

Together they're one

*The position of Eurosonic
Noorderslag in the cultural
sector in Groningen*



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Preface

Dear reader,

Before you lies the master thesis 'Together they're one', which is a research about the position of Eurosonic Noorderslag in the cultural sector in Groningen. It has been written to fulfil the graduation requirements of the Master course Economic Geography at Rijksuniversiteit Groningen.

I would like to thank my supervisor for keeping me motivated. His enthusiasm and patience helped me finish writing this thesis. The process of writing this thesis has not been easy, but his positive feedback and my personal interest in music, festivals and event organization kept me going.

I would also like to thank all the respondents, without whose cooperation I would not have been able to write this thesis. I had some very inspiring conversations, which I am very thankful for.

Hermien Heeres

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Summary

Culture and cultural heritage generate a series of economic effects, both direct effects on the cultural sector itself and induced effects in other related sectors. Festivals are an example of cultural activities in the cultural sector. Events such as festivals can seek to influence the destinations positioning and brand and they can create linkages between people and groups within communities and between the community and the rest of the world. Festivals also contribute to the social and cultural development of a destination.

This study is about better understanding the structural importance of the impact of cultural events in the cultural sector in Groningen. One of the largest cultural events in Groningen is Eurosonic Noorderslag. What would the impact on the city of Groningen be if the festival would not take place in Groningen? This leads to the main question of this study: *'What is the position of Eurosonic Noorderslag in the cultural sector in Groningen?'*. Mega events are assumed to have an impact in many discrete areas. The expected structural effects of a mega event are the impact on the destinations image and the creation or the strengthening of a network in the cultural sector. Furthermore it is implicated that government policy can increase visitor patronage and prevents local resistance that may deter tourists from visiting the area in the future. Involvement from the government may lead to structural changes in the environment or infrastructure in a city or region. So political impact and changes in infrastructure are other expected structural effects of a mega event.

The aim of this study is to study the position of Eurosonic Noorderslag in the cultural sector in Groningen. There are two different ways of approach, quantitative research for defining the cultural sector and qualitative research for defining the structural effects of Eurosonic Noorderslag. Quantitative research showed that the cultural and music sector are important sectors in Groningen. It seems that there is some sort of cluster in Groningen, because the city stands out compared to the whole of the Netherlands. They are small sectors, but they are growing in importance for Groningen. Employees in the music sector in Groningen were interviewed about the professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen and about the structural effects of the festival. The professional relations vary from having the same volunteers to having the same music programmer. There is a lot of overlap with freelancers that work in production, for example technicians or stage builders. The music programmers also play a crucial role in the network of the music sector, because they are responsible for the music program of different organizations in Groningen. Most of the respondents say that their network is expanded due to Eurosonic Noorderslag, because the festival is a place where they can easily meet people that can be of importance for their organization. The network of people that work at Eurosonic Noorderslag can also lead to new professional relations. Artists get in touch with freelancers and this can lead to new jobs for the freelancers. Eurosonic Noorderslag has a great positive influence on the image of the cultural sector. The festival puts Groningen on the map, due to a lot of (international) press that writes about Eurosonic Noorderslag.

Eurosonic Noorderslag plays an important role for the cultural sector in Groningen due to the strengthening of the network in the cultural sector and the enhancement of the image of Groningen. Despite the importance of the festival, Eurosonic Noorderslag is not crucial for the success of the cultural sector in Groningen. Other businesses and organizations do not depend on Eurosonic Noorderslag for their own success. It is the complete sector with all its connections that is important for organizations within the sector.

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Introduction

Culture and cultural activities represent a key source for producing economic flows, income and employment. It is also an excellent field for government intervention, not only because of the public nature of a great part of its product but also because of its utility for identifying and transforming 'places'. Therefore it forms a part of the strategies for local and/or regional development. Finally, culture is an excellent field for the implementation of new economic improvements, such as nonmarketable goods or the assessment of public institutional behaviour (Herrero et al., 2002). Culture and cultural heritage generate a series of economic effects, both direct effects on the cultural sector itself (employment, income, production, etc.) and induced effects in other related sectors (finances, construction, tourism, transport, etc.). The cultural sector is being used more and more as a medium of urban transformation and as an element to attract economic activities and new residents (Herrero et al., 2002). An example of a cultural activity in the cultural sector is a festival.

1.1 Direct and indirect benefits of festivals

Often festivals are seen to provide a direct economic benefit to regional economies (Mackellar, 2006). This means that direct transactions take place between for example a visitor from the festival and an owner of a local business. An indirect economic benefit is the innovative activity occurring as a result of the festival. Which can be for example product innovation (new festival activities) or process innovation. Innovative activity can have high levels of indirect economic benefit whilst simultaneously contributing to social and cultural development. Social development can include the gaining of a new sense of place by the community and cultural development relates to values and aspirations of the local community. The use of an integrated typology inclusive of economic and social innovations, allows researchers and event planners to re-evaluate and further consider the value of festivals to the local economy and community (Mackellar, 2006).

Large mega-events such as festivals are significant catalysts for the tourism sector since they attract many visitors from outside the host destination. Events are organised by a vast number of actors. Festival innovation is a highly cooperative endeavour among many actors in an inter-organizational network. Case studies showed that innovation takes place in complex networks involving many actors having various interests (Larson, 2009). Innovation networks are often highly dynamic and changing: innovation often takes place in new partnerships. In order to understand the innovation process, not only interaction between the festival organizer and the stakeholder needs to be studied, but also the relations between the stakeholders, such as sponsors, festival organizers and restaurant owners need to be studied (Larson, 2009).

Events can seek to influence the destination's positioning and brand, funding and development work, research and evaluation programs when event managers become committed stakeholders in the community's or destination's tourism planning process (Getz, 2008). This is because planned events are a spatial-temporal phenomenon and each event is unique because of its interactions among the setting, people and management systems (including design elements and the program). Much of the appeal of events is that they are never the same. It is a lost opportunity if you miss the event, you have to 'be there' to enjoy the unique experience (Getz, 2008).

The location and size of the town are important factors in the impact of the event on the town and the region. Location plays an important role in arts festivals, because it has been established that the location determines to a large extent the origin of festival goers at the festival (Saayman et. al., 2006). Events can create linkages between people and groups within communities and between the community and the rest of the world. Festival goers from different provinces spend different amounts at a festival and therefore influence the size of the economic impact of the festival on the town. The size of the location in terms of its infrastructure and suprastructure is important. For the better the infrastructure and suprastructure, the easier it becomes to host other events, thereby attracting a wider audience. Other aspects that have a great influence on the economic impact of an event include the size of sponsorships, the size of the festival in terms of ticketed shows, the length of the festival and the length of visitor stays at the festival, since spending more time at the festival means spending more money at the festival (Saayman et. al., 2006).

An example of an important type of impact from the cultural sector is tourism. O'Sullivan and Jackson (2010) researched if festival tourism is a contributor to sustainable local economic development. The results of their study suggest that while festival tourism may have the potential to make a valuable contribution to a locality, it does not automatically make a significant contribution to sustainable local economic development. This is because opportunities, for example for community development, frequently remain unexploited (O'Sullivan and Jackson, 2010). It can be concluded that the contribution of festival tourism to local economies is more than just a basic and relatively vague 'income generation' perspective. So there are direct and indirect economic benefits from the cultural sector and from festivals within this sector. These economic benefits are the immediate or short-term effects of a festival. On the other hand there are structural effects of a festival. Research has been done on direct effects on the sector itself (employment, income, production, etc.) and on effects in other related sectors (finances, construction, tourism, transport, etc.). Direct effects are effects on the short term, structural effects are effects on the long term.

1.2 The contribution of festivals

Festivals also contribute to the social and cultural development. Events can influence the destinations positioning and brand, but they can also create linkages between people and groups within communities. Culture identifies and transforms 'places' and therefore it forms a part of the strategies for local and/or regional development (Herrero et al., 2002). Festivals are universally important for their social and cultural roles and increasingly they have been created and promoted as tourist attractions. They are also viewed as tools in place marketing and destination image making and are valued for their ability to animate cities, resorts and attractions. The extent to which they can endure as attractions while fulfilling their social and cultural roles at the community level is therefore an issue of some importance to social and cultural policy makers and to place marketing and tourism agencies (Andersson and Getz, 2008).

1.3 Aim of this study

The direct and indirect economic benefits and the social and cultural development from festivals in the cultural sector have been researched. It is interesting to research the structural effects of an event in a cultural sector, to find out what kind of position a festival has in a cultural sector or cluster. Not much research has been done on the structural effects, so the effects of a festival on the long term are rather unclear. This study is therefore about better understanding the structural importance of the impact of cultural events in the cultural sector in the Netherlands. An interesting city to take a closer look at is Groningen. Groningen is the fifth city in the Netherlands when it comes to having the most venues (theatres, concert venues and pop stages) and audience

capacity. The city of Groningen has fifteen venues and a capacity of 8000 (EM-Cultuur, 2017).

One of the largest cultural events in Groningen is Eurosonic Noorderslag, also known as The European Music Conference and Showcase Festival. It is a music conference and showcase festival for and about European pop music. It takes place in the city of Groningen every year for four days in January. The first edition of Eurosonic Noorderslag took place in 1986 and was called Noorderslag. Back then it was only a 'battle' between bands from Belgium and the Netherlands. In 2018 40.288 people visited the festival and 4.092 people visited the conference, among which were 420 representatives from international festivals. During the festival in 2018 there were 352 acts at 62 different podiums (Eurosonic Noorderslag, 2018).

The focus on Groningen is also due to societal relevance, because of the following aspects. In August 2016 the performing Arts Fund NL announced that Eurosonic Noorderslag would not get subsidy for the period 2017-2020 (Sorgdrager, M., 2016). Later that year Minister Bussemaker from the Dutch government announced that more money would be available for festivals and therefore Eurosonic Noorderslag was able to receive their subsidy after all (NOS, 2016). Not receiving the subsidy would have had a great impact on the festival, because without the subsidy the festival would not have had enough budget to organize the festival at the same scale. But what would the impact on the city of Groningen be if the festival would not take place in Groningen?

The municipality of Groningen wants, with its many knowledge and cultural institutions, to be a 'city of talent' (Kadernota Cultuur, 2017). Eurosonic Noorderslag is an example of an environment of a meeting point and cross-overs which could lead to new forms of art and innovation on other areas. The focus of the municipality is to maintain the city's inspiring climate and wants to give young talent the opportunity to develop (Kadernota Cultuur, 2017). On the other hand the cultural centrum 'De Oosterpoort' will be demolished in ten years due to not fitting the current location and the expensive expected maintenance costs (Dalen, van R., 2017). Closing Oosterpoort could have an important effect on the cultural sector in Groningen and also on Eurosonic Noorderslag. Oosterpoort is apart from being a music centre and theatre in Groningen also one of the main stages of Eurosonic Noorderslag and it is the location where Noorderslag takes place.

