

Title: Exploring the impacts made by cultural festival: A case study of the Roskilde Festival.

Masters In Tourism
Thesis

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Abstract

Globalization has given freedom and flexibility to the visitors because they have several unique options and experiences as the reason to visit around the world. Such flexibility to the visitors has raised concern among the local and niche destinations that their value and culture could disappear. Because of such concern, cultural events and festival have evolved around the decade.

Purpose: Even though there are a lot of literature papers regarding the research done on impacts made by cultural events and festivals, there are not as much regarding the impacts of Roskilde festival in host city, considering the size and popularity of the festival. Therefore, this paper aims to explore the impact of Roskilde festival in Roskilde city. The paper focuses on economic and socio-cultural impacts along with the contribution, the festival makes in tourism sector.

Design/Methodology/Approach: The paper used mixed method approach which includes the combination of qualitative and quantitative components. The paper analysed data from semi-structured interview using inductive approach. The paper used both primary and secondary data to conduct the in-depth analysis of the impacts made by the festival. Collection of primary data was done through phone call interviews among 5 festival attendees. While the secondary data were collected through financial reports like annual reports and donation reports. All these reports were retrieved through official webpage of Roskilde festival in-order to provide authenticity. Furthermore, thematic analysis approach was used to identify the themes from both quantitative and qualitative data. Those data were further classified and coded under several themes to make the finding clear and organized.

Findings: The key findings of the study suggest that the festival creates economic opportunity to the businesses participating in the festival and local niche businesses. It also contributes to the labour market by employing almost 100 employees every year. Moreover, it creates sense of inclusion and community to diversified group of attendees through interaction. Another key finding of the study is that the charitable policy of the festival connects its attendees emotionally while enhancing their loyalty toward the festival. The study also found that there are some social issues (substance usage, environmental issues) and some cross-border activities (unwanted touching, shouting and retraining others physically) that are experienced in the festival, which requires further research.

Implications: The findings of the study suggest that the collaboration of local vendors and festival organizers before and after the festival would contribute more to the economic development of the local area.

Table of Contents

Title: Exploring the Impacts Made by Cultural Festival: A Case Study of the Roskilde Festival

1. Introduction	5-7
1.1 Background	5-6
1.2 Research Objectives	6
1.3 Problem Formulation	6-7
1.4 Organization of the Study	7
2. Background	7-10
2.1 Cultural Festivals and Tourism	7-8
2.2 Roskilde Festival	8-10
3. Literature Review	10-16
3.1 Cultural Festivals	10-12
3.2 Economic Impacts	12-13
3.3 Social and Cultural Impacts	13-15
3.4 Role of Festivals in Creating Destination Image	15-16
4. Research Methodology	17-22
4.1 Research Paradigm	17
4.2 Research Approach	17-18
4.3 Research Design	18-19
4.4 Data Collection Method	19-21
4.5 Ethical Considerations	21-22
4.6 Data Analysis	22
5. Data Analysis and Findings	23-34
5.1 Quantitative Data Analysis (Secondary Data)	23-27
5.2 Qualitative Data Analysis (Interview)	28-34
6. Discussion and Findings	35-
6.1 Business Growth and Employment Opportunities	35
6.2 Sense of Inclusion and Community Engagement	35-36
6.3 Festival Loyalty	37
7. Managerial Implications, Limitations, and Future Research	38
7.1 Managerial Implications	38

7.2 Limitations of the Study	38-39
7.3 Future Research	39
8. Conclusion	40
Appendix	45

Figures

Figure 1:

A Framework for Understanding and Creating Knowledge about Event Tourism	11
--	----

Figure 2:

Case Study-Mixed Methods Design	19
---------------------------------------	----

Figure 3:

Profit Generated by Roskilde Festival in the Last 5 Years	23
---	----

Figure 4:

Total Earnings Made by Food and Non-Food Stalls in Roskilde Festival	24
--	----

Figure 5:

Average Number of Full-Time Employees and Wages	25
---	----

Figure 6:

Cross-Border Experiences in the Period 2016-2024	27
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Tables

Table 1:

Spending Pattern of the Respondents	27
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Title: Exploring the impacts made by cultural festival in host country: A case study of the Roskilde Festival.

1. Introduction

An increasing number of festivals and events have drawn the attention of tourism researchers (Quinn, 2009). With the growing number of such events, the need arises to understand their importance in tourism development. Raj (2004) explains that cultural festivals are organized to create opportunities for tourism, economic growth, and social and cultural benefits. There are several concerns around the local communities that the originality of the culture and traditions could be lost because of globalization (Yozukmaz et al., 2020). It is further added that, because of such problem, festivals and events have evolved around and thus creates the opportunity for the local communities to preserve local identities, culture and tradition.

Events are defined as “special celebrations that are planned and organized in a place by different institutions or private organizations and may contain a number of activities” (Hernández-Mogollón et al., 2014). Del Barrio (2012) defines cultural festivals as the structured organization of a particular event with a specific cultural theme based on originality and innovation that requires certain planning and duration. It is further explained that such festivals and events have positive impacts in the host city or region providing economic growth to the local stakeholders through several activities involved in the events.

Event tourism has recently been considered as the specific form of cultural tourism providing national and international identity to the destination enhancing destination image while providing opportunity to the local stakeholders to grow economically (Liu, 2014). Furthermore, events are organized in a way that they serve visitors from various destinations, generating potentiality in the inflow of tourists which results in the promotion of the specific destination (Blesic et al., 2014). It is further discussed that such events are considered as an effective way to minimize the problems related to tourism development such as seasonality and product differentiation. The major objective of organizing cultural festivals or events is to create economic and tourism opportunity along with social and cultural benefits in the host community (Blesic et al., 2014). Such opportunities and impacts made by events and festivals could be the reason that many tourism researcher and Destination Management Organization (DMOs) are attracted towards cultural events and festivals.

Denmark is known for offering unique experiences through cultural events including food festivals, cultural celebrations, Viking exhibitions, art fairs, art and design events and music festivals (visitdenmark.com). It is further explained that events and festivals have been

leveraged in Denmark to create destination image and hence help to develop tourism while creating social and cultural benefits. Among others Roskilde festival stands out as it is the largest North European musical festival first held in 1971 (Luoma, 2018). It is also uniquely recognized because it is a nonprofit event donating everything to the charity all over the world since 1972 (Roskilde festival, 2024). Besides musical offerings, it is also known for the event, showcasing Danish culture and sustainable practices (roskilde-festival.dk). Being one of the largest north European music festival (Luoma, 2018), such festivals leave several social and economic impacts in the host destination, festival attendees and local communities (Yozukmaz et al., 2020). This makes Roskilde festival an ideal case for me to study the impacts of the festival in Roskilde city, local community and festival attendees.

The paper explores the impacts made by Roskilde festival in host city and its overall contribution in local communities. Additionally, the thesis examines the role of Roskilde festival in promoting tourism in domestic and international level in Denmark. Moreover, the paper also attempts to explore the social impacts made by the festival in local community and festival attendees. This paper aims to analyse and present the importance of cultural festivals in promoting tourism using the case of Roskilde Festival in Denmark through both quantitative and qualitative analysis approach.

Research Objectives

The objective of this paper is to explore the impacts made by Roskilde festival in economic, social and cultural level. Furthermore, the paper also aims to explore the contribution of Roskilde festival in economy, community and tourism sector.

Problem Formulation

Huge number of research and literatures have drawn their attention towards cultural festivals (Richards, 2014, Cudny & Cudny, 2016, Skouldsos, 2014, Del Barrio et al 2012) in the recent decades. Such literatures have made notable amount of research on the role and impacts of such festivals in host communities/country with many of them focused on economic impacts (Pavluković et al, 2019, Tohmo, 2005, Hulgård & Andersen, 2019, Janeczko et al., 2002). Because of such interest on cultural festivals and its impact, it was expected that Roskilde festival, which is one of the biggest music festivals (Hjalager, 2009 & Hodi 2017) would have huge number of research literature on analysing its impacts. However, there are not many of them (Hjalager, 2009, Ekmen, nd., Hulgård & Anderson, 2019 & Hodi 2017) which has conducted an in-depth analysis of the impacts made by one of the biggest festivals in Europe.

Therefore, the problem of this paper is:

What are the impacts of Roskilde festival in local community and festival attendees?

The paper intends to solve the problem by providing an in-depth analysis of the impacts made by Roskilde festival in Roskilde city and Denmark using mixed approach combining both qualitative and quantitative components. The paper uses interviews from the Roskilde festival attendees as the primary data and survey data published in the official webpage as the secondary source of data to achieve the objective of the paper. The paper however does not intend to generalize the findings of the case study of Roskilde festival to other similar festivals organized in other countries.

Organization of the study

This study is categorized into 7 chapters. First chapter includes the introduction of the study, its objective, problem statement, its significance and organization. Second chapter includes the background of festivals, and the case (Roskilde festival) used in the study. Third chapter includes the review of the literature that are similar to the study, and which were conducted in the past. This chapter provides basic framework to the study through the findings of previous research. Fourth chapter explains the methodology used in the study. It provides the reader the detailed description of the research was conducted and what theory and approach were used during the process. Fifth chapter consists of the detailed analysis of the data collected to achieve the aim of the paper. Sixth chapter makes the discussions of the data analysed in fifth chapter and interprets the findings based on the analysis. Final chapter summarizes the paper which is followed by the limitations and implementation of the study.

2. Background

This chapter discusses the background of cultural festivals and its relationship with tourism. It also explains the basic background and history of the case used in the study which is Roskilde festival.

