & Kendall, 2006; Gursoy et al., 2004; Larson, 2002; Prayag et al., 2013 cited in Cirieleison & Montrone, 2013:92).

In the case of Untold Festival, as emphasized by the local resident interviewee as well by the online articles, there were some suppliers of goods and services not able to receive compensation for their products from the organizers, who invoked lack of profits caused by the low cost of the tickets and that the second edition of the festival is not organized by them anymore (Ziar de Cluj, 2016).

One part of the local community is also represented by businesses such as hotels, restaurants, suppliers of goods and services and for event organizers it is important to have good relationships with them also given the fact that the success of an event can be highly influenced by the local community. As highlighted by Gursoy et al. (2004, cited in Cirieleison & Montrone 2013:92), the enthusiasm of the local community represents an essential component in the success of a special event and the lack of support from the local community can highly impact the development of it. The hostile attitude of local residents can determine the unpopularity of an event and negative impacts such as: public administrators may cease to support an event or denying permission for the use of public land in central locations; the local residents could avoid participating in the event etc. (Cirieleison & Montrone 2013:92)

The collaboration with the local residents is very important and it is necessary for the local community to understand the festival organizers' views on the purpose and the benefits of the festival and the other way around in order to create a synergy between local residents and the organizers' beliefs and perceptions (Gursoy et al., 2004:172).

In the case of Untold Festival, it becomes essential to understand the perceptions of the local community and to improve its strategy when indicated. When asked about their opinion regarding the improvements or changes that need to be done in order for the local community to benefit from the festival organized here, many respondents indicated the involvement of the local community, suggesting that the event can be more connected to the local people. As one respondent stated: *"It would be a great idea to involve also the older generation in some activities"*.

6. CONCLUSION

The aim of this thesis was to explore the perceptions of different stakeholders involved in the organization of Untold Festival and how can these different perceptions influence the future development of Cluj-Napoca as a destination. In order to investigate this aspect, the paper focused on three sub-questions that cover the spectrum of perceptions of stakeholders involved in the organization of the Transylvanian festival such as: their perception towards Untold Festival, their perception towards the impacts generated by Untold Festival and their perception regarding the use of Untold Festival as a strategic tool for developing the destination.

The amount of quantitative and qualitative data that I managed to collect shaped a picture of the perceptions of different stakeholders about the topic from which final conclusions for this research could be drawn. However, the relatively small sample size of the respondents of the questionnaire did not provide certain evidence that can support academic claims on the subject being investigated.

The first objective of this thesis was to find out how is Untold Festival perceived by different actors, most of the respondents exposing a general good perception, especially regarding the international achievement and the good organization of the festival. The answers both from the questionnaire as well as from the interviews showed also a general perception about Untold Festival as being one of the most important events in Cluj-Napoca.

The purpose of the second objective was to find out about the impacts of Untold Festival on stakeholders and the challenges they encountered. Here the results were more diverse. The main positive economic impacts that the questionnaire and the interviews showed, were increased profit for the local businesses, the contribution to improving community's services and increased expenditure of tourists. The main negative impact suggested was that during the festival and afterwards, prices of services increase, although there is no concrete evidence that the festival generated this increase. The main positive socio-cultural impacts indicated were the opportunity to communicate with tourists and the increased pride while showcasing aspects of Romanian culture and traditions. The results regarding the negative socio-cultural impacts were at the same time surprising and paradoxical. Even though the high level of noise has been pointed out as the main negative impact, most of the respondents were of an opinion that they are not disturbed by this aspect. Another negative impact indicated was related to the correct and transparent management of public funds, which is considered by the local community of an essential importance in order for the local authorities to maximize the benefits for the entire local community and minimize the negative costs of Untold Festival. The challenges encountered emphasized on this aspect, which may affect also the collaboration between the stakeholders.

The third objective was formulated in order to find out how the DMO uses Untold Festival for developing the destination. It has been revealed that cultural events are used for developing tourism in the region and that Untold Festival is used as a strategic tool in order to raise the awareness about Cluj-Napoca and Romania and that the event succeeded to attract a large amount of international tourists.