It is expected that Eurosonic Noorderslag has a direct economic benefit to the regional economy, because visitors of the festival spend their money at local business. It is also expected that Eurosonic Noorderslag contributes to the social and cultural development, that it can create linkages between people and groups and that it can influence the city's positioning and branding. The expected roles or functions of the professional relations of Eurosonic Noorderslag within the cultural sector and in what way this contributes in the long term to the cultural sector is however, according to the literature, rather unclear. That is why this study will focus on the structural importance of the cultural sector in Groningen and this leads to the main question of this study: *'What is the position of Eurosonic Noorderslag in the cultural sector in Groningen?'*.

1.4 Research questions

First the cultural sector in the city of Groningen needs to be described and the development of this sector needs to be studied to be able to define the position of Eurosonic Noorderslag in the cultural sector in Groningen. This leads to the first sub question: *'What is the cultural sector in the city of Groningen and how did this sector develop?'*.

Since 1971, Roskilde Festival in Denmark has developed its role as a leading element in an emerging cultural innovation system. Festival organizers maintain long-term, dense and multifaceted relations (Hjalager, 2009). Festivals also create linkages between people and groups within communities (Herrero et al., 2002). To study the relations of the festival organizers of Eurosonic Noorderslag and the linkages between employees in the cultural sector, the position of Eurosonic Noorderslag in the cultural sector will be studied. This leads to the following sub question: *'What kind of professional relations are there between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen?'*.

Mega events are assumed to have an impact at various stages of the event process (Jones, 2001). The impact of a festival on the long term is difficult to assess because of their fixed length (Jones, 2001). To define what kind of influence Eurosonic Noorderslag has on the cultural sector, the expected structural effects of the festival need to be studied. This will lead to the following sub question: *'To what extent does Eurosonic Noorderslag influence the cultural sector in Groningen?'*.

The identification and transformation of places and festivals as tools in place marketing and destination image making leads to the last sub question: *'How does Eurosonic Noorderslag contribute to the image of (the cultural sector in) Groningen?'*.

1.5 Overview

In this chapter the motivation, topic and questions for this research have been discussed. To answer the research questions, relevant literature needs to be studied. Chapter two looks into the literature and defines the cultural sector, explains the expected structural effects of an event in the cultural sector and describes the expected link of the structural effects with the subsectors and Eurosonic Noorderslag in Groningen. The methodology will be explained in chapter three. The approach of this research, the data that is needed to answer the research questions and the methods that are used for this study are explained in this chapter. The results of this study are set out in chapter four. The development of the cultural sector in Groningen, the professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector, the structural effects of the festival and the contribution to the image of the cultural sector in Groningen are explained. Finally an answer to the main question of this study is given in chapter five. The outcome of this study is also discussed in this chapter and the final thoughts are shared in this final chapter.

2. Theoretical Framework

The literature generally groups festival impacts into economic, environmental, sociocultural and political categories (Pavluković et al., 2017). In the previous chapter the direct and indirect economic benefits and the social and cultural development from festivals in the cultural sector have been explained. This study focuses on the structural effects of Eurosonic Noorderslag on the cultural sector in Groningen. This chapter defines in §2.1 the cultural sector and in §2.2 the music sector. In §2.3 it focuses on the role of the cultural sector in the economy. §2.4 explains the expected structural effects of an event in the cultural sector and in §2.5 the expected link of the structural effects with the subsectors and Eurosonic Noorderslag in Groningen is explained.

2.1 Cultural sector

To study what the position of Eurosonic Noorderslag is in the cultural sector in the city of Groningen, the cultural sector needs to be defined. UNESCO defines cultural and creative industries as ‘sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services, and activities of a cultural, artistic or heritage- related nature’. This approach emphasises more than just the industrial made products of human creativity, it makes the entire productive chain relevant, as well as the specific function of each sector involved in bringing these creations to the public (Unesco.org, 2017). The creative industry produces tangible or intangible artistic and creative outputs, which have the potential for wealth creation and income generation through the exploitation of cultural assets and the production of knowledge-based goods and services. The creative industries are industries originated in individual creativity, skills, and talent, which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The cultural sector includes subsectors such as: advertising, architecture, the arts and antique market, crafts, design, fashion, film, interactive leisure software, music, the performing arts, publishing, software, television and radio. Others emphasize that the subsectors cuisine, haute couture, museums and football are also involved in the cultural sector (Skavronska, 2017).

There are different ways in the Netherlands to define the cultural sector. The board for Culture is an advisory board for the Dutch government and parliament and divided the board for Culture into four committees; the committee heritage (museums, monument care and archaeology), the committee media (film, letters, libraries, press & broadcasting), the committee performing arts (theatre, dance music, music theatre) and the committee visual arts, design and architecture (Raad van Cultuur, 2014). These are different categories the cultural sector can be defined by. The Central Statistical Office divided the creative industry (cultural sector) into three categories: art and cultural heritage, media and entertainment and into the third category creative business services. There are two ways to describe the cultural sector, by looking at the businesses in this sector or by looking at the professions within the sector (Braams, 2011).

Economic, legal and policy-making developments and also developments in the cultural sector itself, influence the labour market of creative professionals. In the cultural sector a combination of jobs or workplaces appears more often than in the economy as a whole. This is because the vulnerable income position of people working in this sector. Until 2008 the employment opportunities in the cultural sector grew well, but due to the economic crisis around twenty thousand jobs were lost in the period of 2009-2013. This resulted in an increase in the share of independent workers (SER, 2016). Because a

combination of jobs or workplaces appears more often in the cultural sector, it is expected that a number of people that work in the cultural sector in Groningen also work with or for Eurosonic Noorderslag. This study will focus on the categories in the cultural sector that are divided by Central Statistical Office, because this subdivision of the cultural sector does have a separate category for creative business services. This may be an important category to study the development of the cultural sector, since the share of independent workers increased. The category art and cultural heritage includes amongst others theatres, concert halls, libraries and museums. Media & entertainment include amongst others cinemas, circus and shops and publishing houses related to media and entertainment. In the last category are amongst others agencies for public relations, architects and advertising. An overview of the cultural sector according to the Central Statistical Office can be found in appendix 1.

2.2 Music sector

This study will not just focus on the cultural sector, but also on the music sector. Locally based events are subject to a wide range of influences and pressure (Schuster, J.M., 2001). To measure these influences and pressure, a distinction is made for the music sector. This is because not every category (for example the category public libraries) in the cultural sector is expected to be of great importance to define the position of Eurosonic Noorderslag in the cultural sector in Groningen. Eurosonic Noorderslag is a music festival and therefore a distinction of music related categories of the cultural sector is made to get a more specific outcome for the music sector. The music sector is part of the cultural sector, because it has overlapping categories. The sub categories that have a direct connection with the festival have been put together in the music sector. Figure 1 shows the categories of the cultural sector in orange and the subcategories that are part of the music sector are shown in white.

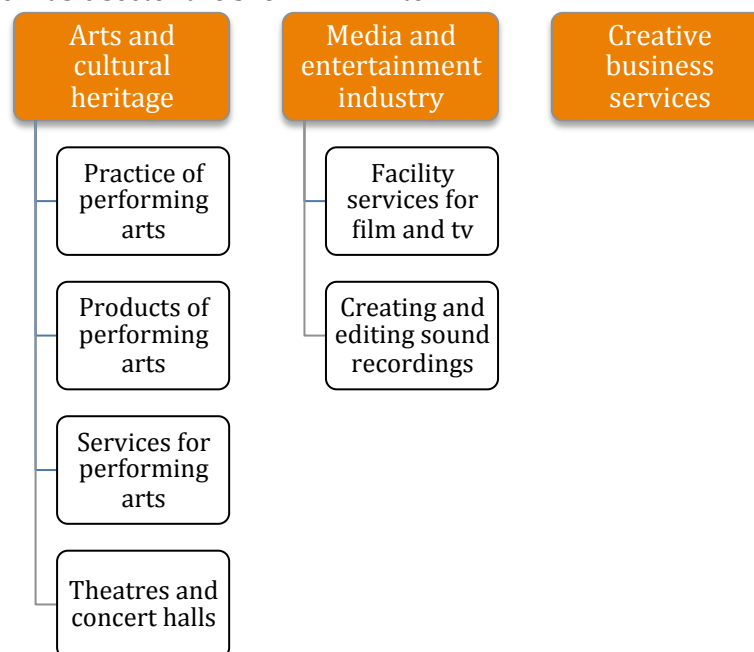


Figure 1 Cultural sector and categories of the music sector

2.3 Cultural sector in the economy

Creativity has become the principle driving force in the growth and development of cities, regions and nations. Creative people are the driving force in regional economic growth (Florida, 2005). The creative class in the Netherlands consists of relatively many creative professionals (Aalst, van et. al., 2013) and the employment in the in the creative class grows faster than average (Braams, 2011). Florida states that the presence of a creative class creates a vibrant economy with high added value. The key to economic

growth lies not just in the ability to attract the creative class, but to translate that underlying advantage into creative economic outcomes in the form of new ideas, new high-tech businesses and regional growth (Florida, 2002).

Cities and regions that attract lots of creative talent are also those with greater diversity and higher levels of quality of a place (Florida, 2002). Creative centers also tend to be places with thick labour markets that can fulfill the employment needs of members of the creative class (Florida, 2002). Real experience in the real world is what the creative class desires. They crave for interesting music venues, neighbourhood art galleries, performances spaces and theatres. The creative class people value places with a vibrant, varied nightlife, a unique music scene or places with specific cultural attributes (Florida, 2002).

Cities and regions have developed festivals and events as leisure and cultural pursuits for residents as well for their economic and community development benefits (Gursoy et al., 2004). The growth of festivals and special events in numbers, diversity and popularity has been enormous in recent years (Gursoy et al., 2004). City councils have been showing greater interest in organizing mega-events, including festivals (Aalst, van and van Melik, 2011). Decision-makers feel the need to organize a festival to be able to compete with other cities or regions. Especially an international festival is preferred, because it attracts a wider audience and more media attention (Aalst, van and van Melik, 2011).

The creative class values festivals and events, because they contribute to a unique music scene. So festivals are therefore also important for urban development and the employment in the creative sector. Festivals and events are part of the creativity of a city or region and creativity is the driving force behind the economic growth.

2.4 Expected structural effects

Mega events are assumed to have an impact in many discrete areas. These may occur at various stages of the event process: before the event is staged, during the event or long after. Examples of long-term effects are effects on tourism and economic activity via media exposure and return visits. Mega events are unique almost by definition and the long-term effects are difficult to assess given their fixed length (Jones, 2001). The most important outcomes of a mega-event are enclosed in the so-called intangible legacy. It is referred to social, cultural and political effects, more difficult to identify and measure, which can be positive or negative outcomes (Ferrari and Guala, 2017). In this paragraph the expected structural effects of a mega event are explained.