2.1 Cultural festivals and Tourism

The development of mass tourism was very high throughout the 1970s and 1980s (Richards, 2014). Soon thereafter, the demand for mass tourism started to slow down which encouraged destinations to develop new model and customized form of tourism practices. As a result, mass market started to divide into several small forms of tourism, among which cultural tourism was considered the most important. Therefore, it is claimed to be one of the major segments of tourism industry (Richards, 2014). However, cultural tourism is a broad typology and is difficult to be defined under single definition. One of the widely used definition by Richards (2007 cited in Jovicic, 2016) suggests that “cultural tourism is the movement of

people towards cultural attractions, somewhere other than their habitual place of residence, in order to obtain information and knowledge to fulfil their own cultural demands". It is further discussed that cultural tourist could be classified into two groups one who consume culture as their main motivation to visit destinations, and the other who consume culture as the complementary, secondary or accidental factors.

Richards (2014) explains that cultural tourism is fragmented into several niches because of the increasing demand of experiential tourism in the recent decade. Among those niches, cultural festival and events are the increasing form of cultural tourism (Cudny & Cudny, 2016). During the ancient days, several communities used to celebrate specific dates as milestones of achievement whether it was based on culture, religion or way of life (Skouldsos, 2014). It is further discussed that such festivals evolved into modern types of festivals which were further categorized into several categories such as: community festivals, music festivals, film festivals and so on.

Cultural festivals have revolute over the years, from particularly organized on specific time periods and specific culture, to diverse and broad range of time and place targeted for wide range of audiences (Raj & Vignali, 2010). It is further discussed that cultural festivals have been related to experiential tourism where travellers get the opportunity to enjoy and experience local culture, art, design and music. Cudny & Cudny (2016) claim that the number of cultural festivals has risen as the result of higher income, increased leisure time and the emergence of experience societies in the recent years and with the rise of such festivals, host communities are boosted socially and economically. It is further added by Raj & Vignali (2010) that these festivals are regarded as the element to create destination image, create economic impact and tourism opportunities, and boost local communities and businesses. As a result, festivals have been continuously developing sector in tourism worldwide, to utilize their potentials and positive impacts in developing local communities and businesses (Skouldsos, 2014).

2.2 Roskilde festival

Roskilde festival is an annual 8-day music festival organized in the city of Roskilde which is located 25 kilometers west of Copenhagen, Denmark (Vendelø & Rerup, 2020). Roskilde festival is well known and biggest music festival in Nordic countries (Ekmen, nd.). Roskilde festival was first organized by two high school students Mogens Sandfær and Jesper Møller with the help of music promoter Karl Fischer in 1971 (Ekmen, nd.). The festival was called sound festival and organized for two days with a total 20 bands performing for the festival with twenty thousand attendees (Hákonardóttir et al, nd). The ticket fees for the festival were DKK 30 and the festival ended in loss. So, in 1972 Roskilde foundation known as non-profit

organization since 1965, collaborated with the festival. Since 1972, Roskilde festival Group has generated the total amount of 443 million DKK for donations (Roskildefestivalgruppen.dk). According to their official webpage (roskile-festival.dk), there are approximately 30,000 volunteers who help create the event and has around 87,000 daily guests. Most of the audiences are witnessed from Europe with almost half of them from Danish-home markets (Hjalager, 2009). According to ros-kile-festival.dk, the festival has been organized every year since the beginning besides two years of pandemic case of Corona Virus in the year 2020 and 2021.



Source: VisitDenmark.com (Christian Hjort photo)

Roskilde festival is 8 days festival divided into 2 parts (4+4 days), the first 4 days is called “motion” which is more about self-organized activities like music, art, play in the camping area and the second part of the festival includes officially organized programs like concerts and arts which is held in official festival location (Hodi, 2017).

Roskilde festival includes eight stages with over 175 musicians, 130,000 guests and several art and activism (VisitDenmark.com). According to Roskilde-festival.dk the total profit made by the festival was approximately 15 million DKK in 2022 after 2 years of cancellation due to pandemic. According to Hjalager (2009) the festival contributes 20 to 25% of the total annual tourism turnover in Roskilde. It is further discussed that there are lots of music festivals around the world but what makes Roskilde Festival unique are its nature such as:

1. It is a non-profit organization intended to distribute everything to charity,
2. It is known for one of the events organized by the contribution of huge number of volunteers

(approx.30,000) volunteering for the festival, and 3. Its continuity since 1971 and the core group of initiators have been working for the organization. These three features are the major reasons that makes the festival stand out from others (Hjalager 2009).

Hodi (2017) finds the festival similar to a temporary city which provides its visitors with all the daily essentials like water supply, electricity, internet, toilets, health care and so on. It is further discussed that taking part in the festival feels like a real second life because of its nature of freedom along with the value for social norms and community. Overall, Roskilde festival provides unique cultural experiences to the attendees from around the world along with the musical experience (Hodi, 2017).

3. Literature Review

This chapter presents the review of research literature of similar studies. It explores the arguments, key findings and theories from the previous literatures on the several impacts of festivals. These literatures are reviewed to provide the readers with the findings of already existing research paper while also working as the basic framework to the study. Furthermore, these findings are further compared with the findings of this paper in discussion section.

3.1 Cultural Festivals

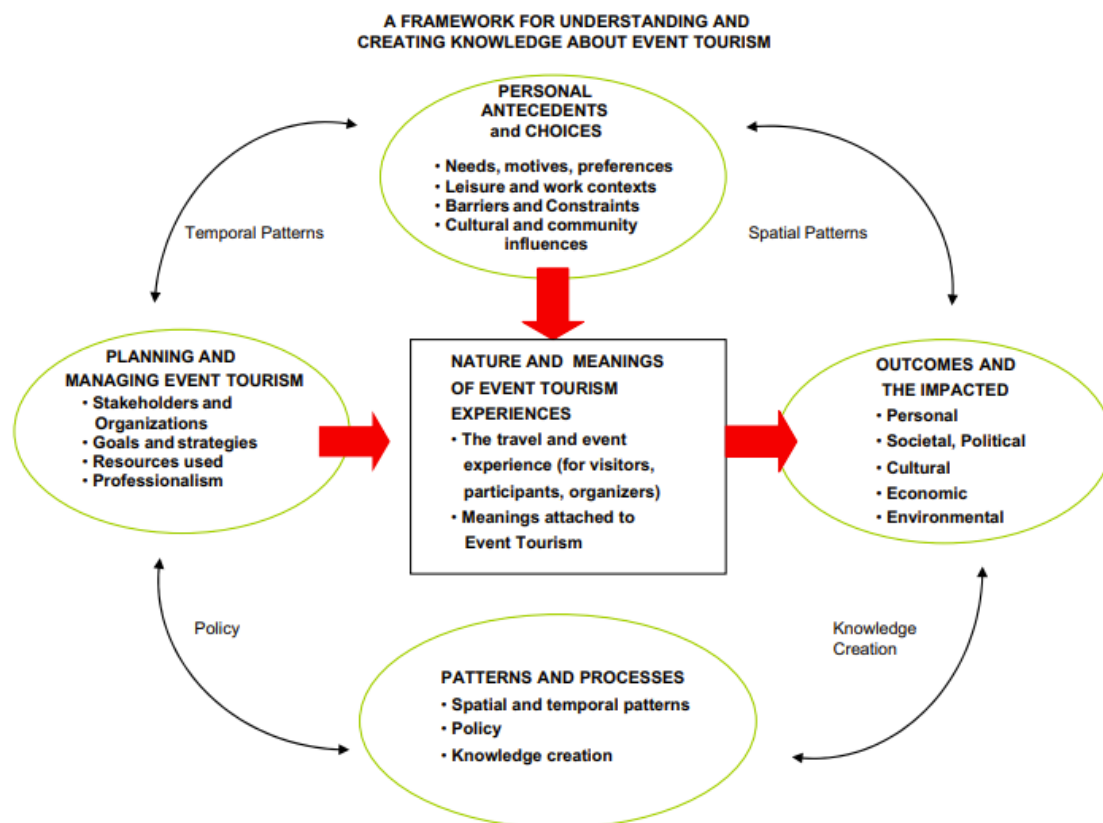
Del Barrio et al (2012) define cultural tourism as “the organisation of a specific event within the cultural domain, and which denotes a significant contribution in terms of originality or innovation in its field, and entails a certain level of organisation, couples with a minimum duration and certain stability as well as frequency over time in the organisation thereof”. This definition focuses on how and when the festival is organised and excludes the experiential dimensions. In other words, it can be said that the definition ignores the intangible experiences created by cultural festivals.

Jepson & Clarke (2014) define cultural festivals as events or group of events with specific theme which is organized and planned by the local people with the aim to celebrate the culture and lifestyle of people or community in local communities within a specified time and place. This definition provides the overview of how and who organizes the festival while pointing out the aim of organizing the festival or event. However, this definition is focused more on involvement of locals on how where and who organizes the festival and for what purpose are they celebrating the festival, while ignoring national or international outreach of such festivals and the impacts it makes in tourism sector.

Among all other definitions, the most widely used and cited definitions is that by Getz (2008) who defines cultural events and festivals as “themed public celebrations”. Getz (2008)

argues that Festivals need to be studied differently than any other form of planned events with its core focus as celebration. It is further discussed that festivals cannot be made limited with a single definition because organization and management of festival requires a comprehensive and integrated process including the planning, processes, involvement of stakeholders and its impacts. He has presented a framework for understanding and creating knowledge about festivals which is not based on single definition and has tried to cover the meaning and impacts from both supply and demand sides.

Figure 1: A framework for understanding and creating knowledge about event tourism



Source: (Getz, 2008)

Using the framework presented in figure 1, Getz (2008) attempts to explain that festival and its management is a comprehensive process which cannot be done merely using generic management processes. He further explains that, to organize a festival for a particular period and place the organizers need to study the impacts and outcomes of the festival along with planning processes, for instance, the demand for attending the festival must be studied while also considering the impacts (Environmental, socio-cultural, economic, environmental and political) must be considered. Getz (2008) further claims that many of these festivals are organized by non-profit organizations which are connected to socio-

cultural policy, along with tourism and economic development fields so, it is important to include the study on impacts and outcomes of festivals while organizing festivals or event.