To sum up, there was consistency regarding the perceptions about Untold Festival and the impacts and benefits generated for the destination, but still there were differences occurred among the local community.

In order to generate sustainable development, consistency of opinions is necessary and beneficial for both sides, therefore it is important that the event organizers and the DMO communicate with the community and make changes in planning when needed. If local community perceives the impact differently than it was intended, it is important to acknowledge this issue and to find solutions in order to generate mutual benefits.

The findings in this thesis contribute to the festival tourism field in Cluj-Napoca, Romania. The results help different groups of stakeholders involved in festival tourism to see the weaknesses and what needs to be done in order to minimize the negative impacts, increase the benefits for all the actors involved and generate sustainable development.

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APPENDICES

Appendix A: Questionnaire

1. Are you a resident of Cluj-Napoca?
...Yes
...No
2. What is your nationality?
3. What is your gender?
... Male
...Female
4. What is your age?
...18-30
...31-40
...41-50
...Over 51
5. In your opinion, what is the main reason why tourists visit Cluj-Napoca?
...Sights
...Local culture and traditions
...Festivals and events
...Other
6. In your opinion how important are cultural events and/or festivals in Cluj-Napoca's tourism? (Please explain your choice)
...Very important
...Important
...Somewhat important
...Not important
...Not important at all
7. Have you attended Untold Festival?
...Yes
...No
8. The following question consists of statements about Untold Festival. Please indicate to which level you agree or disagree with the statements (1- strongly agree; 2- agree; 3- neutral; 4- disagree; 5- strongly disagree)
 - Represents one of the most important events in Cluj-Napoca

- Promotes and raises awareness about Cluj-Napoca and Romania
- Gives an opportunity to communicate with tourists
- Strengthens the ties between the locals and tourists
- Attracts tourists to stay longer and therefore spend more
- Contributes to improving community's services (restaurants, hotels, shops etc.)
- Generates new job opportunities
- Helps developing new businesses
- Brings more profit to local businesses
- Gives an opportunity to learn new skills
- Improves the locals' quality of life and living standards
- Helps to improve cultural facilities
- Increases the pride when showcasing the aspect of our culture and traditions

9. How do you perceive Untold Festival? What represents Untold Festival to you?
.....
10. How has Untold Festival impacted the local community positively in your opinion?
Please elaborate.
.....
11. In your opinion what are the negative aspects have Untold Festival caused? Please elaborate.
.....
12. In your opinion, what kind of changes and improvements need to be done in order for Cluj-Napoca/Romania to benefit even more from the events organized here?
.....

Link to the answers of the survey questionnaire:

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Appendix B: Interview questions for partners/local business owners

1. Can you make a brief description about your background?
*Puteti sa-mi faceti o scurta descriere a activitatii dumneavoastră?*¹⁷
2. In your opinion why are events important to a destination?
In opinia dumneavoastră, de ce sunt evenimentele importante pentru o destinație?^{*}
3. How do you perceive Untold Festival? What represents Untold Festival to you?
Cum percepți Untold Festival? Ce reprezinta Untold Festival pentru dumneavoastră?^{*}
4. What kind of positive impacts had Untold Festival on Cluj-Napoca in your opinion?
Can you give me some examples?

^{*} Translated in Romanian

*Cum a fost impactat pozitiv Clujul de Untold Festival? Imi puteti da cateva exemple va rog?**

5. What is your perception about the negative impacts that Untold Festival had on Cluj-Napoca? Can you think of some examples?

*Care este parerea dumneavostra despre impactul negativ al Untold Festival asupra Clujului? Va puteti gandi la un exemplu in acest sens?**

6. My desk research indicates that an overwhelming majority of people have the opinion that Untold Festival promotes and raises the awareness about Cluj-Napoca and Romania. What do you think?