2.4.1 Destination image

Cities and regions are increasingly using events and cultural festivals to enhance their image and boost tourism development. Cultural events have become a significant element within the strategies of destination branding of a place. Events have become a central part in people's lives, as there has been an increase in leisure and disposable incomes, which has led to a rapid growth of public events, celebration and entertainment. Therefore destinations are trying to figure out the potential of events in the implementation of various economic and tourist objective, as well as in the enhancement of their image (Piva et. al., 2017).

Destinations are striving to promote a positive image of their tourism destination region. The destination image has been defined as a dynamic construct, resulting from a set of beliefs, ideas, and impressions that an individual has of a place. When attending an event, visitors participate as actors in the experience. Although the experience of participating in an event is a onetime moment, it remains in the memory and can

contribute to the enhancement of destination image. Hosting an event does not necessarily tackle the roots of the image problem, but does help in making some changes, broadening the destinations image and creating local and international identity. The cultural events and festivals in particular have emerged as a means of improving the image of cities, adding life to city streets and giving citizens renewed pride in their home city (Piva et al., 2017). The more favourable, stronger and, above all, unique the images associated with the event are, the more positive the post-event place image will be (Ferrari and Guala, 2017). Global sporting events provide the opportunity for government and city authorities to (re)establish or increase the attachment and identification of people to a place, which is demonstrated by the Sydney's Olympics. In Sydney, the possibilities presented by the (re)establishing or increasing the attachment and identification of people to a place are particularly relevant in an era marred by increasing levels of youth suicide, homelessness and drug addiction. However, the relevance of the possibilities concerning the social issues diminishes if such benefits are not sustained after the event has left town (Waite, 2003). The realisation of an important event can encourage the affirmation of a positive image or the improvement in the image of an area (if negative). It can support the possible reconversion of that image, shifting for example from a purely industrial city to a tourism destination. If the hosting place implements focused marketing strategies before and during the event, it will be possible to obtain specific results, especially with the support of local population, institutions and agencies, mass media and operators in tourism and marketing sectors. A strong legitimisation determines the overall city image perceived abroad and can help to create a new image, dismantling or replacing old and/or negative stereotypes (Ferrari and Guala, 2017). The improvement in the image of an area happened for example in Turin, which hosted the Olympic Winter Games in 2006 and in Genoa, appointed as European Capital of Culture in 2004, hosted the G8 in 2001 and hosted the 'International Expo' in 1992. Turin was always classified as a typical working class city, but this image changed when they tried to overcome their traditional structure (port and industry) in the late 1980s and 1990s. The Games helped the city to achieve the city's goals of changing the old traditional image in Italy and abroad. The 2006 Games have been a catalyst of urban change, a tool to leave a long-lasting intangible legacy for the city, an occasion to leverage city image and recognition. Examples of public works and main recoveries in Turin are the recovery of historical palaces and museums, the strong efforts in promoting the Royal gardens and parks, new museums were opened or restored, new sport facilities were created (many of them converted after the 2006 Games into spaces for music, fairs and conventions) and new buildings and accommodation for university students and a new underground was opened. In Genoa many urban interventions have been released, with new buildings and important recoveries. These efforts were devoted to overcome the urban traditional economic structure and to look forward to tourism and culture. Genoa is now recognised as a city with better quality of life than before, with good cultural structures and a well organised tourism offer. It is becoming a destination for 'cultural urban tourism', but tourism is not an automatic output of mega-events. Genoa's image has changed. The mega-events in Genoa have made the city a catalyst of urban regeneration, but they have not led to the improvement of urban positioning. Examples of public works and main recoveries in Genoa are the recovery of historical palaces, museums and theatres, the recovery of the Maritime Station, the old port and the waterfront, the creation of new pedestrian areas, the repositioning of some university departments and the opening of a new (Ferrari and Guala, 2017).

Although the Olympic Games are a one-time event and much larger than the festival Eurosonic Noorderslag, it is clear that an event in the cultural sector can influence the image of a city or region. Especially when the hosting place implements focused marketing strategies before and during the event. When visitors have a positive memory

of the event it can contribute to the enhancement of a destinations image on the long term. On the other hand the citizen's image of their own city is important too (Schuster, 2001). If citizens contribute to that image, the image that others have of that place will follow. So it is expected that mega events create local and international identity that can improve the identity of a city or region.

2.4.2 Network

The creation or the strengthening of a network in the cultural sector is a structural effect of mega events (Scott, 2010). This is because creativity can be seen explicitly as a social phenomenon that has overlapping sets of social relationships that are entangled and significantly influence its substance and form. Geography plays an important role in this, because all social relationships are necessarily characterized by extension in space. The geographic dimension turns out to be extraordinarily potent as a medium of variation in creative energies (Scott, 2010). The creative field is made up of three different levels: networks of firms and workers and their interactions; infrastructural and social capital facilities (schools and universities); and the norms, culture and conventions that develop in a local production agglomeration. The creative field and its related economic development demonstrate path-dependent behaviour. The economic profile and innovation capacity of a city are determined and directed by the main sectors based in the city due to their relation to locally based actors and contextual elements. The relations of both creative actors and a city with the creative field have to be considered in order to understand the development path and the potential of the creative sector in an urban economy, as well as the challenges and issues related to the conversion of a creative potential into a growth element (Copercini, 2016). So the development of the cultural sector in Groningen depends on the relation of the creative actors and the relation of the city with the cultural sector within this sector.

Events can only occur as a result of the interaction of key stakeholders with the managing organizations. The survival and continued success of hallmark events is therefore dependent on those groups of 'primary' stakeholders who are most involved and engaged (Todd et al., 2017). Hallmark tourist events are major fairs, expositions, cultural and sporting events of international status, which are held on either a regular or a one-time basis. Events assist in the development or maintenance of a community. (Hall, 1989). Primary event stakeholders assume multiple roles and these may not be permanent or fixed. Event stakeholders are defined as those people and groups with a stake in the event and its outcomes, including all that participating in the event production, sponsors and grant-givers, community representatives and everyone impacted by the event. The five primary categories of stakeholders from the Edinburgh Festival Fringe are the organising, participating, attending, supporting and supplying stakeholders (Todd et al., 2017). The roles of the stakeholders within the primary categories are the following: Festival Fringe Society Board members, staff and volunteers for the organising category, performing companies, independent venues (staff, programmers, bookers) for the participating category, audience, ticket-buying public and other attendees are part of the attending category, ticketing suppliers and design agency are in the supplying category and in the supporting category are government and civic organizations grant funders and independent sponsors (Todd et al., 2017). The relationships of the stakeholders are non-hierarchical, continuous and dynamic. Primary stakeholders assume interconnected roles, as represented by the solid continuous lines and their positions. The majority of stakeholders assume a series of varied 'main', 'subsequent' and 'additional' roles. Some are historic and related to previous professional employment. Many operate concurrently, particularly in the case of present attending roles when combined with professional primary roles, for example those connected to the organising, support and production of the hallmark event (Todd et al., 2017). It is therefore expected that the relationship of the stakeholders of

Eurosonic Noorderslag are also non-hierarchical, continuous and dynamic. It is also expected that the roles of the stakeholders are interconnected and that the roles of the stakeholders vary.

One example of the roles of the stakeholders in the organising category are volunteers. The cultural sector is an attractive work field for volunteers, on the other hand volunteers are also very important for the cultural sector. There are many parts of this sector that could not function without volunteers (SER, 2016). An effect of events in the cultural sector is the need for a volunteer program management. These volunteers are an essential element of music festival operations and management and an improved understanding of them has the potential to increase festival success on many levels. Since volunteer programs are a large source of labor, volunteers are essential for budget management while allowing events to increase their service offerings and quality. Limited research has been done about first time volunteers compared to repeat volunteers, despite the importance of volunteer's commitment to festivals and events (Bachman et. al., 2017). Because of cuts and project processes the use of volunteers becomes increasingly necessary. At theatres and pop stages in the Netherlands the number of volunteers increased with 78% in the period 2005-2014. In 2014 for the first time more volunteers than employees were working in this sub sector. The trend to work more often with volunteers is not only due to financial cuts. The commitment of volunteers has a lot of positive effects, volunteers like to participate in the cultural sector and because of their commitment it is possible to organize different cultural activities that would not be possible without their help (SER, 2016). It is therefore expected that volunteers are of a great impact on the professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen.

An effect of community involvement in cultural activities is an important factor in predicting the strength of a person's attachment to a community or place. Events can contribute to the enhancing of a sense of place and local identity. Extensive involvement in cultural activities has a positive effect on social cohesion, community empowerment and local identity (Liu, 2016). The increase of the community interest and participation in sporting or artistic activities, together with the generation of innovative ideas and a greater community spirit may be an effect of a mega event. The dedication of the volunteers can help to perform new goals and to bid for other events. (Ferrari and Guala, 2017).

Another effect of community involvement is the creation of a network that organizes events, which can greatly contribute to the bidding for and the planning of activities and to establish collaborative networks. When a city becomes the European Capital of Culture for example and organizes a series of cultural events, the city could be a catalyst for establishing partnerships within cultural sectors and in turn ensuring a high level of social connectivity (Liu, 2016). So it is expected that Eurosonic Noorderslag can be a catalyst for establishing of a network or partnerships within the cultural sector in Groningen.

2.4.3 Political impact

Effective government support leads to the smooth flow of festivals, which results in consumer satisfaction and repeat patronage of the festival. Government policy positively influences perceived environment quality, visitor satisfaction and loyalty to festivals (Lee, 2016). It is implicated that government policy can increase visitor patronage and prevents local resistance that may deter tourists from visiting the area in the future. Reactive measures by the government are required to monitor and control negative effects such as traffic, environmental problems, waste and noise, because the increased

traffic and waste problems incurred during music festivals cannot be solved by the private sector alone. If government incompetence results in a festival that is disorderly or difficult to travel to, attendees may spread negative word of mouth and may consider not attending the festival due to poor loyalty. A high degree of government support results in high patron loyalty. Government involvement in music festivals may be in the form of providing concert venues, funding and security or the government can support direct traffic, provide a safe and drug-free environment or help with other environmental problems (Lee, 2016).

Creativity plays a relevant role in the understanding of entrepreneurial activities, especially in the creative and knowledge intensive sectors. This is because the immaterial resources that are generated from local interactions increase not only productivity and competitiveness for the companies in an agglomeration, but also the attraction forces of the city. In this sense, the city becomes a place where creativity is generated, applied and at the same time influenced by the creative activities taking place there (Copercini, 2016). So the local interactions of creative actors increase the productivity and competitiveness for the companies in the cultural sector in a city. The level of local interactions of creative actors may depend on the level of stimulation from a creative city. A creative city can stimulate ideas and information exchanges that potentially lead to innovation. The stimulation of a creative city is not only characterised by economic activities, but also has aspects that are not primarily related to production activities like private spheres of individuals, their lifestyles and their consumption habits. A creative city can stimulate innovation by creating an open environment for entrepreneurial and cultural activities (Copercini, 2016).

Residents generally have a positive feel about the impact of the organization of cultural events on the city as a whole, although they believe only people in the city centre benefit from the geographical location and centralised cultural facilities. When a city encourages local communities to integrate into urban cultural life via initiatives it is found that residents generally develop a more positive feeling toward the city's future (Liu, 2016).