Richards and Wilson (2004) have highlighted the objective of organizing cultural events as; to preserve and promote local culture and values, to boost tourism industry on regional level, creating destination image and to create recreation and leisure activities to the residents and visitors. Several literatures have highlighted the importance of cultural events and the impacts made by such events for instance: branding and creation of positive image of a destination (Saayam & Saayam, 2004), economic benefits to the locals (Tohmo, 2005, Apostolakis & Viskadouraki, 2017 & Antonio et al, 2008), help to exercise solidarity through non-profit campaigns (Hulgård & Andersen, 2019) and so on.

3.2 Economic Impacts

Cultural festivals like music festivals have often been associated as key players of cities economy which has attracted the attention of researcher and organizers to study the benefits and cost of organizing such festivals (Pavluković et al, 2019). Getz (2008) claims that many destinations consider festivals as “quick wins” because of its potentiality to commercialize faster than any other strategies. Hall (1992, cited in Janeczko et al., 2002) explain that there are both positive and negative impacts possible which result from events.

Possible Economic Impacts of Events

Positive	Negative
Increased expenditures	High price during the festival
Creation of employment	Cost of event estimated inadequately
Increased labour supply	Inadequate capital
Improved standard of living	

Source: Hall (1992, cited in Janeczko et al., 2002)

Culture is often connected to tourism industry however, the cultural service sector has economic responsibility to the regional population, besides the responsibility of persuading and attracting visitors in any cultural sites (Tohmo, 2005). It is further argued that cultural services have direct influence over the quality of life of the regional population. It is also argued by Tohmo (2025) that further development like establishment of plants and research unit and attraction of good workers could also depend upon the economic success of cultural activities in that region. According to the findings of a study conducted by Tohmo (2005) in Finland's Kaustien Folk Music Festival, there is around £1.6 million of direct impact which includes the increment in regional taxes, an increase in the number of employees in regional area and increment in household net income. From the findings of the literature, it could be

said that festivals and events have direct positive economic impacts to the residents and businesses.

Apostolakis & Viskadouraki (2017) claims festivals and events to be the engine of economic and business development in regional and national level, as visitors from host cities, neighbouring cities and even from countries attend the festivals. Antonio et al (2008) argues that cultural festivals and events play an important role in tourism development, improving city image and boosting local economies. According to the findings of the research conducted by Antonio et al (2008) using the case of Zora Festival in Orlando, there was direct impact on local business-like hotels and lodging, restaurants and transportation. Moreover, regional taxes also had shown reasonable increment because of the increment in the revenue of local businesses. The findings of the study conducted by Antonio et al (2008) regarding economic impacts are like that of Tohmo (2005).

Hulgård & Andersen (2019) argue that festival have higher potentiality in economic development in local level compared to traditional manufacturing sectors. It is further discussed that music festivals particularly, Roskilde festival has attracted visitors from most of the Europe along with the emphasis on Danish market. It is further mentioned that the festival generates the revenue of 30 million Euros per year which accounts for 20 to 25% of the tourism turnover annually in Roskilde. Hulgård & Andersen (2019) further mention that all the inhabitants of Roskilde are engaged in Roskilde festival directly or indirectly and hence the household income is also impacted by the festival.

3.3 Social and Cultural Impacts

Different communities organize different set of events and festival which is primarily organized for locals for entertainment purposes, such festivals in return deliver several benefits such as: creating belongingness, exposing people to new idea and creations, encouraging people to participate in local activities, utilizing leisure time, and creating work-life balance (Bodwin et al., 2006). Pavluković et al (2020) argue that Festival organizers and regional authorities are primarily focused on the economic outcomes which is an important factor however, the study of social impacts in the community is even more important. It is further added that social impacts of events particularly in emerging nations have been under researched. According to the findings of the study done by Pavluković et al (2020), the social benefits perceived by the community are “enhancement of community identity, sense of pride, opportunity to learn new things and the high-security level of festival visitors”.

Festivals are integral part of a city, that helps to enrich daily life of the residents while boosting pride among themselves resulting in the overall improvement of the reputation of the city (Pavluković et al, 2019). It is further explained by Pavluković et al (2019) that such

festivals help the community to foster social and cultural identity, boost social cohesion and offer unique experience to the community and visitors. It is further added by Bowdin et al. (2006) that festivals bring together the community or people with same professional, scientific or social interests. Shared ideas and culture in such social interaction could help in validating diversified groups in the community, creating and expanding cultural perspectives in the community.

Festivals have been the source to provide or renew the identity of local culture, social value and to create unity and strengthen social norms among locals and visitors (Yozukmaz et al., 2020). Festivals create both positive and negative social impacts, positive impacts include well-being of the local people, creation of interpersonal relations, improved lifestyle and enhanced identity of local people and city, however if the festivals are not managed properly it could result on negative impacts on destination image and quality of local people's life (Longson, 1989, cited in Yozukmaz et al., 2020). It is further discussed that local development and events organizers put a lot of efforts to attract the visitors with the aim to strengthen the economy of the local through cultural festivals and events. And less consideration is given to social problems and changes caused due to the huge inflow of visitors in the host community (Yozukmaz et al., 2020).

Yozukmaz et al. (2020) have also mentioned that emotional solidarity is one of the perceived social impacts of cultural festival. Emotional Solidarity implies to the impact as "a result of sharing similar beliefs and behaviours while individuals are in the same physical space and in interaction with each other" (Woosman, 2012, cited in Yozukmaz et al., 2020). It is further discussed that emotional solidarity refers to the attachment between residents of the host community and visitors. Such attachment is defined in three different factors: 1. "Welcoming nature" which means residents are proud to host the event and thus are proud to welcome the visitors, 2. "emotional closeness" which implies that residents are emotionally connected to the visitors because of their visit, and 3. "sympathetic understanding" which means that the interests the visitors share are common to the residents and hence the residents feel connected to the visitors (Yozukmaz et al., 2020).

Social and cultural aspects are the intangible aspects of the festivals which is difficult to measure or analyse than that of economic impacts (Yozukmaz et al., 2020). However, these impacts are also equally important to be studied (Devesa & Roitvan, 2022, Pavluković et al 2020). Such impacts include cultural effects "linked to the increase in the cultural supply, opportunities for audiences, or cultural innovation and social effects related to creativity, citizen well-being, social cohesion, learning or the creation of a positive atmosphere" (Devesa & Roitvan, 2022). Festivals are a form of cultural expression

and engagement that contribute to the growth and development of the host community (Robertson et al., 2009). It is further added that festivals help to create a lasting and sustainable legacy regarding culture.

Many of the festivals have been organized as the non-profit organization (Getz, 2008). Roskilde festival is a 100% non-profit organization meaning that all the profit earned by the festival goes to the charity (Hulgård & Anderson, 2019). Hulgård & Anderson (2019) further add that organization of the festival has been funded by its own income and non-monetary resources which is the huge number of volunteers who contribute their work during and after the festival. It is further added that the volunteers take pride in working as a volunteer in non-profit organization. According to the finding of the study (Hulgård & Anderson, 2019), the motivation of the volunteers to work in the festival are: 1. Organization being non-profit organization, the volunteers feel they are contributing their work to the charity, 2. They can form social life meaning that they can meet new people and colleagues and 3. They can develop their skills like competence level which is unlike their work skills. It is further discussed that donation profiles constitutes of several sector ranging from music, art, refugees, local infrastructure to sustainability and environmental initiatives. Besides the festival organizers also claim to support for emerging talents and activists with DKK 2.5 million along with providing platforms for them to perform (Roskilde-festival.dk).

Overall, the findings of the literatures discussed above outline similar social impacts including boosting social identity of the host city, opportunities to showcase ideas and learn from them, expanding cultural perspectives, social interaction with people or group of people with similar interests, participation in local programs, and so on.

3.4 Role of festivals in creating destination image

Destination image is defined as the perception of the visitors or potential visitors regarding a destination (Stepchenkova & Mills, 2010). Destination image is fundamental in tourism development because the perception of potential visitors define the destination in several ways and their behaviour in the destination is strongly affected by the image they create (Akbaba & Aydin, 2022). It is further added that festivals are the powerful motivational factors for visitors to step out of the residence and enjoy their leisure activities. If such need of the visitors is supplied with the unique experiences that are often provided by several festivals and visitors across the world, the destination image is perceived positively (Akbaba & Aydin, 2022).

Suli et al., (2024) explains that tourist destinations across the globe must periodically change or revise their vision for constant inflow of the tourists because of the increasing competition among the destinations over past decades. It is further added that if there is close

cooperation between event and destination, visitors would perceive the experiences related to the festival and these experiences act as the assets of the destination. Therefore, festivals are the real engine to attract a wide range of potential visitors in a host city and in the development of destination (Derett, 2012 cited in Suli et al., 2024). The findings of the study conducted by Suli et al., (2024) implies that visitors of festivals are often motivated to visit the tourist attractions around the destination where events take place thus, festivals could be considered as the strategic plan to create tourism image and brand. Debbagh & Azouaoui (2022) further explain that national and international media coverage of events helps in positioning the host city or country as tourist destination.

Richards & Wilson (2004) have stated that the image of destination plays a vital role in attracting visitors. It is further discussed that major events helps to shape the image of the host city, region or country which leads to create favourable perception regarding the destination. The findings of the study conducted by Debbagh & Azouaoui (2022) also implies that events can help generate positive impact on the destinations' image.

Literature Gap

Findings of several literatures discussed above (Pavluković et al, 2019, Tohmo, 2005, Hulgård & Andersen, 2019, Yozukmaz et al., 2020, Janeczko et al., 2002) have discussed the socio-cultural and economic impacts made by festivals and events in the host destination and residents. These impacts include economic and business growth in regional and national level, along with the enhancement of local identity and relation in the community and enhanced destination image. Even though there are huge number of such literatures regarding the events and festivals and their roles and impacts in the host destinations, the number of literatures conducting study regarding impacts of Roskilde festival (Hjalager, 2009, Ekmen, nd., Hulgård & Anderson, 2019 & Hodi 2017) are not as many, considering the size and history of the festival. Being one of the biggest music festivals in Europe (Hodi, 2017), there are several scopes of research and therefore, this paper intends to conduct an in-depth analysis of the impacts made by the festival in Roskilde city.