*Din informatiile pe care le-am adunat, o majoritate covarsitoare este de parere ca Untold Festival promoveaza si ajuta la o mai buna vizibilitate a Clujului si a Romaniei. Care este parerea dumneavostra?**

7. How has Untold Festival impacted the local community positively in your opinion? Please give me some examples.

*Cum a fost impactata pozitiv comunitatea locala de catre Untold Festival? Va rog sa imi dati niste exemple daca puteti. **

8. What kind of negative impacts Untold Festival had on the local community in your opinion?

*Cum a impactat negativ Untold Festival comunitatea locala? **

9. How has the local community reacted? Can you think of issues that occurred during the time you have organized the festival?

*Cum a reactionat comunitatea locala? Va puteti gandi la dificultati intampinate pe perioada desfasurarii festivalului?**

10. Running an event like this takes a lot of work and organization. What kind of local stakeholders did you collaborate with?

*Organizarea unui eveniment de asemenea anvergura implica multa munca si deasemenea diferiti stakeholderi implicati. Cu ce tip de stakeholderi locali ati colaborat?**

11. Can you think of an example on how you collaborated during the festival?

*Va puteti gandi la exemple despre cum ati colaborat pe perioada desfasurarii festivalului?**

12. What were the challenges encountered and what did you learned from this collaborative experience?

*Care au fost dificultatile intampinate si ce ati avut de invatat din aceasta experienta colaborativa?**

* Translated in Romanian

Appendix C: Interview questions for the DMO

1. Can you make a brief description about your background?
*Puteti sa-mi faceti o scurta descriere a activitatii dumneavostra?*¹⁹
2. In your opinion why are events important to a destination?
In opinia dumneavostra, de ce sunt evenimentele importante pentru o destinatie?^{*}
3. How do you use events when promoting Cluj-Napoca as a destination?
Cum folositi evenimentele pentru promovarea Clujului ca si destinatie?^{*}
4. How would you evaluate the current state of festival tourism in Cluj-Napoca? What needs to be improved/changed in your opinion?
Cum ati evalua statusul actual al turismului pentru festival in Cluj-Napoca? Ce ar trebui imbunatatit/schimbat in opinia dumneavostra?^{*}
5. How do you perceive Untold Festival? What represents Untold Festival to you?
Cum percepeti Untold Festival? Ce reprezinta Untold Festival pentru dumneavostra?^{*}
6. What kind of positive impacts had Untold Festival on Cluj-Napoca in your opinion? Can you please give me some examples?
Cum a fost impactat pozitiv Clujul de Untold Festival? Imi puteti da cateva exemple va rog?^{*}
7. What is your perception about the negative impacts that Untold Festival had on Cluj-Napoca? Can you think of some examples?
Care este parerea dumneavostra despre impactul negativ al Untold Festival asupra Clujului? Va puteti gandi la un exemplu in acest sens?^{*}
8. Untold Festival was appointed the winner of Best Major Festival at the 2015 European Festival Awards and according to the Lonely Planet Travel Destinations ranking for 2016, Transylvania is ranked as the first best travel destination in 2016 and Cluj-Napoca is presented as the Transylvanian emerging art city. What is your perspective on using Untold Festival as a strategic tool for developing Cluj-Napoca as a destination?
Untold Festival a fost nominalizat cel mai bun festival european in 2015 si in acelasi timp Transilvania a fost desemnata drept cea mai buna destinatie de calatorie pentru 2016 de catre Lonely Planet, Clujul fiind prezentat ca un interesant oras de arta transilvanean. Care este perspectiva dumneavostra in a utiliza Untold Festival ca un instrument strategic pentru a dezvolta Clujul ca si destinatie turistica?^{*}
9. How has Untold Festival impacted the local community positively in your opinion? Please give me some examples.
Cum a fost impactata pozitiv comunitatea locala de catre Untold Festival? Va rog sa imi dati niste exemple daca puteti.^{*}

* Translated in Romanian

10. What kind of negative impacts Untold Festival had on the local community in your opinion?

*Cum a impactat negativ Untold Festival comunitatea locala?**²⁰

11. How has the local community reacted? Can you think of issues that occurred during the time you have organized the festival?