So it is expected that the municipality of Groningen can stimulate ideas and information exchanges that potentially lead to innovation. They can use Eurosonic Noorderslag to create a more positive feeling by residents toward the city.

2.4.4 Infrastructure

Involvement from the government may lead to structural changes in the environment or infrastructure in a city or region. Also the event itself leads to structural changes in the environment. The long-lasting effect of the attraction of infrastructure can make the location more competitive, allowing it to be the venue for future events and often improve the quality of life (Ferrari and Guala, 2017). Infrastructural arrangements for the Olympic Games in Sydney started in the seven years leading up to the event. A building and transport infrastructure program that transformed different areas in the city inconvenienced daily trips. The closer the games approached, the more wide reaching and personal the impacts became. However, afterwards the majority of inhabitants perceived gains from the improvement of the public infrastructure. The infrastructure provided for the games resulted in a lasting legacy enhancing Sydney's urban facilities and ambience. A city's upgrade and improved infrastructure contributes to making the city a better place to live in (Waite, 2003). Although an event like the Olympic Games is a one-time event and it is obviously much larger in size than Eurosonic Noorderslag, they both take over a city for a short amount of time and they both attract international attention. Therefore the events can be compared and we can

still expect that Eurosonic Noorderslag can be able to make Groningen a better place to live in.

In the last few years mega events have often represented the innovation projects at the base of urban renewal process, thanks to the transformation of the built environment. Mega events have often supported the physical regeneration of large areas in the hosting cities, as in degraded districts or brownfield sites (Ferrari and Guala, 2017). Some of the urban changes might perhaps in time have happened anyway and should not necessarily be ascribed simply to a mega event such as the Olympic Games. City planners may see in a mega event an opportunity to fund and bring forward long-term plans that would otherwise remain in the pending file for many years. A mega event may accelerate change rather than to initiate it (Essex and Chalkley, 1998).

Hosting the European Capital of Culture (ECOC) has been seen by cities as an opportunity to improve their cultural infrastructures (Santos et al., 2014). The possibilities offered by the ECOC to act as a catalyst for urban regeneration were established by Glasgow (the 1990 ECOC), where the city attempted to boost its cultural infrastructure. Impacts of Liverpool's year as the ECOC 2008 are among others the physical infrastructure and sustainability (Liu, 2008).

The construction of new facilities and venues that can be used by locals for other purposes after the festival, regeneration of urban areas and infrastructure can justify the investment required for organizing festivals. Studies also suggest that festivals usually do not require much capital investment, because they tend to be developed and organized utilizing the existing infrastructure. Most festivals rely on the existing infrastructure and superstructure within a community without requiring additional resource reallocation (Yolal et al., 2016). Eurosonic Noorderslag is expected to be one of these festivals that rely on the existing infrastructure.

2.5 Connection Eurosonic Noorderslag

The cultural sector can be divided into art and cultural heritage, media & entertainment and creative business services. These subsectors in the cultural sector in Groningen have different connections with Eurosonic Noorderslag. The expected link of the structural effects with the subsectors and Eurosonic Noorderslag are explained in this paragraph. Each paragraph describes an expected structural effect of Eurosonic Noorderslag.

2.5.1 Destination image

When the experience of participating in an event is linked to a visit to or experience with businesses or organizations in the cultural sector in Groningen, it can also contribute to the enhancement of their image. It is expected that Eurosonic Noorderslag will have a positive influence on the image of Groningen itself, because an event in the cultural sector can influence the image of a city especially when the city of Groningen implements focused marketing strategies before and during the event. Since this event is not as large as the Olympic Games, it is not likely that the change in the attachment and identification of people to the city of Groningen will be more relevant in underdeveloped districts in the city. However, hosting Eurosonic Noorderslag may create local and international identity for the city of Groningen, due to the media attention. It may give citizens renewed pride in their home city. Not only the city itself can take advantage of Eurosonic Noorderslag by improving their image, also businesses and organizations in the cultural or music sector may improve their image due to the festival, which may lead to an overall improvement of the cultural sector's image. The experience of participating in an event is a onetime moment and remains in the memory, it can contribute to the enhancement of a destination image (Piva et al, 2017)

and therefore it can also contribute to the image enhancement of a destinations cultural sector. The need for this improvement for the cultural sector can be of importance for the sector's publicity. The cultural sector may become known for their qualified creative jobs or facilities and other businesses and organizations can take advantage of being located or work with or in this cultural sector.

2.5.2 Network

Businesses that are linked to Eurosonic Noorderslag are divided into four groups according to Eurosonic Noorderslag (2017), which are: main partners & sponsors, main media partners, partners & supporters and media partners. There are many other businesses or organizations in the cultural sector in Groningen that are not an official partner of Eurosonic Noorderslag. From an industry perspective both economic and creative motivations shape individual and organizational strategies. An artist has different motivations than a gallery owner or publicist, though all are engaged in creative careers that require a sensibility open to creativity and innovation. The artist develops a range of economic activities to sustain her career that also enables creative self expression (Christopherson, 2008). Some of the cultural sector related businesses therefore have a stronger connection with Eurosonic Noorderslag than others. It is obvious that the motivation to work with or for Eurosonic Noorderslag is clear for theatres and concert halls in the category art and cultural heritage. Other organizational strategies related to Eurosonic Noorderslag are less clear, for example the connection of libraries with the festival. But how important is Eurosonic Noorderslag for the cultural sector in Groningen? Do different pop stages and venues in the cultural sector have an advantage of Eurosonic Noorderslag being located in Groningen? And if so, what will this advantage be? Perhaps other businesses or organizations get more orders, publicity or an extension of their network. It is expected that the five primary groups of stakeholders, as explained in paragraph 2.2.2, are connected with Eurosonic Noorderslag. It is also expected that these stakeholders not only have a connection with Eurosonic Noorderslag, but also have a different connections with each other. Roles of staff and volunteers in the organising category are for example for most of the people temporary jobs. It is likely that these people have another similar job in the cultural sector in Groningen. Because of these connections it is expected that Eurosonic Noorderslag is an impulse for establishing partnerships within cultural sectors and in turn ensuring a high level of social connectivity.

2.5.3 Political impact

The municipality of Groningen wants to invest in the unique cultural infrastructure in the city of Groningen by stimulating new talent and connecting culture to social goals and tasks. The government wants to manifest culture everywhere in the city. To strengthen the position of 'City of Talent', the municipality of Groningen wants to invest in institutions that play a stimulating role in the talent development. Eurosonic Noorderslag is one of these institutions that gets a budget from the government to help realising the strategies of the municipality of Groningen. Eurosonic Noorderslag offers a stage for musicians to break through in the music business and is also international of great importance. The festival creates cross-overs which could lead to new forms of art and innovation on other areas. This is an important factor for the city and contributes to the innovation of the city (Kadernota Cultuur, 2017).

2.5.4 Infrastructure

Hosting mega events can be seen by cities as an opportunity to improve their infrastructure (Santos et al., 2014). Structural changes in the infrastructure can make a location more competitive and allowing it to be the venue for future events (Ferrari and Guala, 2017). Although events as the Olympic Games are much bigger than Eurosonic Noorderslag, it is possible that this event creates, on a smaller scale, structural changes

in the environment or infrastructure in Groningen. It is expected that Eurosonic Noorderslag relies on the existing infrastructure and superstructure within the community of Groningen. However, the festival may contribute to the improvement of the infrastructure in the city of Groningen. It may be that certain venues or facilities in Groningen make adjustments to still be qualified for Eurosonic Noorderslag's future wishes and needs. There also may be facilities or venues that are used by locals for other purposes after the festival.

3. Methodology

This chapter explains the approach and what data is needed to answer the research questions. The methods used for this study are explained in this chapter.

3.1 Approach

The aim of this study is to study the position of Eurosonic Noorderslag in the cultural sector in Groningen. The importance of the festival within the sector needs to be studied. To determine the position of Eurosonic Noorderslag in the cultural sector, information is needed about the roles or functions of the professional relations of Eurosonic Noorderslag with the cultural sector and in what way this contributes in the long term to the cultural sector. In this paragraph the research approach will be explained briefly. There will be two different ways of approach, quantitative research for defining the cultural sector and qualitative research for defining the structural effects of Eurosonic Noorderslag.

3.1.1 Cultural sector

To study the development of the cultural sector in Groningen, information about this sector is needed. The cultural sector needs to be defined to say something about the position of Eurosonic Noorderslag in the cultural sector. In the previous chapter a definition of the cultural sector has been given. 'The cultural sector is a sector of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services, and activities of a cultural, artistic or heritage- related nature' (Unesco.org, 2017). Also the development of the music sector in Groningen needs to be studied to be able to define the position of the festival within this sector.

Information about the cultural and music sector in Groningen is needed in terms of growth, size and types of subsectors, to define these sectors and to give an answer to the first sub question of this research: '*What is the cultural sector in the city of Groningen and how did this sector develop?*'. This information needs to be compared to the overall development of the cultural and music sector in the Netherlands to see if there are similarities or differences between the development in Groningen and in the rest of the Netherlands.

3.1.2 Structural effects

This study says something about the structural effects of Eurosonic Noorderslag on the cultural sector in Groningen and what influence Eurosonic Noorderslag has on these effects. The structural effects mentioned in the previous chapter are network, destination image, political impacts and infrastructure.

Network

Information about the professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen is needed to answer the second sub question: '*What kinds of professional relations are there between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen?*'. The organization of Eurosonic Noorderslag is asked for the organizations and businesses they work with. Stakeholders are important to map the network in the cultural sector, because it is recognised that events can only occur as a result of the interaction of key stakeholders with the managing organizations (Todd et al., 2016). These professional relations have been categorised into five different primary stakeholder categories: organising, participating attending, supplying and supporting, because these groups of stakeholders are essential to the existence of a festival (Todd et al., 2016). The

relationship of secondary stakeholders with the festival are represented by their overlap with the primary stakeholders' network, they are not of primary significance to the management of a festival. Secondary stakeholders are: media, the city's event portfolio, host community, general business, tourist & visitors, tourism organizations, government & civic bodies and emergency services (Todd et al., 2017). Furthermore employees in the cultural sector were asked about the professional relations they have with Eurosonic Noorderslag.

To answer the third sub question: '*To what extent does Eurosonic Noorderslag influence the cultural sector in Groningen?*', information is needed about how important Eurosonic Noorderslag is for the cultural sector in Groningen. Do organizations and businesses in the cultural sector get more orders, publicity or an extension of their network due to Eurosonic Noorderslag? And do they because of that use Eurosonic Noorderslag as a marketing tool? Are there certain venues or facilities in Groningen that would not exist without Eurosonic Noorderslag or do they make adjustments to be qualified for Eurosonic Noorderslag's future wishes and needs? By mapping the network of Eurosonic Noorderslag in the cultural sector, it is researched in what way Eurosonic Noorderslag has an impact on the cultural sector.