4. Research Methodology

This chapter of the paper explains the methodology used to carry out research on the impacts made by cultural festivals using the case of Roskilde festival in Denmark. The chapter includes research paradigm, research approach, research design, Data collection method, ethical considerations, data analysis approach, and limitations of the approach.

4.1 Research Paradigm

Paradigm is defined as the common belief among the researchers, where they agree upon the most important question that needs to be addressed and the most appropriate method to answer the questions (Morgan, 2007, cited in Leech et al., 2010). Social Constructivism would be used as the research paradigm to achieve the objective of the paper which is to study and analyse the impacts of festivals in host communities. Amineh & Asl (2015) define social constructivism as the “theory of knowledge in sociology and communication theory that examines the knowledge and understandings of the world that are developed jointly by individuals”. This theory is based on three assumptions, first, reality does not exist but is constructed by the members of a society or group together, second, knowledge is constructed socially and culturally when individuals interact with others in the society and third, social processes such as interaction and collaboration construct the learning and it is not developed by external forces or any particular individual (Amineh & Asl, 2015).

Given the dynamic and complex nature of festivals and their impacts in host community/country, Social Constructivism allows the study to investigate the knowledge, individuals generate while attending and interacting with other and the environment in such festival. Moreover, the study tries to find the reality of people in society meaning that how the people in the host community perceive the impacts of Roskilde festival and what do they achieve through the involvement in the festival. Thus, Social Constructivism fits well with this study where the objective is to analyse the impacts of festivals on host communities.

4.2 Research approach

Given the objective of the study, which is to analyse the impacts of festivals on host communities, the paper uses mixed approach combining both quantitative and qualitative data. Qualitative data includes the data collected through interview among the Roskilde festival attendees. Quantitative data includes the data collected through the annual reports from Roskilde Festivals which includes most of the economic data and donation reports. It also includes the survey reports from the festival attendees.

Mixed approach is used by researchers to obtain the depth understanding of their study by combining the elements of quantitative and qualitative research approaches (Molina-Azorin

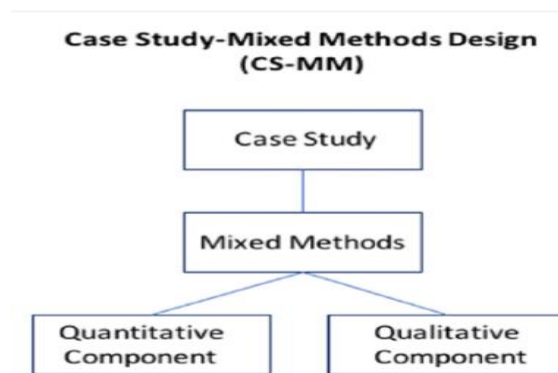
et al., 2018). It is further added that mixed approach in a study enables a researcher to reflect better understanding of the study through combination of both set of results while verifying one set of results with another and thus providing validity to the data collected. Furthermore, Mixed approach helps to explore complex nature and aspects of social world and human relations (Malina et al., 2011). It is further added that quantitative approach emphasizes standardized procedures that results in the findings that can be generalized to the larger population, and qualitative approach focuses on detailed explanations and comparisons of the case studies that helps to explain the real problems more clearly and present the theories in more understandable ways (Firestone, 1987, cited in Malina et al., 2011).

The paper uses quantitative approach to collect the economical insights and social contribution of Roskilde festival in numbers (for example: profit generated in an annual year and donation made by the festival). This approach helps to provide numerical evidence of the festival. Such numerical data help to provide insight into how the festival has contributed economically and socially. Overall, the quantitative approach is used to gain numerical insights from the suppliers' perspective. On the other hand, qualitative approach is used to gain insight from the consumers' perspective. Qualitative approach in this study, is used to collect and analyse the descriptive insights of the festival attendees on the impacts (for example: personal development, society engagement, contribution of the festival in tourism). Overall, the combination of both qualitative and quantitative data is used in this study intending to provide in-depth analysis of the impacts made by Roskilde festival in Roskilde city, and tourism sector in Denmark.

4.3 Research Design

One of the important aspects of mixed method research is the process of designing and performing mixed method research study because of its nature of complexity (Azorin et al., 2018). This study uses the case study of Roskilde festival to gain deeper insights on how the festival impacts the host city or the country. The study intends to ensure detailed insights of the festival by using the single case of Roskilde festival however, it does not intend to generalize the data collected or analysed to other festivals or groups of festivals. The paper uses a case study-mixed methods design (figure 2) in which "researchers employ a parent case study that includes a nested mixed methods design" (Guetterman & Feters, 2018). The paper uses the case of Roskilde festival as the parent case with both quantitative and qualitative components covering the data of Roskilde festival.

Figure 2: Case Study-Mixed methods Design



Source: (Guetterman & Fetters, 2018)

The paper uses qualitative dominant mixed methods research. In this method researchers rely more on qualitative component, constructivist view of research, while using quantitative component as the add-up to the research to achieve in-depth insight of the study (Schoonenboom, & Johnson, 2017). In this study both the data components are independent to each other meaning that qualitative data are not collected based on the information from quantitative data and vice versa. The data are obviously later integrated with each other for final findings but none of them are dependent to each other. The two components of data are called dependent “if the implementation of the second component depends on the results of data analysis in the first component” (Schoonenboom, & Johnson, 2017). First, the paper analyses the qualitative which is collected through interviews and later analyses the quantitative data, collected from annual reports, simultaneously. The results of both the components are later interpreted together for final findings of the study.

4.4 Data collection Method

The following section presents the data collection method of the paper. It includes the types of data used, sampling techniques and sources of data. Mwita (2022) define data collection methods as “means, tools or techniques that researchers use to collect data in their respective research projects”. It is further added that data collection is often done in the field but in some case, it is also done through secondary sources such as library and online sources. Data collection is the most important phase of the research because none of the other preparation can overcome the fault made by the wrong data source (Tongco, 2007).

The study uses both primary and secondary data to achieve the aim of the paper. Primary data includes the qualitative elements whereas secondary data includes mostly quantitative elements along with some supplementary qualitative sections. Primary data would be collected through semi-structured interviews conducted among 5 festival attendees. Secondary data includes the statistical data collected through annual report extracted from

the official page of Roskilde festival. It includes mostly numerical data (profit and donation made by the festival in last three years, volunteers used and number of attendees and so on) but also some qualitative data for instance; social initiatives made by the festival organization. It also includes the surveys conducted by the festival organizers regarding the social issues faced by the participants. The survey data are retrieved from 'Orange together' report that are available among the financial reports. All these reports are made publicly available by the official webpage of Roskilde festival.

Primary Data (Interview)

Interview is a data collection method that is carried out between researcher and respondents where researchers ask questions to achieve the aim of their research and respondents answer them based on their experience (Mwita, 2022). It is further added that there are different types of interviews among which semi-structured interviews are more flexible. Using the semi-structured interviews, researchers can ask follow-up questions or other related questions along with the pre-determined sets of the questions (Mwita, 2022).

Because of the complex nature of the study to analyse the impacts of Roskilde festival, the paper has chosen to use semi-structured interviews. The set of questions consists of 8 predetermined questions and other questions were asked as follow-up questions to the responses generated.

The source of primary data was determined based on the purpose of the study meaning that only the respondents who attended the festivals were selected. So, the requirement for the participants to be selected in the interview was that the respondents had to attend the festival. Once the requirements were made the festival attendees were tried to reach through Facebook page called "Expats in Copenhagen" which is mostly followed by international group of people. The purpose of the interview and research was made clear in the page and were asked if they could take part in the interview. After the interest were shown through replies for the interview, they were contacted through personal message in-order to set the time to conduct interviews. Only 5 respondents agreed to take part in the interview who were festival attendees. After the time was agreed, phone calls were made through to conduct the interview. At least 10 festival attendees were expected to take part in the interview, but it could not be obtained which limited the sample size and thus more diversified data could be obtained.

After the interviews were completed, they were transcribed and coded as suggested by Basit (2003). Basit (2003) explains that codes are tags or levels, given to the information obtained from the data resources, that aligns well with the research objectives. In the case of this study the transcribed information from the respondents is coded in the category of impacts (economic impacts, social impacts, cultural impacts) and branding role where applicable.

Overall, the responses of the respondents are categorized based on impacts and role of the festival which is further used in 'data analysis' chapter of the study.

Secondary Data (Annual reports of Roskilde festival)

Secondary data is the existing set of data which was collected and organized by other researchers or organizations for other purposes (Heaton, 2003). It is further discussed that there are several advantages of using secondary data. First, there are huge amount of data that has already been collected in the past which are easily available (Pederson et al., 2020). It is further discussed that such data are easier to use for research with fixed time frame and low budget. Since this study is not funded by any outer sources, it was very difficult to gather the targeted samples for the interview. So, in this case secondary data are believed to play the role of add-up to add valuable insights to the primary data. There are some disadvantages of using secondary data such as the analysis of the data becomes difficult as the data were originally collected for different purpose (Pederson et al., 2020).

This paper uses the annual reports from last five years as the secondary source of data to collect and analyse data related to the impacts made by the festival. Annual report, donation reports and orange together reports were retrieved to analyse statistical data on profit generated by the festival and figures on donation. Orange together report is specifically used to extract survey data on social issues such as cross-border activities. These data were collected through the financial report files that are published in the official webpage of Roskilde festival (Roskilde-festival.dk). Additionally, the results from surveys conducted by the festivals organizers regarding social and economic initiatives have also been gathered from the reports of the official web pages of Roskilde festival.