*Cum a reacționat comunitatea locală? Va puteți gandi la dificultăți întampinate pe perioada desfășurării festivalului?**

12. My desk research indicates that an overwhelming majority of people have the opinion that Untold Festival promotes and raises the awareness about Cluj-Napoca and Romania. What do you think?

*Din informațiile pe care le-am adunat, o majoritate covarsitoare este de parere ca Untold Festival promovează și ajuta la o mai bună vizibilitate a Clujului și a României. Care este parerea dumneavoastră?**

13. Running an event like this takes a lot of work and organization. What kind of local stakeholders did you collaborate with?

*Organizarea unui eveniment de asemenea anvergura implică multă munca și deasemenea diferiți stakeholderi implicați. Cu ce tip de stakeholderi locali ati colaborat?**

14. How exactly does this partnership work? How do you help each other? Please give me some examples.

*Cum exact funcționează acest parteneriat? Cum va ajutati reciproc? Imi puteți da niste exemple, va rog?**

15. How willing to collaborate are different event organizers in order to develop destination and tourism in your opinion?

*Cât de deschisi spre colaborare sunt organizatorii de evenimente pentru dezvoltarea Clujului ca și destinație turistică în opinia dumneavoastră?**

16. What were the challenges encountered and what did you learned from this collaborative experience?

*Care au fost dificultatile întampinate și ce ati avut de invatat din aceasta experienta colaborativa?**

17. In your opinion, what kind of changes and improvements need to be done in order for Cluj-Napoca/Romania to benefit even more from the events organized here?

*In opinia dumneavoastră, ce tip de schimbări și imbunătățiri sunt necesare pentru ca orașul Cluj/Romania să beneficieze mai mult din evenimentele organizate?**

* Translated in Romanian

Appendix D: Interview questions for local residents

1. Can you make a brief description about your background?
*Puteti sa-mi faceti o scurta descriere a activitatii dumneavoastre?*²¹
2. In your opinion why are events important to a destination?
In opinia dumneavoastra, de ce sunt evenimentele importante pentru o destinatie?^{*}
3. In your opinion how important are cultural events and/or festivals in Cluj-Napoca's tourism? (Please elaborate)
In opinia dumneavoastra, cat de importante sunt evenimentele culturale/festivalurile pentru turismul din Cluj-Napoca? (Va rog sa elaborati)^{*}
4. How do you perceive Untold Festival? What represents Untold Festival to you?
Cum percepeti Untold Festival? Ce reprezinta Untold Festival pentru dumneavoastra?^{*}
5. What kind of positive impacts had Untold Festival on Cluj-Napoca in your opinion? Can you give me some examples?
Cum a fost impactat pozitiv Clujul de Untold Festival? Imi puteti da cateva exemple va rog?^{*}
6. What is your perception about the negative impacts that Untold Festival had on Cluj-Napoca? Can you think of some examples?
Care este parerea dumneavoastra despre impactul negativ al Untold Festival asupra Clujului? Va puteti gandi la un exemplu in acest sens?^{*}
7. My desk research indicates that an overwhelming majority of people have the opinion that Untold Festival promotes and raises the awareness about Cluj-Napoca and Romania. What do you think?
Din informatiile pe care le-am adunat, o majoritate covarsitoare este de parere ca Untold Festival promoveaza si ajuta la o mai buna vizibilitate a Clujului si a Romaniei. Care este parerea dumneavoastra?^{*}
8. How has Untold Festival impacted the local community positively in your opinion? Please give me some examples.
Cum a fost impactata pozitiv comunitatea locala de catre Untold Festival? Va rog sa imi dati niste exemple daca puteti.^{*}

^{*} Translated in Romanian

9. What kind of negative impacts Untold Festival had on the local community in your opinion?

Cum a impactat negativ Untold Festival comunitatea locală? ²²

10. In your opinion, what kind of changes and improvements need to be done in order for Cluj-Napoca/Romania to benefit even more from the events organized here?

*In opinia dumneavoastra, ce tip de schimbari si imbunatatiri sunt necesare pentru ca orasul Cluj/Romania sa beneficieze mai mult din evenimentele organizate? **

* Translated in Romanian