Destination image

Information about how Eurosonic Noorderslag is linked to a visit to or experience with businesses or organizations in the cultural sector in Groningen is needed to study the contribution of Eurosonic Noorderslag to the image of the cultural sector in Groningen, because even though the experience of participating in an event is a onetime moment, it remains in the memory and can contribute to the enhancement of destination image (Piva et al, 2017). A changing destination image is a structural effect of a festival, but this effect is difficult to measure, because image is modified by each new piece of information or stimulus by an individual, one's own experience or that of someone else (Geng-Qing Chi and Qu, 2008).

Infrastructure

Pop stages are an important factor for the infrastructure of Eurosonic Noorderslag, since the festival takes place on different locations throughout the city. To research what kind of structural effects Eurosonic Noorderslag has on the infrastructure in the cultural sector in Groningen, it is researched what kind of impact Eurosonic Noorderslag has on the infrastructure of different pop stages in Groningen. Pop stages in Groningen were interviewed to research what the structural effects of the festival are for the infrastructure in the cultural sector.

Political impacts

Eurosonic Noorderslag gets a budget from the government to help realising the municipality of Groningen strengthen the position of 'City of Talent'. To research the importance of Eurosonic Noorderslag for the cultural sector in Groningen, a policy advisor from the department of culture, sports and leisure is interviewed.

3.2 Data

The data that is used to answer the research questions is explained in this paragraph. As is mentioned in the previous paragraph, there is a quantitative and qualitative part of this study, therefore the subparagraphs are divided into data from LISA and data from interviews.

3.2.1 LISA Data

To study the development of the cultural sector in the city of Groningen, LISA data is used. LISA stands for '*Landelijk Informatiesysteem van Arbeidsplaatsen*', which means a

national information system of workplaces. It is a database with data about all locations in the Netherlands where paid work is performed (Lisa, 2017). For the municipality of Groningen and the rest of the Netherlands the SBI codes are used to study the development of the number of jobs and the number of establishments. SBI stands for '*Standaard Bedrijfsindeling*', which means standard business classification.

The SBI codes of LISA divide the cultural sector into three different categories: art and cultural heritage, media and entertainment and creative businesses services. The codes of the further subcategories can be found appendix 1. The development of the cultural and music sector is studied with the LISA data with secondary research. LISA data has data from 1996 to 2015. A distinction of the cultural sector is made to get a more specific outcome for the music sector in the Netherlands and in Groningen. A selection of the cultural sector is chosen, because the respondents of the interviews are working in the music sector of Groningen. So in the context of this research, it is important to have a more detailed insight in the development of the cultural sector. Therefore the music sector is created to compare the outcome with the outcome of the interviews. The outcome is also compared with the overall cultural sector, to see if there are any differences. The SBI codes that are used for the music sector from the category arts and cultural heritage and the category media and entertainment industry are shown in appendix 2.

First the development of the establishments in Groningen and the rest of the Netherlands are studied. The percentage of establishments in the cultural and music sector is studied to determine the growth of this sector over the years. Index numbers are used to study the development of the cultural and music sector Groningen and the rest of the Netherlands. Index numbers will measure the changes of the establishments with the base value in 1996. The same studies were done for the development of the jobs in the cultural and music sector in Groningen and the rest of the Netherlands. First the percentages of jobs in the cultural and music sector in Groningen were studied and second the development of these sectors on the basis of index numbers. These numbers were compared with the development of the sectors in the Netherlands, to say something about the development of the cultural and music sector in Groningen.

3.2.2 Interviews

To study the type of professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector, employees in the cultural sector are contacted. A list of the largest and most important organizations in the cultural sector is made and these organizations have been contacted. Most of these organizations are also stakeholders of Eurosonic Noorderslag, because they provide a stage during the festival. The following organizations responded and agreed to be interviewed: Bevrijdingsfestival, Grand Theatre, Kadepop, Paradigm, Usva, Vera/Simplon, Noorderzon, the municipality of Groningen and the music programmer of Oosterpoort and Eurosonic Noorderslag. The snowballing approach is also used where the first interviewee informant suggest further potential interviewees based upon theoretical relevance of fitting within the cultural sector in Groningen. With this method the following organizations were interviewed: EM2, Martiniplaza, Koningsdag and the crew coordination of Noorderzon and Eurosonic Noorderslag.

The stakeholders were contacted and in-dept interviews were taken to answer the research questions. An in-dept interview is a way of asking questions, which allows the interviewee to have more control of the interview. The interviews were taken semi-structured, to have more flexibility in terms of the stakeholders' responses. The topics that are discussed in the interviews are the expected structural effects of events, which are network, destination image, infrastructure and political impacts. These topics are

based on the literature from §2.2 of this thesis. The interview topics will be explained shortly below. The interview guide for the interviews can be found in appendix 3.

Every interview has been recorded with approval of the respondents. The interviews took between twenty minutes and one hour. The duration of the interviews depended on the input of the respondent. Every interview has been transcribed shortly after the interview. The transcripts have been made to be able to quote the respondents correctly. The transcripts are in Dutch and the quotes that have been used for this study have been translated into English.

Network

The stakeholders of Eurosonic Noorderslag have been asked to describe their stakeholder role and if they have any other roles. Stakeholders were also asked to describe the level of importance of Eurosonic Noorderslag in their network and why they choose this level of importance. The impact of the festival on the network in the cultural sector is studied by asking the stakeholders if they got due to Eurosonic Noorderslag new professional relations in their network. They were also asked about getting more orders or publicity due to the festival to study the influence of Eurosonic Noorderslag on the cultural sector in Groningen. What if Eurosonic Noorderslag would not take place in Groningen? What do they think what kind of impact this has on their business or organization?

Destination image

Businesses and organizations in the cultural sector in Groningen were interviewed to study if they organized activities that are linked to Eurosonic Noorderslag, which can contribute to the sector's image. They were also asked about their thoughts about what influence Eurosonic Noorderslag has on the image of the cultural sector in Groningen and if the festival has an effect on the image of their business or organization. These businesses and organizations are chosen because most of them are one of the locations of Eurosonic Noorderslag or they have another connection with the festival. For example Paradigm, Noorderzon and Kadepop, those are different festivals in the city of Groningen and they might have their own vision about the city and the image of Groningen.

Infrastructure

The businesses and organizations contacted about destination image were also interviewed about infrastructure. Do bands return to the pop stages after the festival? And would there be any differences for the pop stages if Eurosonic Noorderslag would not take place in Groningen? In what ways do they contribute to the festival and does this have an effect for their business or organization on the long term.

Political impacts

The department of culture, sports and leisure of the municipal of Groningen is contacted to ask about the political impacts. Lieuwe Rozema, the policy advisor of culture at the municipality of Groningen, has been interviewed. He is asked about what they think what Eurosonic Noorderslag contributes to the cultural sector of the city of Groningen and if the festival influences the cultural sector. In what way does the municipal anticipate on the development of the festival?

3.3 Ethics

All interviewees participated voluntarily and gave permission to involve them. They have been told that the information gained from the interviews will only be used for this study. They have been asked if their full name and details could be mentioned in this study and if not it is ensured that this research does not enable others to identify the

interviewees (Hay, 2010). All interviewees knew exactly what it is that they were consenting to. They have been provided with a broad outline of what this study is about, the sort of issues that will be explored and what is expected of them (Hay, 2010).

4. Results

In this chapter the results of the research are explained and an answer to the research questions is given. The first paragraph explains the development of the cultural sector in Groningen. The professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen are explained in the second paragraph. The structural effects of the festival are explained in the third paragraph and in the last paragraph the contribution to the image of the cultural sector in Groningen is explained.

4.1 Development of the cultural sector in Groningen

This paragraph presents the empirical results and it answers the first sub question of this study: 'What is the cultural sector in the city of Groningen and how did this sector develop?'. To provide a context against which the position of Eurosonic Noorderslag can be understood, the development of the cultural sector in the Netherlands and in Groningen will be described on the basis of establishments and jobs. This development will be studied to see how important the cultural sector is for the economy of Groningen. The data that is worked with is presented in the appendix 4-7.

4.1.1 Development of establishments

The total number of establishments in the Netherlands in 2015 is 1,336,767 compared to 647,170 establishments in 1996. The percentages of establishments in the cultural and music sector are presented in figure 2. The establishments in the Netherlands slowly grew over the years and in the music sector they never declined. The cultural sector and especially the music sector in Groningen is not a very large sector, but the shares of establishments in these sectors are much higher than for the Netherlands as a whole. The music sector and the cultural sector are relatively speaking very large in Groningen. In 1996 there were 7,167 establishments in Groningen and in 2015 there were in total 16,055 establishments. So this sector doubled in size over the years. In 2015 15.5% of these establishments in Groningen were in the cultural sector and 4.3% in the music sector, as is shown in figure 2. The share of establishments has doubled in Groningen, but reached this already in 2003. Since then the number of establishments is pretty much stable. This suggests a somewhat stagnant sector. Since the music sector is a subset of the cultural sector, it is obviously much smaller. Although it is smaller, it is on the increase in the whole period.

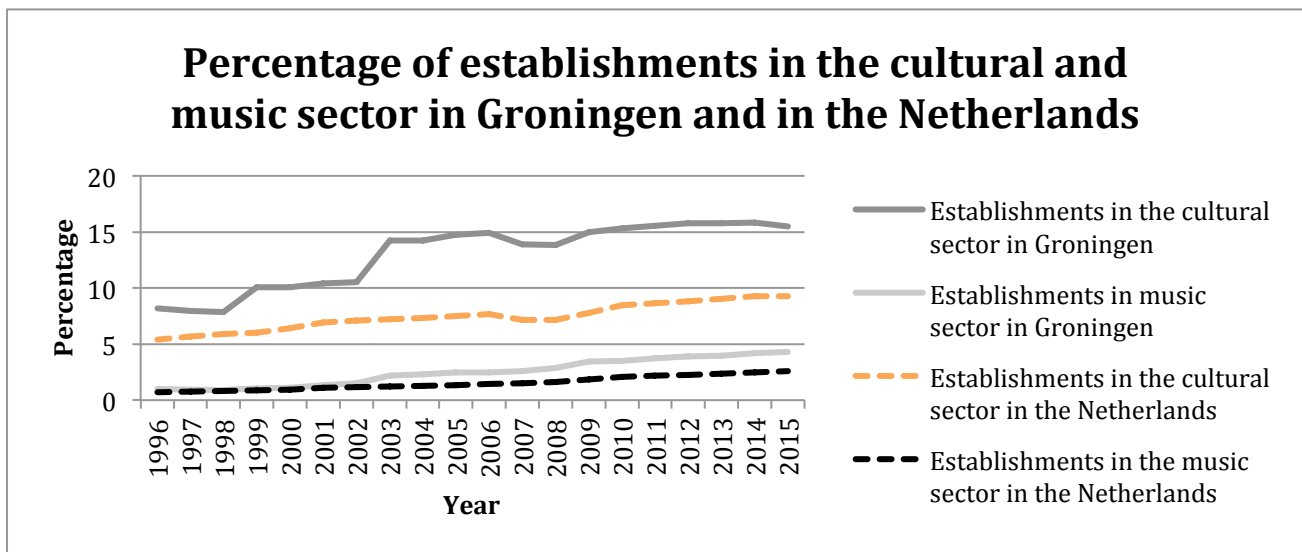


Figure 2 Percentage of establishments in the cultural and music sector in Groningen and in the Netherlands

The positive development of the cultural and music sector in Groningen is also shown in figure 3. The index numbers of the development of establishments in the cultural and music sector in Groningen and in the Netherlands show that the establishments in the music sector in Groningen grew enormously compared to 1996. The development of the total number of establishments is similar in the Netherlands compared to Groningen. Both the Netherlands as Groningen show a continuous increase. Establishments in other sectors are part of the total number of establishments. So the growth of the cultural and music sector is not due to a decline of establishments in other sectors. The development of the cultural sector as well as the music sector is higher in Groningen. This means that the cultural and music sector are relatively more important in Groningen.