4.5 Ethical considerations

In research field, ethics is a set of moral guidelines that are designed to protect research participants from potential harm that could be caused by the researcher or research process (Hasan, 2023). The paper uses the guidelines presented by Hasan (2023) which are 1. Better integration of quantitative and qualitative data, 2. Providing equal opportunity to the potential participants for data collection, 3. Giving justice to the responses by balancing data of all the data sources, 4. Informed consent, and 5. Confidentiality and anonymity of the respondents.

Firstly, the participants of the interview were provided with the research objectives, nature of the research and the process of data collection and storage. They were informed that their personal data would not be published publicly and would be used solely for the research objectives. They were also informed that the whole conversation would only be

accessed by the researcher and the supervisor. They were also informed that the personal data like contact number and names would be anonymous and would not be shared with others. Secondly, to provide equal opportunity to all potential participants both online and on field request was made to participate in the interview. Thirdly to integrate both qualitative and quantitative components priority is given to the qualitative component because they are the primary source of the study which is followed by the quantitative data that works as supplementary data to the primary data collected.

5. Data Analysis

This paper uses thematic analysis approach to analyse both qualitative and quantitative components. Thematic analysis is frequently used approach in social sciences, used to identify themes in qualitative data (Terry et al., 2017). It is further added that it is also used to analyse the contents of qualitative as well as quantitative components. This approach suits this study where both the qualitative and quantitative data must be coded and categorized according to the impacts made by festival. This approach is used in the data analysis section of this study to analyse interview responses and contents of secondary data (Annual reports). Furthermore, the paper uses inductive approach because the themes are developed from the data rather than using the predetermined themes. It allows the researcher to summarize the raw data into summary format (Thomas, 2003).

The analysis of both the data sources includes 3 steps. First is transcription where the data is transcribed, secondly, data are coded and categorized into three codes (economic impact, social impact, and role of festivals). Afterwards, they are divided into even detailed themes for better understanding and interpretation of the data. Finally, after the data are coded and categorized, they are further used for interpretation of results in the study.

The following chapter includes the analysis of two different components (primary data and secondary data). Primary data includes mostly the qualitative components acquired from the interviews conducted among 5 festival attendees. And secondary data includes quantitative components including profit generated by the festival, donation reports and other social initiatives. These data are collected through annual reports, donation reports and orange reports that are available in the official webpage of Roskilde festival. As discussed earlier, this chapter uses thematic analysis approach to analyse both quantitative and qualitative components meaning that the data collected are categorized mainly under two different sections (economic and socio-cultural impacts), the rest of the findings are categorized under other findings. The first section of this chapter analyses the quantitative components followed by qualitative components.

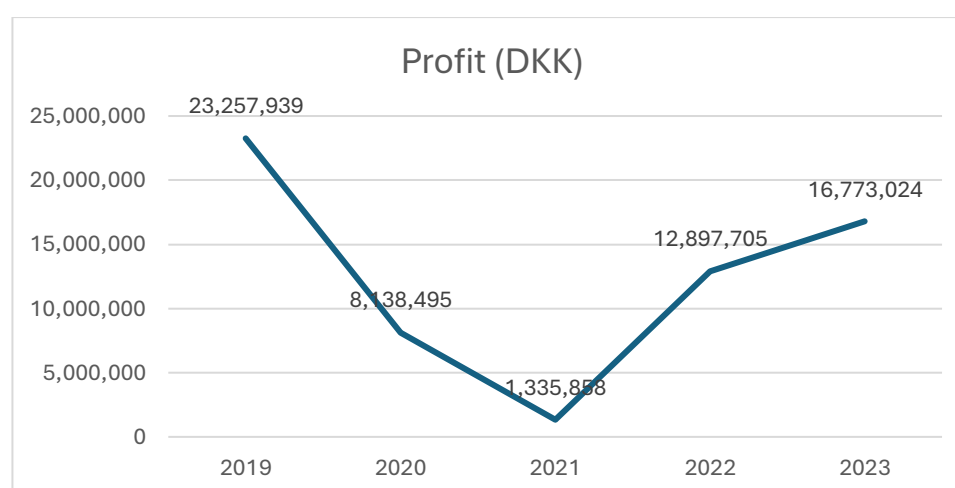
5.1 Quantitative Data analysis (Secondary data)

This section of the chapter includes the analysis of statistical data which helps the paper to analyse the impacts made by festival in economic and socio-cultural level. The section uses numerical data that are retrieved from annual reports, orange together report, and donation report of Roskilde festival group that is available in official webpage of Roskilde festival group.

Revenue and Business Growth

Roskilde festival is one of the biggest festivals organized in Europe where thousands of visitors attend the festival every year (Roskilde-festival.dk). Being one of the biggest festivals, it generates profit in millions of DKK within its 8 days operating period which is later donated to charity and humanitarian projects. The following section analyses statistics on profit generated by the festival in last five years.

Figure 3: Profit generated by Roskilde festival in Last 5 years

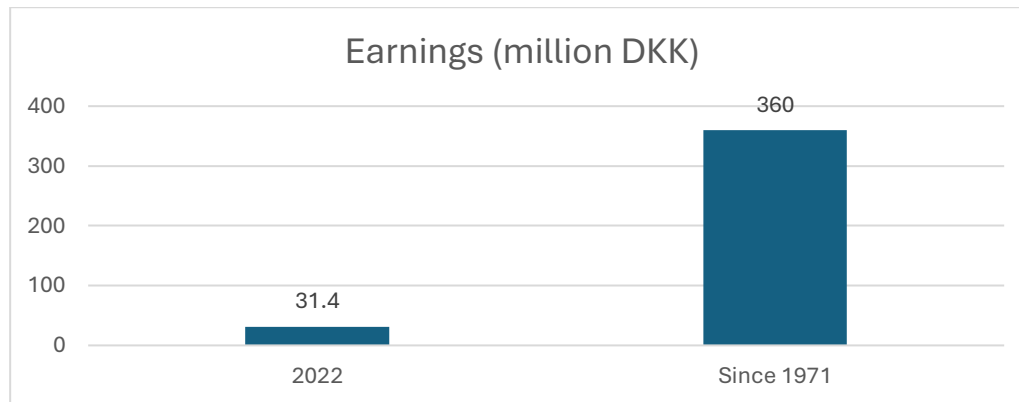


Source: Annual report 2024, Roskilde festival Association

Figure 3 represents the profit generated by Roskilde festival Association, which is the body to organize the festival directly, in the last 5 years. The figure illustrates that the festival has been generating significant amount of profit in last 5 year except the pandemic period (2020 & 2021). The figure shows that there is significant difference of around 11 million DKK before pandemic (2019) and after pandemic (2022). The festival organizers claim that the first normal year for the Roskilde festival in terms of profit was 2023, however the recovery from pandemic and addition of the camping inventories makes the profit in the year 2023 lesser than post pandemic year. However, it could be said that the festival has generated significant amount of profit while recovering from the pandemic. Such growth suggest that the festival has been equally valued throughout the years. The growth in the income also suggests that

the festival association has the potential to reinvest in infrastructure and future events which ensures sustainability for long-term.

Figure 4: Total earnings made by Food and non-food stalls in Roskilde festival



Source: roskilde-festival.dk

According to roskilde-festival.dk, approximately 200 associations, companies and organization offer their services in Roskilde festival, that have earned total of 31.4 million DKK in 2022. It is also mentioned that these kinds of organizations have made total earnings of 360 million DKK since 1971. Based on the data of the year 2022, each organization offering their services earn approximately 157 thousand Kroner in a festival in average. However, the actual profit of a company or organization depend upon several factors including the product/services they offer and the location of the stall (Roskilde-festival.dk). It is further explained that there are approximately 60 non-food stall which offer their services. Such opportunity could help these businesses with branding while boosting their business through revenue generation. On the other hand, the exact number of food stalls has not been mentioned in the official webpage of Roskilde festival, but it is mentioned that there are significant numbers of food stalls offering their services in the festival. It is also claimed that every year approximately 130,000 visitors attend the festival and each of them spend approximately DKK 2500 – 3000 on average on food, drinks and non-food product during their visit/stay in the festival period.

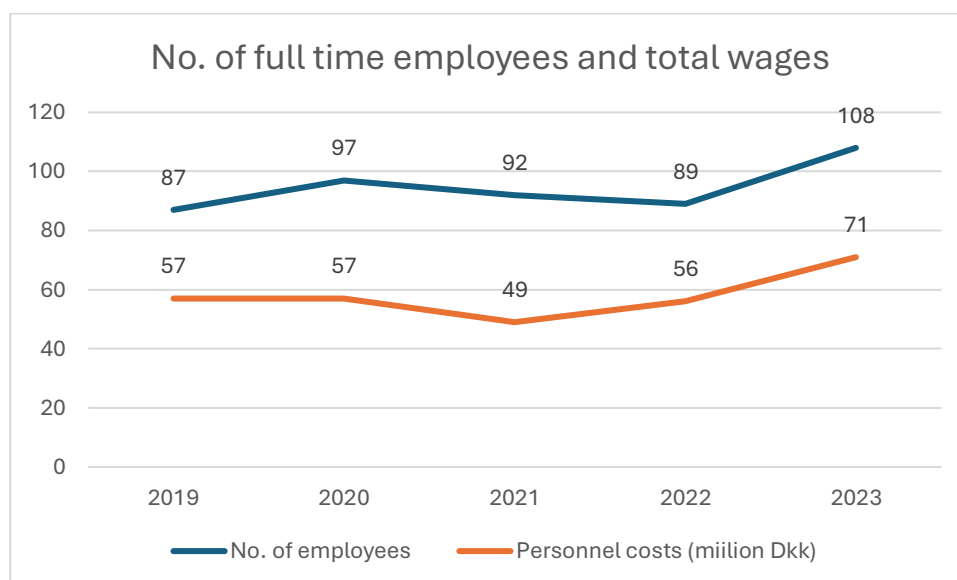
This data explains that the festival helps, the companies/organizations participating in the festival, to boost their economic stability. This also suggests that Roskilde festival plays significant role in maintaining economic sustainability in regional and national level, through the opportunities they provide to these companies/organisations, to participate in the festival.