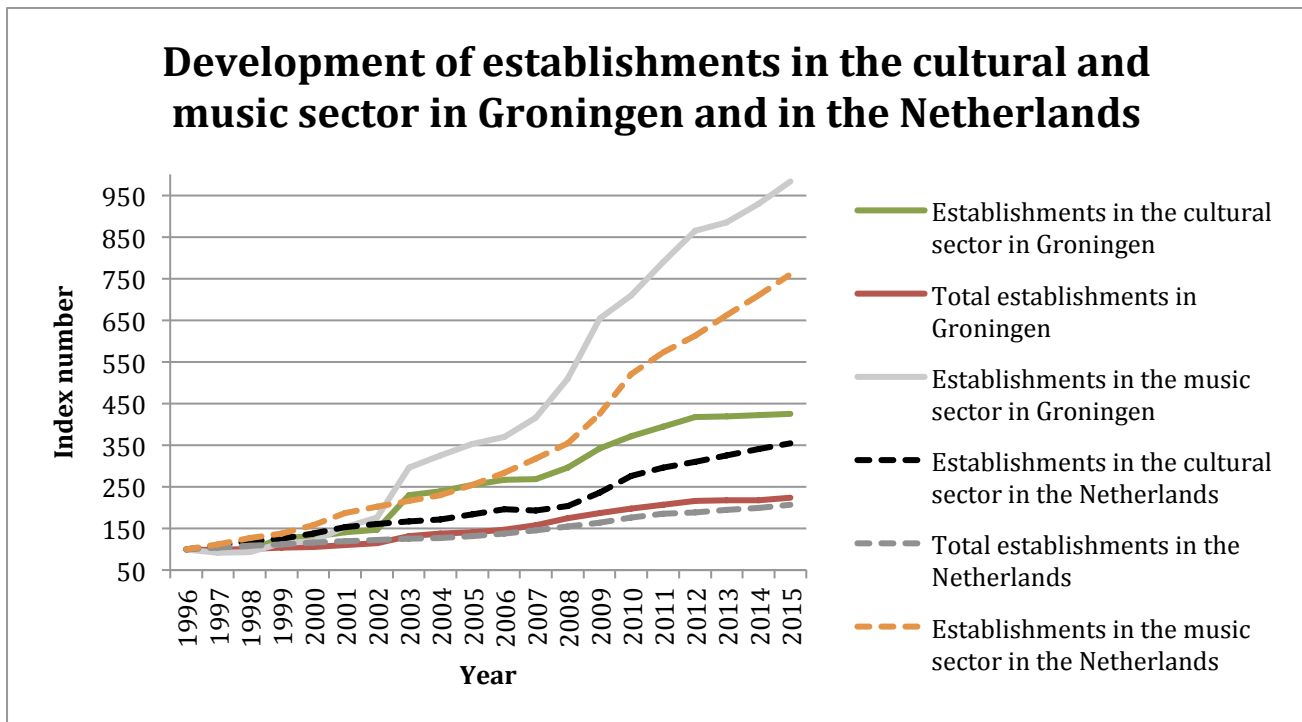


Figure 3 Development of establishments in the cultural and music sector in Groningen and in the Netherlands

4.1.2 Development of jobs

The total number of jobs in the Netherlands in 2015 is 7,815,431 compared to 6,011,985 jobs in 1996. The total number of jobs in Groningen grew from 98.092 in 1996 to 132.160 jobs in 2015 and declined several times over the years. As is shown in figure 4, the percentage of jobs in the music sector in Groningen is similar to the percentage in the Netherlands. They both increased, but the jobs in the music sector in the Netherlands increased in a bit more stable way. The number of jobs in the cultural sector in the Netherlands increased over the year, but in Groningen this number decreased. Although the percentage of jobs in the cultural sector in Groningen decreased, this number is still above the percentage of jobs in the rest of the Netherlands.

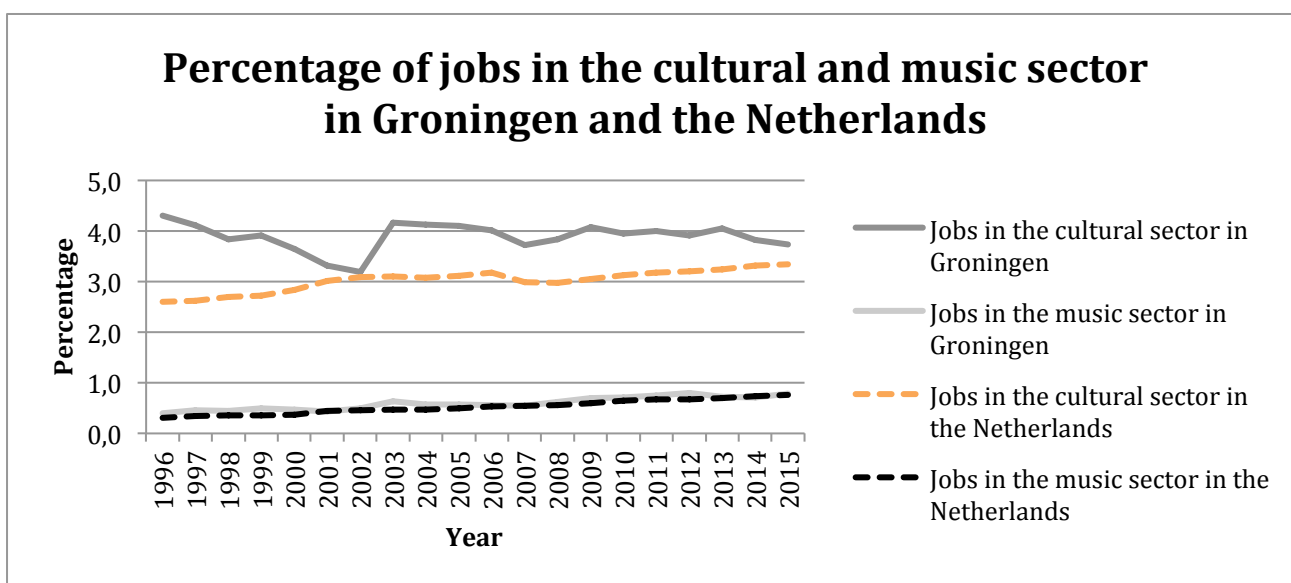


Figure 4 Percentage of jobs in the cultural and music sector in Groningen and in the Netherlands

There are relatively more jobs in the cultural sector in Groningen than in this sector in the Netherlands. Although the total number of jobs in Groningen grows over time, the share of jobs in the cultural sector does not increase. This is shown in figure 5. The development of jobs in the music sector and in the cultural sector is less positive in Groningen compared to the whole of the Netherlands. So there is a small growth of jobs in the music sector in Groningen, but a decline in jobs in the cultural sector.

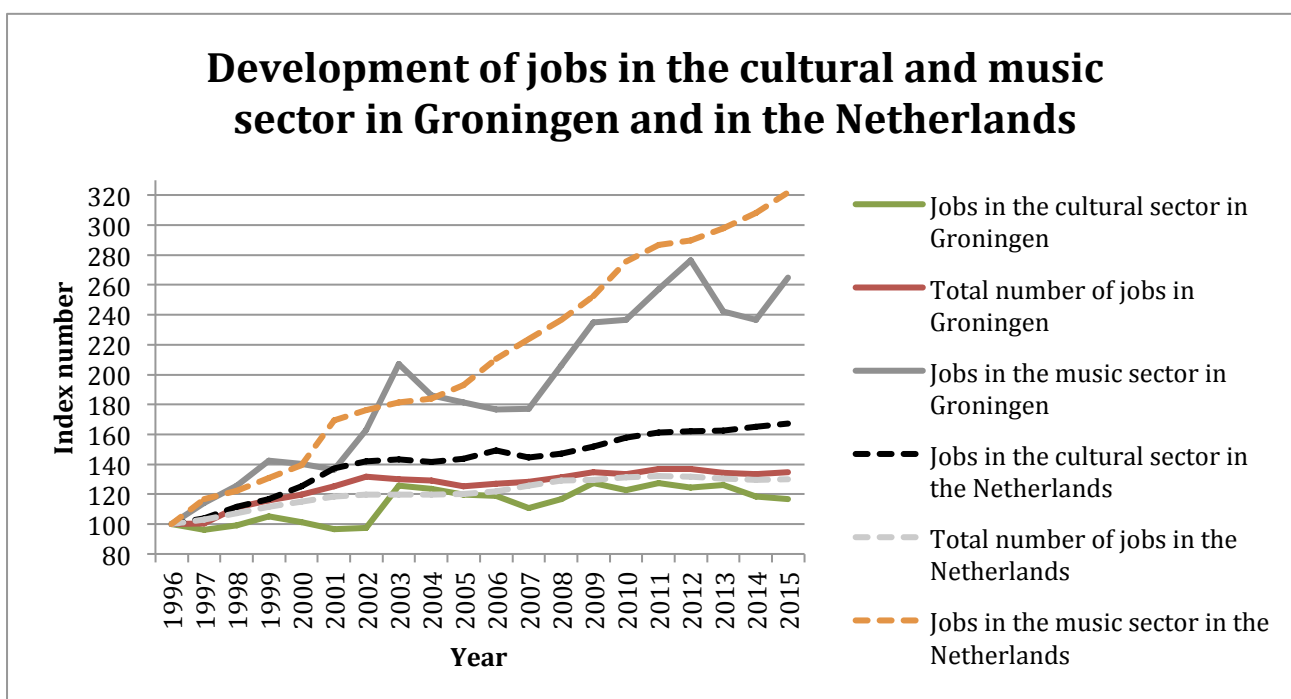


Figure 5 Development of jobs in the cultural and music sector in Groningen and in the Netherlands

4.1.3 Development of Eurosonic Noorderslag

The first edition of Eurosonic Noorderslag was in 1986 and 1,500 people visited the event (Palfenier, 1986). Since 1999 the festival has its current name Eurosonic Noorderslag (Poparchieffroningen, 2018). Every year the festival kept growing in number of visitors. In 1996 4,000 people visited Noorderslag en around 1,800 people visited Eurosonic (Groenewold, 1999). In 2011 the number of visitors doubled. The 25th edition of the festival attracted 33,000 visitors, which were 15,000 more than the year before (Volkskrant, 2011). The festival kept growing and over 40,000 visitors visited the festival in 2018 (Eurosonic Noorderslag, 2018).