Employment Opportunities

According to Roskilde-festival.dk, Roskilde festival offers opportunity to 30,000 volunteers to volunteer in the festival with a condition to serve the festival for 32 hours in whole festival

period. In return they do not need to buy the entrance ticket to the festival. It is further stated that besides volunteers in the festival grounds there are some full-time employees who work whole calendar year to make the festival successful. Some of the statistics about the employees of the entire foundation is illustrated in figure 4.

Figure 5: Average number of full-time employees and wages



Source: Annual report 2024, Roskilde festival Association

Figure 5 represents the average number of full-time employees and the total personnel costs incurred by the festival association. The figure shows that the number of employees increased from 87 in 2019 to 108 in 2023. This indicates that festival generates opportunities of employment in the region. With the increase in the number of employees, personnel costs are also seen increasing. Such increase represents that there is increased recruitment which could be the reason of increased operations in the festival. Overall, the increased number of employees and personnel cost reflects that the festival creates direct employment opportunities.

Donations and Social contribution

According to the donation report from Roskilde festival foundation, the profit generated by Roskilde festival is donated to humanitarian and cultural initiatives. The festival foundation allocated approximately 1.5 million DKK for cultural and social projects. One of the statements in the distribution policy of Annual report of Roskilde festival (2023) states that

“We chose fewer but larger donations to initiatives that match our own goals, with a special focus on interdisciplinary and cross-artistic projects. With donations to communities such as Forlaget Økotoxia, Foreningen Spring, Tusca 7, Track That and Jasho Club, we particularly support new networks and collectives that engage broadly

and share knowledge generously, especially those that promote inclusion, diversity and show paths to alternative futures”.

This statement reflects that the festival makes significant contributions to the new projects focusing on inclusion, diversity and youth development. It is further mentioned that they contribute to international projects as well which are focused on youth development. One of the many examples of supporting youth development is the establishment of ‘Circular Laboratory’ which help young entrepreneurs to experiment their business and products (Roskilde Festival Foundation, 2023). It is further mentioned in the report published by Roskilde Festival Foundation (2023) that the number of companies using their laboratory to test their product and business model was 42 in the year 2023. Moreover, the festival’s distribution policy to bring young dreams to life make them contribute to the cross-artistic projects, this reflects the role of festival in social, artistic, and community-based projects.

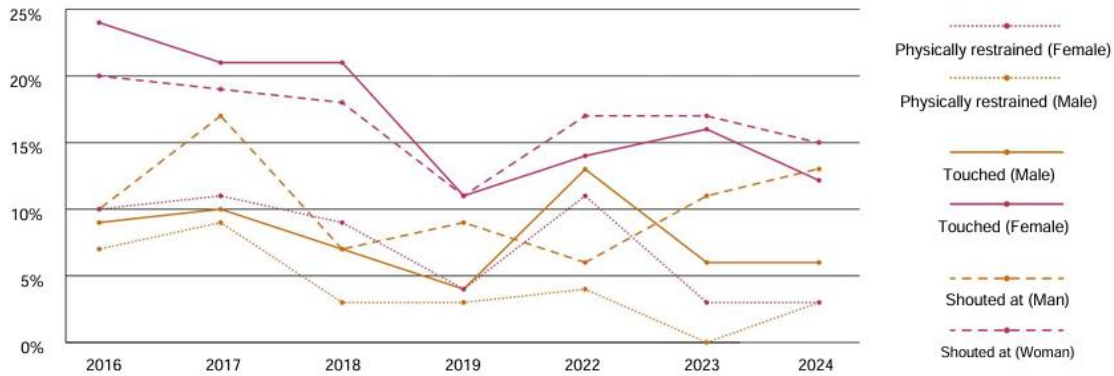
According to roskilde-festival.dk, a total of 39 donations with the profit generated from the year 2023. It is further mentioned “*The recipients are associations and organizations that are engaged in some of today’s major agendas - the climate and biodiversity crisis, mental health, diversity, and representation in the arts*” (roskilde-festival.dk). Such donation policy, focusing in the rising crises areas, implies that the festival focuses on the donation for sustainable development of the society and youth.

Along with the donations, the festival foundation also has also been continuing the culture of volunteering. According to the webpage of Roskilde festival (roskilde-festival.dk), the festival provides opportunities to approximately 30,000 volunteers to volunteer in the festival along with several organizations. It is further mentioned that there were approximately 2400 volunteers from other countries besides Denmark in 2023. This reflects the role of festival in reinforcing the sense of community involvement among the people in local, national and international level. Furthermore, the festival allocated approximately 50,000 tents in the camping area in 2023, this reflects collective festival culture in the festival where festival attendees create social experience and interaction among each other.

Surveys conducted by the festival on Cross-Border Behaviour

The festival organizers conduct surveys to investigate participants experiences on cross-border behaviour (unwanted touching, shouting and physical restraint) among men and women in the festival. The responses of the participants from the survey are illustrated in chart below:

Figure 6: Cross-Border experiences in the period 2016-2024



Source: Orange together report (2024)

Figure 6 represents percentage development of cross-border experiences in the period 2016-2024. The figure shows that 3% of both male and female were physically restrained in 2024 which has significantly dropped since 2016. Unwanted touching (described as strangers dancing and standing too close to the participants) has considerably decreased from 24% in 2016 to 12% in 2024. Moreover, verbal abuse against women has decreased from 20% to 15% since 2016 however in case of men it has increased from, 10% in 2016 to 13% in 2024. These abuses are described by the participants to be “sexually transgressive” in nature (Orange together Report, 2024). Overall, the figure shows that shouting is most common issue experienced by the participants in the festival. Furthermore, even though there is overall decrease in cross-border experiences since 2016, fluctuations can be seen year to year.

Spending behaviours of Respondents

The festival attendees were asked two predetermined questions to determine the impacts made by the festival economically. One was how much would they spend on total in the festival and the other was, whether they spend in local businesses or not. The responses for the first question were different from each other. The responses to how much they spend on average and what do they spend mostly on is mentioned below:

Table 1: Spending pattern of the respondents

Respondents	Expenses in Festival (Approximately)	What products?
1	DKK 1500 – 2500	Food, drinks, souvenirs and merchandise
2	DKK 3500- 4000	Food, drinks and merchandise, also outside the festival
3	DKK 1000	Food and beverages

4	DKK 3000	Food and beverages including accommodation out of the festival
5	DKK 4500- 5000	Food, beverages and merchandise

Table 1 represents the spending pattern of all 5 respondents during their stay in Roskilde festival. The data shows that the respondents spend anywhere between DKK 1500 to 5000 except respondent 3 who is the volunteer of the festival. The average spending of the five respondents is approximately DKK 3000 which matches with the amount mentioned by official webpage of Roskilde festival. These spendings are primarily spent on food and drinks so, it could be said that the food stalls in the festival make significant amount of revenue during the festival period.

5.2 Qualitative Data Analysis (Interview)

The interviewees were asked about their spending behaviour on the festival. To which most of the respondents mentioned that their primary spending was on food and beverages. Besides food and beverages, they were also likely to buy merchandise as the token of the attendance to the festival.

One of the interviewees stated, *"I spent most of it on food and drinks, but I also bought some souvenirs and some merchandise of the bands I like"*.

The other mentioned, *"the big portion goes on food and drink, as you would spend really long days at the festival and food is part of the whole experience"*.

As the interviewees mentioned, most of the money they spend is on food and beverages. They mentioned two different reasons for that; first food is the basic need when someone spends a long duration of time in a particular place. Second, they also see food as the experience as they want to try something new from the origin.

Contribution to Local Businesses

Interviewees mentioned that they like to visit local restaurants, souvenirs shops and local clothing stores with traditional or artistic value. Even though their major motivation to participate in festival is music, they tend to spend some time out of the festival areas especially in local restaurants, cafes and other local shops. One of the interviewees, who came to attend the festival with friends said,

"We visit a couple of local restaurants and look around in some shops. I also bought some local art to serve as souvenirs from the trip".

Another respondent mentioned *“I checked out a few local cafes and bars. I even bought a traditional Danish sweater as a keepsake”*.

The other mentioned, *“I usually walk into a couple of restaurants for some meals, and I have found some sweet little cafes in which I can relax after hectic festival days[...] One of my favorite things to do is to buy something unique from an artistic shop in the area whether that would be Danish art, or handmade accessories ”*.

These statements reflect that the festival attendees tend to spend their budget in local businesses like restaurants, local cafes, bars and some aesthetic shops selling traditional or artistic goods. Their intention in dining in the local restaurants and cafes reflects their interest in exploring and contributing to local economies. Moreover, their interest in buying souvenirs and traditional sweater reflects their behaviour to support niche businesses and artists. This also reflects their preference on cultural and authentic experiences. According to these statements,

These responses explain that some portion of the budget of festival attendees is also spent in local businesses around Roskilde city. This makes Roskilde festival a good revenue source not only for the organizations participating in the festival but also for the businesses around the city. This also reflects the role of the festival in boosting local businesses especially restaurants, cafes and aesthetic shops during the festival.

Sense of inclusiveness

Most of the interviewees described that the festival was socially welcoming which provided them the sense of inclusion in the festival community. They also described that the festival creates an environment, where people from any background come together to share experiences. Such environment fosters sense of inclusion among the attendees. Statements like *“Talking to the people was not difficult because everyone had similar reason to attend the festival”* were common among the interviewees. This statement emphasizes that the attendees had the same reason to attend the festival which was music and cultural vibe according to one of the interviewees. She mentioned, *“The music lineup was great as well and the entire cultural vibe was really pretty”* when asked about the factors motivating her to attend the festival. So, having the common interest towards music and culture brought them together.

One of the other respondents mentioned *“the chilled kind of vibe where everybody is welcome [...] no matter where you come from, you are with fellow people who love music and the whole festival experience as much as yourself [...] It has the kind of inclusiveness and openness that have always kept drawing me back”*.