4.1.4 Conclusion

The cultural sector and the music sector are important sectors in Groningen. They are small sectors, but relatively important compared to the rest of the Netherlands. These sectors are growing in importance in Groningen, except for jobs in the cultural sector. A sharp increase in the number of establishments in the cultural sector has not led to any growth in the number of jobs. This suggests a fragmentation of the sector. Furthermore it shows the importance of understanding the network that connects the numerous but small firms in the cultural sector. Also the growth in number of visitors of Eurosonic Noorderslag has not lead to an increase in the number of jobs. Although the figures do not say anything about the role of Eurosonic Noorderslag in these developments, we do see an increase of the music sector over the whole period. Also a doubling of the cultural sector over the years is shown. This means that the cultural and music sector in Groningen is very important and that there is some truth to the idea that Groningen has a lively music scene. It seems that there is some sort of cluster in Groningen, because the city stands out compared to the whole of the Netherlands.

4.2 Professional relations

This paragraph answers the second research question: *'What kinds of professional relations are there between employees from Eurosonic Noorderslag and employees in the cultural sector in Groningen?'* According to the literature it is expected that some of the stakeholders are historic and related to previous professional employment. It is also expected that the stakeholders from Eurosonic have different connections with other stakeholders. Due to these connections it is expected that Eurosonic Noorderslag is a catalyst for establishing partnerships within the cultural sector and, in turn, ensures a high level of social connectivity. The next paragraph will explain the professional relations of employees that organizations have with Eurosonic Noorderslag.

4.2.1 Employees

The music and theatre related organizations in the cultural sector that play an active role during Eurosonic Noorderslag by providing for example a podium, have logically a connection with Eurosonic Noorderslag. Eurosonic Noorderslag programmes bands that play on their stage and organises everything on the different locations during the festival. Organizations that do not provide a stage during the festival have professional relations too. The professional relations that are mentioned most by the respondents are employees that work for Eurosonic Noorderslag and also work in the cultural sector in Groningen.

'Our connection with Eurosonic Noorderslag is particularly with employees, because there are not many festivals in Groningen. There are many people that work at one and at another festival. So the personnel connections are very large.' (Diederik van der Meide, Bevrijdingsfestival Groningen)

Freelancers that work for different organizations in the cultural sector are often not involved in the main organization of an event. The main organization of an event will

take too much time to combine it with another event or organization. Therefore an overlap of employees is detected in the second organizational layer of an event.

The core team of Noorderzon is not able to work at another festival. If you work at Noorderzon for four days a week, there is not much time left for something else. The layer beyond the core team, the technicians, builders and some people from production are the ones you see at different festivals. Someone that does our ticket sale, does the artist production at Eurosonic. Just beyond the core team are the people that work fulltime at Noorderzon for a maximum of six months and they have time to work somewhere else' (Maryanti Tjia, Noorderzon)

'There are some people, that are not part of the daily management that I hire for Kingsday and -night itself. For example an artist assistant, floor manager, stage manager, that kind of people. Those are partly volunteers, but part of them gets paid. Eurosonic Noorderslag hires the same kind of people. So yes, there is some common ground.' (Peter van der Linde, Koningsdag)

These are often freelancers that work in the music business. They are not in permanent service of an organization, but work there on a regular basis. Most of these freelancers are people from production, for example stage builders or technicians.

'Some of our guys also work for Eurosonic, it goes back and forth. Someone that does our Powershop has connections with Eurosonic. There are a lot of people that have worked for each other. That is because we live in the city of Groningen, it is a 'big village' where we know everyone.' (Willem Straat, Kadepop)

'A lot of people from production also work at Eurosonic. I believe our head of production does transport at Eurosonic. Our crew coordinator is also Eurosonic's crew coordinator. So there is quite some overlap.' (Milou de Boer, Noorderzon)

'Technicians that work for us on a regular basis are technicians that also work for Eurosonic Noorderslag.' (Niek vom Bruch, Grand Theatre)

'The amount of people that work for the Oosterpoort and for Eurosonic Noorderslag becomes less and less, because Eurosonic Noorderslag is now organized by the foundation Noorderslag. It used to be organized by the Oosterpoort. But Peter Sikkema and myself do work for both. And with production there is much overlap between employees too.' (Joey Ruchtie, Oosterpoort/ESNS)

Programmers of Eurosonic also work for different organizations in the cultural sector in Groningen. The programmers Peter Sikkema and Joey Ruchtie are mentioned several times by different organizations. They play an important role in the connection between Eurosonic Noorderslag and the cultural sector in Groningen. Joey Ruchtie's main job is programmer for the Oosterpoort, but twenty per cent of his time he works as a freelancer for festivals like for example Noorderzon, Bevrijdingsfestival and Eurosonic Noorderslag.

'Peter Sikkema and Joey Ruchtie who take care of Eurosonic's program, also take care of the program in Dok and the Spiegel tent.' (Milou de Boer, Noorderzon)

'The music programmers of Eurosonic are also the programmers of the Oosterpoort and also partly of Grand Theatre.' (Niek vom Bruch, Grand Theatre)

However, the overlap of employees depends on the similarities of the organization. When an organization has a different type of organization than Eurosonic Noorderslag, there is less overlap of volunteers or freelancers. Paradigm festival for example does not have any employees that also work for Eurosonic Noorderslag.

'We don't have employees that also work for Eurosonic Noorderslag. We are a self-contained organization. Not because we don't want to or because we are against Eurosonic, but because we focus on electronic music, techno.' (Piter Terpstra, Paradigm)

Festival organizations mention that their volunteers also volunteer and work during Eurosonic Noorderslag. Volunteers are important for the network of a festival organization, because together with the freelancers they improve the know-how of the festival.

'We have volunteers from Eurosonic Noorderslag, and the other way around. Eurosonic also has our volunteers.' (Willem Straat, Kadepop)

'We have volunteers that also work on Eurosonic Noorderslag. Often we see Eurosonic sweaters on Noorderzon and Noorderzon sweaters on Eurosonic.' (Maryanti Tjia, Noorderzon)

'With our foundation we have a very reliable group of people that can do a lot for you and who have a lot of experience which they can bring with them to another festival.' (Patrick van Lint, crew coordinator Noorderzon/ESNS)

4.2.2 Conclusion

Most of the organizations that do not have a podium during the festival do have other professional relations with Eurosonic Noorderslag. These professional relations vary from having the same volunteers to having the same music programmers. There is a lot of overlap with freelancers that work in production, for example technicians or stage builders. The music programmers also play an important role in the professional relations between Eurosonic Noorderslag and other organizations in the cultural sector, because they are responsible for the music program of different organizations in Groningen. So it is a close built community with similar roles for different festivals, which are not per se hierarchical.

4.3 Influence Eurosonic Noorderslag

In the previous chapter the expected structural effects of a mega event were explained. An expected structural effect of mega events is the creation or the strengthening of a network in the cultural sector, because creativity can be seen explicitly as a social phenomenon that has overlapping sets of social relationships (Scott, 2010). Political impacts and structural changes in the environment or infrastructure are other structural effects. This subparagraph explains the results of the interviews regarding structural effects and answers the sub question: *"To what extent does Eurosonic Noorderslag influence the cultural sector in Groningen?"*.

4.3.1 Network

The interviewees were asked if their network has expanded due to Eurosonic Noorderslag. Most of the respondents say that their network is expanded in some way because of Eurosonic Noorderslag. The festival is a place where they can meet people that can be of importance for their organization. An event network offers the opportunity for spontaneous interaction between businesses and to see the products and services of other businesses who may be competitors (Mackellar, 2006). The music programmers from Eurosonic Noorderslag also work for, among others, Noorderzon,

Grand Theatre, Bevrijdingsfestival and Usva and are an important factor in the network of many organizations in the cultural sector.

'The music programmers of Eurosonic are also the programmers of the Oosterpoort and also partly of Grand Theatre. The network of Eurosonic is an important network for us. Not really because of Eurosonic, but because of Joey Ruchtie and Peter Sikkema, the pop music programmers of Eurosonic Noorderslag who we work with do part of our programming. Because they program Eurosonic they are in important networks, which are through them important for us. They have the network and expertise. Because of that we get better bands, so yes, indirectly we expand our network because of Eurosonic.' (Niek vom Bruch, Grand Theatre)

'We work together with Joey Ruchtie and Peter Sikkema. They do the music programming of Eurosonic en they program a music act five to six times a year at Usva to make it become more common that people can watch musical performance here at Usva. I think our network has expanded due to Eurosonic, because we now have this agreement with the music programmers of the Oosterpoort. I think that happened because Eurosonic uses our location.' (Bram Douwes, Usva)

So the programmers of Eurosonic Noorderslag are crucial in the network of the cultural sector. Their network is important for other organizations. Therefore, the freelance activities that the music programmers do for Eurosonic Noorderslag is of great importance.

'My network has expanded due to Eurosonic Noorderslag, that has to do with the fact that I can put Noorderslag on my resume. Recently I read an article at 3voor12 about the top 50 of most important festivals in the Netherlands. Noorderslag was mentioned and ranked as one of the 11 crown jewels of Dutch festivals. On my resume I put Noorderslag on a high position. It gives respect, it makes your position in a certain network larger as well.' (Joey Ruchtie, Oosterpoort/ESNS)

Eurosonic Noorderslag is not crucial for other freelancers that work for the festival, but it is an important job for their network. It also provides a few weeks of labour and in combination with other festivals or events in Groningen it makes it possible for freelancers to exist in Groningen. To them the total amount of festivals or events in Groningen is important.

Willem Straat (Kadepop) is convinced his network is expanded due to Eurosonic Noorderslag, because employees and volunteers work for both organizations and this expands his network. Annerie Knol (Martiniplaza) also says her network is expanded due to Eurosonic Noorderslag, because of the conference and because everyone is in Groningen during Eurosonic Noorderslag. This makes it easy to meet for example other bookers. Other people are less convinced. After consideration, they conclude that their network is probably expanded. Olaf Veenstra (Vera/Simplon) is not sure about the expansion of his network, but he does mention it makes it easier to meet people which is an advantage. Diederik van der Meide (Bevrijdingsfestival) does not think his network is expanded, but the festival is a nice place to meet up with people from other liberation festivals in the Netherlands. Chris Garrit (former night mayor/EM2) uses Eurosonic Noorderslag to maintain his European network. Eurosonic is the time a year where he meets many people from Europe and that is the reason why he goes to the conference every year. It can be concluded that many people in the cultural organizations use Eurosonic Noorderslag to maintain their network. It is a low threshold way of meeting (new) people in different networks. If Eurosonic Noorderslag would not be in Groningen they would probably go to another festival to meet up with people in their network.