The other stated, *“The festival is very vibrant and welcoming [...] I also liked the people around there; they were very open and friendly. I felt like I was in a new community”*.

The first response explains that the common interest and passion for music helps the attendees come together and thus cultivate the sense of inclusion. Such common ground and purpose to attend the festival makes them similar and thus help them co-operate and get entertained together. The same respondent, who is the regular attendee of the festival from last 15 years, has referred the festival as *“second home”*. This implies to the sense of belongingness and welcoming environment the festival creates to the festival attendees. The other interviewee mentioned that festival felt like a new community with open, friendly and welcoming environment. This implies to the sense of acceptance even in a new community. These two interviewees are completely opposite to each other; one who is regular attendee and the other first-time visitor. But both feel the same way about the festival, which is sense of belonging, acceptance and welcoming.

Social interaction and Cultural exchange

Roskilde festival is known for music, but the interviewees feel that there is lot more than just music. The festival offers *“art, sense of community and culture”* along with *“great lineup of music”*. Their responses describe festival as a social hub where they can interact and share their experiences.

One respondent who is also the volunteer of the festival mentioned, *“It’s fun to meet all these people from different countries. Some of the people I meet stay in touch, especially online, and some even come back to the town during the year”*.

This respondent emphasizes that he gets to meet and interact people from other countries. This reflects the role of festival to bring people from different places and culture together for interaction. He further mentioned that he has been contact with some people out of the festival duration also. It reflects the significance of the festival in encouraging social interaction and cultural exchange in long run. Furthermore, the ability of the festival to bring global audiences together for long term would not only foster the relation between them but also help local community by attracting visitors even out of the festival period.

The other respondent mentioned, *“I’ve met many people from different countries, and I find their stories and experiences very interesting. One of the great things about Roskilde is that it’s one of those gatherings with a natural venue to create friendships, and I’ve been lucky to find some great guys along the way”*.

This statement not only focuses on the friendship that he has created but also the stories and experiences they share. The fact that he finds their stories interesting suggests that their interactions enrich him with some sort of knowledge. Furthermore, his description of festival as a “*natural venue to create friendships*” suggests that the festival creates an environment where friendships are created naturally while they interact and create bonds among themselves. Furthermore, statements like “*It’s more than just a festival; it feels like a cultural experience*” and “*I felt like I was in a new community*” were common among the interviewees. This signifies the influence of festivals in building community where they can interact, share knowledge and experiences, which drives them toward cultural exchange.

Perceived sense of Contribution and Community engagement

Roskilde festival is widely known for its charitable and donation objective. The festival is not just about entertainment it provides to the attendees, but also the contribution it makes to the society in need. Participating in such festival provides its attendees the sense of contribution to good cause. The interviewees also had the sense of contribution as they were aware that the surplus of the budget, they spend in the festival goes to charity. One of the respondents who volunteered in the festival said,

“It makes the experience of attending much more significant”.

The other respondent mentioned, “*Purchasing a beer or a piece of band at Roskilde contributes to causes like these, and I think that truly makes a difference in my being there. It goes hand-in-hand with the festival goal, which makes it stand apart from so many others*”.

It reflects that the respondents feel that even a small amount of expenditure, like buying beer, from each attendee goes to the good cause. This gives them sense of contribution towards the charitable purpose of the festival. From their statements, it can be said that they perceive the festival as meaningful initiatives that helps the society in need. Such purpose served by the festival tends to make them emotionally connected, which increases the potentiality for them to return to the festival. The above statements reflect sense of personal impact, where they feel they are directly involved in meaningful initiatives. So, they feel the expenses they make in the festival adds up value for positive changes in the society.

When a huge festival like Roskilde festival is organised in a city, lot of visitors come and visit around the city, which makes the locality engaged in one way or other. One of the respondents who was local, and volunteer of the festival mentioned

“I was born and grown up in Roskilde. I have seen the festival revives the town with so much life and activity. It is an amazing experience to the international groups and the good mood it brings.”

This response reflects that there is diversity among the attendees in the festival meaning that they were not only from Denmark but also from other countries which tends to increase the activity around the local area. The other interviewee mentioned that the city is “*overcrowded by festival goers*” which reflects that the town is revived because of the festival meaning that the restaurants, cafes and means of transportation are comparatively more engaged during the festival because of the inflow of huge number of visitors for the festival.

From the statements above, it could be said the festival attendees feel that they have contributed for the better cause when they spend their money and time in the festival. These festival attendees return with the sense of contribution along with the enjoyment which is their primary purpose to attend the festival. Besides that, the local businesses are also engaged during the festival period because of the inflow of the festival attendees.

Loyalty towards festival and Contribution in tourism

The responses of the interviewees suggest that the festival has cultivate deep sense of loyalty among the festival which makes them repetitive visitors of the festival. All the five interviewees gave positive response when asked about their experience of attending the festival. They mentioned that they enjoyed the festival and showed the interest to visit the festival again. Most of them were already the repeated visitors of the festival. This explains that the festival has fostered loyalty among the visitors, which ultimately contributes to progressive tourism economy in regional and national level. One of the statements of an interviewee was,

“I’ve been coming to Roskilde for more than 15 years now, and it is still one of my very favorite festivals”.

The same respondent also mentioned that he likes having balanced spending in both festival and local area which reflects the role of festival in promoting the local areas and businesses. Another respondent who was the first-time attendee of the festival stated,

“I spent some time to walk around the city of Roskilde”

This reflects that festival attendees also explored the city even though their main purpose was to attend the festival. One of the local attendees stated,

“[...] Some even come back to the town during the year”.

These statements also reflect that some of the festival attendees came back to explore the city which contributes toward sustainable tourism. This also implies that they tend to be invested emotionally because of which they make repetitive visit to the city.

Two out of 5 interviewees mentioned that they heard a lot about the festival from their friends and online. They also mentioned that they learned about the history and continuity of the festival which motivated them to attend the festival. One of the respondents stated,

“It promotes tourism, cultural exchanges”.

This adds up to the discussion made earlier that, it is not that they only attend the festival but also explore the city while they are there. Another respondent stated,

“It attracts considerable attention to Denmark”.

Other interviewees also mentioned that they meet people from *“all over the world”* which reflects that there are visitors not only from Denmark but from other parts of the world which is the result of considerable amount of attention from medias like online platforms and word of mouth. Such attention of people from around the world contributes to regional and national level of tourism promotion.

Furthermore, all the interviewees stated they share their experiences from the festival with their fellow friends and acquaintances. One of the regular attendees of the festival also stated that

“Quite a few friends of mine have gone after listening to me, and every one of them has come back with interesting stories to tell. Now they are also in love with the festival”

This explains that these festival attendees are loyal toward the festival. They further share their experiences with their friends who have visited the festival. This ultimately could help contributing to promote the city.

From the statements above, it could be said that festival attendees are loyal toward the festival meaning that these attendees make repetitive visit to the festival while also making attempts to recommend other to the festival. The same attendees also mentioned that they use their time in exploring the city while attending the festival. Additionally, there are also international visitors who have similar interest and activities as them. This explains that the festival helps to promote Denmark among the international visitors, and Roskilde city among the people from other cities of the country, as a tourist destination. From the findings above, it could also be said that festival attendees could be a great medium to promote the festival.

Other Findings

Interviewees highlighted commonly that festival leaves lot of positive impacts like *“supports local businesses, encourages people to adopt sustainable practices, and helps creating friendship among people from different cultures”*, *“supports important causes”*, *“attracts*

tourists, creates job opportunities and showcases local culture". These statements were common among the interviewees. One of the regular attendees of the festival also added "*the festival leaves youths with knowledge of how their efforts can make a big contribution in society*". This statement reflects the festival makes people aware about their contribution to the society for good cause which could be either by directly volunteering in the festival or spending their money in non-profit organization.

Several interviewees raised their concern about environmental and waste management concern in the festival. Afterwards they also added, "*but efforts are being made to enhance its sustainability*". From their concern, it could be said that lot of wastage is being produced in the festival. And it is obvious that when there are thousands of attendees attending the festival for a week for the entertainment purpose there would be wastage. The major concern would be if they have made efforts to prevent or minimize the wastage. Some of the respondents mentioned that the festival is doing its best through awareness programmes in the festival to gain its sustainability goal.

One of the respondents also mentioned his concern about substance use. The same respondent also stated, "*it's just that kind of place where you feel free being yourself*". So, it could be said that the people with the habit of using substances get more freedom to be themselves. Also, they meet lot of their own kind which makes it easier to use substances in such circumstances. But the interviewee also mentioned that "*the festival is trying its best to overcome these through awareness during the festival*". Since the concern of substance use was raised only by single interviewee, this issue could benefit more if future research could explore it.

Overall, the interviewees reflected positive impacts of the festival like tourist attraction, cultural exchange, economic boost, and awareness regarding sustainability. Some negative impacts like substance usage and environmental concerns were also mentioned, which requires further attention and research.

6. Discussion and findings

The chapter discusses the key findings of the study based on the analysis of responses from interviewees and statistical data from the secondary data. The findings of the study suggests that Roskilde festival has direct impact to the city and organizations/associations involved in the festival. The findings also highlight the role of festival in community engagement, local economic development and creating social connections. The key findings of the study are discussed below:

Business growth and employment opportunities

As per the analysis made in the earlier chapter, Roskilde festival provides the opportunity to local businesses and organizations to generate significant amount of revenue. The study finds that approximately 200 organizations and companies participated in the festival generating approximately DKK 31.4 million in total, in the year 2022. The average amount of profit earned by one organization/company in 2022 was DKK 157 thousand. Moreover, since 1971, such organizations/companies have earned a total of DKK 360 million. These earnings are made by small businesses like merchandise vendors, food stalls and non-food stalls, which reflects the role of festival in economic sustainability of such businesses. This finding matches with the findings of previous study conducted by Pavluković et al., (2019) and Antonio et al., (2008) who mentioned that cultural festival helps to boost local economies by attracting huge number of visitors in the city.

Furthermore, the responses from the interviewees regarding their spending pattern suggest that they spend their money not only in the festival but also around the local businesses in Roskilde city. This finding supports the argument that the visitors of the festival tend to spend in local restaurants, cafes, bars, artistic shops and clothing store and thus contribute to local economies. Moreover, Roskilde festival recruits both full-time employees and volunteers to organize the festival in effective way. The festival employed 108 full-time employees and approximately 30,000 volunteers in 2023. This suggest that the festival creates job opportunity to the significant number of people while also engaging the community in volunteer works during the festival.

Sense of inclusion and community engagement

One of the key findings of the study suggested that respondents perceived the sense of inclusion in festival. They highlighted that they feel welcome in the festival because of the common passion towards music, even if they are from different cultural background. The festival has attendees from different countries still they felt the connection and interaction were made naturally. Such emotional connection between the visitors and local areas reflects that the social impact described by (Yozukmaz et al., 2020) as 'Emotional solidarity' is identified through this

study in the case of Roskilde festival. The response from one of the festival volunteers who mentioned that some festival attendees stay connected with him online and visit the city even during other time of the year indicates that visitors and local residents are emotionally attached to each other.

The study finds that the festival is a social hub where people from around the world come together and foster cultural exchange. This finding aligns with the argument made by Bodwin et al., (2009) that cultural festivals enable the festival attenders to share knowledge, idea and creation with each other.

Furthermore, the interviewees also mentioned that some of the friendship and connection created in the festival lasted out of the festival periphery also. This reflects that festival enables the attendees to create bonding for long run which signifies the role of the festival in building community.

Another important finding of the study is the perceived sense of contribution and engagement in humanitarian causes among the attendees. The responses of the interviewees reflected their pride in being able to contribute to good cause through their participation in the festival. One of the responded expressed,

“Purchasing a beer or a piece of band at Roskilde contributes to causes like these, and I think that truly makes a difference in my being there”.

Such statement reflect that the attendees signify the non-profit model of the festival. Furthermore, they feel that their presence and economic contribution in the festival is valued, Therefore, they are emotionally connected to the festival which increases their likeliness to return to the festival. This aligns with the findings of the study made by Hulgård & Anderson (2019) which found that festival attendees take pride of their involvement when they are associated with such non-profit organization.

Moreover, the findings of the statistical data on donation from festival suggest that they contribute to the diversified community projects. The festival focuses on contributing to cultural and social projects. Furthermore, they make bigger portion of contribution for youth development. The distribution policy states that they focus on social, artistic and community-based projects. This suggest that the festival is focused on community engagement and youth development.

Festival Loyalty

Another finding of the study suggest that the interviewees were loyal toward the festival. Most of them were repeated attendees of the festival and the one who was first-time attendee also

showed her interest to attend the festival next year. They also mentioned that they recommended the festival to others. These recommendations or word-of-mouth made other acquaintances and friends to visit the festival resulting in the marketing of the festival. One of the statements by a festival attendee was,

“Quite a few friends of mine have gone after listening to me, and every one of them has come back with interesting stories to tell. Now they are also in love with the festival”

This aligns with the argument made by Richards & Wilson (2004) that the major event in the city helps attract visitors in host city. Moreover, they also mentioned that they spend time and money exploring the local area. One of the statements made by them was,

“I spent some time to walk around the city of Roskilde”

Which reflects that the festival encourages the visitors to explore Roskilde city beyond just festival. This finding aligns with the study done by Suli et al., (2024) who argued that festival work as the engine to promote tourism in a destination. Some statements of the respondents were,

“It attracts considerable attention to Denmark”.

“It promotes tourism, cultural exchanges”

These statements express that the festival contributes to promoting tourism in Roskilde city because of the attraction it gains through festival. Although it is not clear to what extent has the festival promoted tourism in Denmark through these statements, it could be said that these festival attendees feel that several visitors are attracted toward Roskilde city because of the festival.

Besides the positive influences made by the festival, some of the respondents raised their concern regarding wastage produced by such a large sized festival. One of the respondents also raised concern regarding substance usage because the free environment they get in the festival. Besides these, the survey conducted by the festival also shows that participants expressed their experience on cross-border behaviours. These behaviours include unnecessary shouting, unwanted touching and physically restraining other participants. The findings of the survey suggest that shouting or verbal abuse associated with sexual transgressive nature was common among them.

Managerial implications of the study

There are some managerial implications suggested by the findings of the festival. Firstly, the findings of the study reflect the importance of the festival in boosting local businesses economically. So, the festival organizers could help the local businesses by strengthening the relationship between local vendors. For example, the festival organizers could collaborate with stakeholders like museums and local businesses to offer customer friendly packages as pre and post packages. This could motivate festival attendees to get engaged in local community. That way the festival could contribute more to promote tourism in Roskilde and make the city all year tourism destination. Moreover, the study found that sense of inclusion is one of the most perceived motivations to attend festival. So, the festival organizers should invest in more engagement driven programmes and initiatives than the one they already have, to increase satisfaction level among the attendees. Additionally, the concerns from respondents regarding environmental wastage and substance usage reflects that the organizers should implement stricter policies for waste management and substance usage.

Moreover, from the findings, it is also evident that festival attendees have been seen active in referring the festival to the friends and acquaintances. This reflects that festival attendees could be the great medium to promote festival in regional or international level. To do so, the festival organizers could collaborate with international festival attendees to create better destination image and to promote the festival to the other corners of the world where it is not heard about.

Limitations of the study

Along with the valuable findings made by study on the impacts made by Roskilde festival, several limitations are acknowledged. Firstly, the number of interviewees were relatively lesser than the targeted number. Moreover, the interviewees were just festival attendees, if more diversified respondents (Organizers and other stakeholders) had been interviewed the responses and findings would be diversified. Because of these limitations, the findings might not be as diversified as it is supposed to be. Secondly, qualitative data could not do justice to the exploration of economic impacts made by the festival. Surveys from business owners and attendees could have given broader insights to explore economic impacts made by the festival. Thirdly, the paper is using single case of Roskilde festival, so the findings of the study is limited to Roskilde festival. So, the findings of this study might not be related to the impacts of other similar music festivals.

Finally, there could be biasness in the responses from interviewees because most of the responses were positive. Few of them have mentioned some negative social issues caused by the festival. However, the survey data from Roskilde festival official webpage shows that considerable percentage of respondents experienced cross-border activities like physically

restrained, unwanted touching and shouting. The research in future could minimize these limitations by collecting data from diversified group of respondents and from multiple sources rather than sticking just to the reports from organizer's webpage. Also, more detailed and unbiased data could be collected in the future, if the interviews are conducted among the festival attendees and business owners during the festival season rather than off-season.

Future Research

To address the limitations of the study, future research could conduct comparative study using the case of Roskilde festival and other European festivals with similar size and audiences. This could give deeper insights and understanding of the influences of such festivals. Moreover, survey among diversified group of stakeholders could lead to diversified findings. Additionally, further research is needed to gain deeper insights about the social issues raised by the festival attendees. The cross-border activities experienced by the festival attendees requires a single and detailed research. For example, what could be the major causes of such activities and how could it be minimized. It could help the attendees to have better experience in the festival.

Furthermore, it is also important to explore the sustainability actions adopted by the festival organizers. As discussed in the finding sections the interviewees mentioned that the festival organizers have been working hard to reduce the wastages. However, the actions taken by the organizers have not been studied in detail. So, future research in sustainability actions taken by Roskilde festival could help readers gain deeper insights into the field of sustainability.

7. Conclusion

Roskilde festival is one of the biggest music festivals of Europe, organized in Roskilde city of Denmark. The festival is attended by approximately 130,000 visitors every year. There are few literatures which have addressed the impacts created by such a huge sized festival. So, this study explored the impacts made by Roskilde festival in economic, socio-cultural and tourism sector in Roskilde city.

The paper used mixed approach combining both quantitative and qualitative components. The paper analysed qualitative interview data and secondary reports to explore the contribution of festival towards local businesses, community engagement and overall, in the local community. The finding reveals that the festival creates significant number of job opportunities, provides platform to businesses to earn from mass audiences and boost the economy of the local business. The findings also reflect the contribution of festival in the economic contribution in the local businesses. The findings of the study reflected that there are approximately 200 food and non-food organizations earning approximately DKK 31 million in total in 2022. This explains that these organizations are provided the opportunity to boost their economy during the festival period. Besides that, the findings also revealed that festival attendees, who volunteered to interview for this paper, also spend their budget out in the local business. This suggests the need of collaboration between the local businesses and tourist destination, for overall economic and tourism development of Roskilde city before and after the festival duration.

The findings of this paper indicates that Roskilde festival cultivates the sense of community and inclusion among the participants by enabling them to interact and create friendships even out of the festival duration. Furthermore, the non-profit model of festival fosters the sense of contribution to the festival volunteers and attendees. Additionally, it was also found that the festival attendees were emotionally connected to the festival because of its charitable policy, and free and inclusive environment. Because of such emotional bond, the attendees tend to visit the festival repetitively while also recommending the festival to others. These findings highlight the importance of festivals and events among attendees and the local community.

Some of the social issues like usage of substances and environmental concern were addressed by the respondents. This leaves room for further discussion in future research. Furthermore, a comparative study between Roskilde festival and any other equally valued festival could provide deeper insights into the policies made by such festivals to avoid such issues.

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Appendix

Interview questions for festival attendees

1. What do you think about Roskilde festival? Do you enjoy it?
2. What factors motivated you to attend Roskilde festival?
3. What was your approximate spendings during the festival excluding entrance ticket?
4. Have you spent money on local businesses like local restaurants, hotels, clothes and accessories shops, or other tourist destinations, besides the festival?
5. Have you got friends or strangers that you interact with in the festival? How is your relationship with them beyond festival?
6. What do you feel about the motive of festival to donate everything to the charity?
7. Have you recommended the festival to others based on your experience?
8. What other impacts do you think the festival has in overall? (positive or negative)