The network of people that work at Eurosonic Noorderslag can also lead to new professional relations. Artists get in touch with freelancers and sometimes this leads to new jobs for the freelancers.

'For example during the last edition of Eurosonic, I can't remember which act it was, they were so impressed by the lightning plan of our electrical lightning technician that they decided to take him with them on their tour through the Netherlands.' (Bram Douwes, Usva)

'Eurosonic is a large international festival where for example people have a breakthrough. There are stage managers that go work abroad, touring with a band of which they produced the sound during Eurosonic. There are many examples, I know many people from Groningen that are on tour at the moment.' (Patrick van Lint, crew coordinator Noorderzon/ESNS)

Due to the network of Eurosonic Noorderslag about 4000 delegates visit the conference at Eurosonic. Decision makers and agents get to see the city and the different venues, which directly led to a concert of Adele in the Oosterpoort.

'For example during Eurosonic I spoke to Adele's agent. That was in the time when Adele became famous and when she had a concert in the HMH in Amsterdam. She went to Scandinavia next and in-between there was time for an extra concert. I spoke to the agent, an English lady, who was here during Eurosonic. She wondered what happened in the Oosterpoort during the year. I told her and showed her the largest stage in the Oosterpoort. 'This is perfect, this is absolutely gorgeous. This is where she will play' she said. So that's how it goes.' (Joey Ruchtie, Oosterpoort/ESNS)

4.3.2 Infrastructure

The literature shows that the long-lasting effect of the attraction of infrastructure can make the location more competitive, allowing it to be the venue for future events and often improve the quality of life. Hosting mega events can be seen by cities as an opportunity to improve their infrastructure (Santos et al., 2014).

The municipality of Groningen appointed Eurosonic Noorderslag as a cultural pillar in the pop music. One of the goals Eurosonic Noorderslag has is to have an excellent and complete infrastructure for talent development in the pop sector in 2020. This infrastructure will be in the North of the Netherlands with Groningen as epicentre. They state that this is only feasible in conjunction with all involved parties. With this goal Eurosonic Noorderslag agrees with the wish of the municipality of Groningen to become a more attractive city for creative people and to prevent people from moving to the Randstad (Gemeente Groningen, 2016).

'Eurosonic became a cultural pillar in our pop music sector, that says something about them. A cultural pillar is actually a sort of leading organization that helps and collaborates with other organizations and makes connections. That is the position Eurosonic has in the pop chain.' (Lieuwe Rozema, policy advisor of culture at the municipality of Groningen)

'I know a lot of people that start working as a volunteer or as a trainee at Vera or Simplon and end up at the Oosterpoort or somewhere else. That's when you realize the importance of having a decent infrastructure. Where you get trained or gain experience. It is fantastic to have a Vera and a Simplon and an Oosterpoort, but also Eurosonic Noorderslag. It is a chain.' (Olaf Veenstra, Vera/Simplon)

During Eurosonic Noorderslag it stands out that Groningen has a lot of small stages. The festival helps in making an overview of the infrastructure of venues in Groningen.

'It is not the role of Eurosonic to bring different concert halls or stages together or to make the infrastructure of Groningen insightful. That is not the goal, but it does happen. Eurosonic uses relatively a lot of small stages. Suddenly it stands out that Groningen does have a lot of small stages which programme actively.' (Joey Ruchtie, Oosterpoort/ESNS)

It also contributes to the publicity of organizations in the cultural sector. Organizations like the Usva, Grand Theatre and Vera are located in an old historical building in the city centre of Groningen, which are very secretive buildings from the outside. Eurosonic Noorderslag contributes to become more open and accessible for the public.

'Often it is very busy in Vera during Eurosonic, but you can easily walk inside once you passed the queue. I think that's a very pleasant thing of Eurosonic, they contribute to make Vera more accessible to the public. You have nothing to loose, you already bought the ticket.' (Olaf Veenstra, Vera/Simplon)

'There are many people that only have been inside the Grand Theatre during Eurosonic Noorderslag. Every year people entre this building for the first time. Eurosonic uses the building like no one else does. Each year they show what is also possible with this building. That is why Eurosonic is an important festival for us.' (Niek vom Bruch, Grand Theatre)

Based on the literature it is expected that Eurosonic Noorderslag relies on the existing infrastructure and superstructure within the community of Groningen. However, the festival may contribute to the improvement of the infrastructure in the city of Groningen. The results of this research show that Eurosonic Noorderslag is part of the pop music chain in Groningen and it contributes to make the infrastructure of Groningen more insightful. Some venues become more open and accessible for the public due to Eurosonic Noorderslag. Eurosonic Noorderslag also has a goal to improve the infrastructure for talent development in the pop sector in 2020. Together with other parties that are involved they want to achieve this goal.

4.3.3 Political impact

The municipality of Groningen wants to become the pop city of the Netherlands and Eurosonic Noorderslag became an important pillar in their goal to become the pop city of the Netherlands in the thirty years the festival exists, according to Lieuwe Rozema from the municipality of Groningen. To become pop city of the Netherlands it is about music, quality and content. Joey Ruchtie (Oosterpoort/ESNS) thinks Eurosonic Noorderslag plays an important role to be able to claim the title pop city as a municipality. The municipality can use Eurosonic Noorderslag as a flagship festival, one of the best events that the municipality of Groningen has.

'I think Eurosonic Noorderslag plays an important part in claiming pop city of the Netherlands. If Eurosonic Noorderslag wouldn't be in Groningen, the municipality would not be able to claim the title pop city. That's my opinion.' (Joey Ruchtie, Oosterpoort/ESNS)

The literature stated that reactive measures by the government are required to monitor and control negative effects of an event such as traffic, environmental problems, waste

or noise. With subsidy and permits the municipality of Groningen wants to maintain the infrastructure of the cultural sector.

'We have many low-threshold initiatives, many new things which eventually all lead to the fact that something like Eurosonic can exist, that tickets are being sold and that bands like to come to Groningen. To maintain the stages and festivals the municipality especially subsidizes and makes the initiatives possible. And of course the permits, we think along with the festival organizations.' (Lieuwe Rozema, policy advisor of culture at the municipality of Groningen)

The municipality invests in culture, because it is an important establishment criteria for businesses and residents. The quality of life plays an important role, the municipality wonders how liveable Groningen will be with noise disturbance and the amount of events according to Lieuwe Rozema.

The literature also stated that government policy can increase visitor patronage and prevents local resistance that may deter tourists from visiting the area in the future. There are examples of visitors from Eurosonic Noorderslag who do come back to Groningen after they have been to the festival, which is another structural effect of Eurosonic Noorderslag.

'Last year there was a booker, I believe he was from Denmark. He went to Eurosonic and thought Groningen was a nice city. In the summer he came back with his family, because he wanted to see what Groningen was like without Eurosonic. He wanted to know if it was still a nice city.' (Joey Ruchtie, Oosterpoort/ESNS)

So the political impact of the municipality of Groningen in festivals is mainly the amount of subsidy they give to the organizations and if they hand out permits. By controlling these aspects the municipality monitors and controls negative aspects such as noise. The municipality can also use Eurosonic Noorderslag as a flagship festival for strengthening their policy.

4.4 Image contribution

In the theoretical framework destination image is mentioned as one of the impacts of a mega event. This sub paragraph answers the sub question: *'How does Eurosonic Noorderslag contribute to the image of (the cultural sector in) Groningen?'* According to the literature an event can contribute to the enhancement of a destination's image. Hosting an event helps in making some changes, broadening the destinations image and creating local and international identity. Not only the city itself can take advantage of Eurosonic Noorderslag by improving their image, also businesses and organizations in the cultural sector may improve their image due to the festival. This may lead to an overall improvement of the cultural sectors image (Piva et al., 2017).

4.4.1 Image cultural sector in Groningen

Organizations in the cultural sector in Groningen were asked to describe the image of the cultural sector in Groningen and how they think Eurosonic influences this image. Most of the respondent's first response was that Groningen has a good and positive image.

'The cultural sector in Groningen has a good image. That's what I hear a lot, we are just doing very well in Groningen.' (Piter Terpstra, Paradigm)

Especially in the music field we have a positive, good image in my opinion. There's a variety of offerings, from small to large stages. We have our own festivals like

Noorderzon, Kadepop and Bevrijdingsfestival, nice large music events.’ (Annerie Knol, Martiniplaza)

‘I think we have a good image. In general people think the cultural sector offers a wide and divers cultural program’. (Niek vom Bruch, Grand Theatre)

Apart from having a good and positive image, people in the cultural sector describe the cultural sector in Groningen as young, ambitious, self-sufficient, stubborn, quirky or dynamic. Eurosonic Noorderslag contributes in having this image. The former night mayor of Groningen is the only respondent with a different opinion about the image of the cultural sector in Groningen.

‘What I think about the image of the cultural sector? I think it is dusty, because too much money goes to theatre and classical music. That is my opinion and it is often a bit radical.’ (Chris Garrit, former night mayor/EM2)

4.4.2 Impact Eurosonic Noorderslag

The impact of Eurosonic Noorderslag on the cultural sector in Groningen is seen as positive and of a large influence. Also to foreign visitors, they are often surprised by Groningen is a positive way. Eurosonic Noorderslag puts Groningen on the map in a positive way.

‘I think that Eurosonic, to the rest of the country and internationally, has a huge impact on how people see Groningen as a cultural city.’ (Niek vom Bruch, Grand Theatre)

‘Eurosonic influences the image in an excellent way. To me they emphasize that Groningen is a bold, trendy and young city. Also an international city, that’s how Eurosonic marks Groningen’. (Bram Douwes, Usva)

In the literature it is mentioned that businesses and organizations in the cultural sector may improve their image due to Eurosonic Noorderslag. Because the festival puts Groningen on the map, other organizations therefore gain more publicity.

‘As a programmer of the Oosterpoort I never have to explain to decision makers where the Oosterpoort is and what kind of concert hall it is. All the agents that represent artists know the Oosterpoort, because they are here every year with Eurosonic.’ (Joey Ruchtie, Oosterpoort/ESNS)

When the experience of participating in an event is linked to a visit to or experience with businesses or organizations in the cultural sector in Groningen, it can also contribute to the enhancement of their image (Piva et al., 2017). The fact that Eurosonic is in Groningen does not directly mean more brand awareness for other organizations, but Eurosonic is of a large influence on the image of the cultural sector in Groningen and the positive image of Groningen improves the image of other organizations. When Eurosonic Noorderslag would not be located in Groningen anymore, it would have an effect on the image of the cultural sector in Groningen, especially to become pop city of the Netherlands.

‘I don’t think it would hurt Vera or Simplon that much, but overall it would be a huge loss for Groningen if Eurosonic would not be here anymore. Indirectly we would suffer from that. Overall for Groningen as a pop city it would be a loss.’ (Olaf Veenstra, Vera/Simplon)

'It wouldn't matter that much for us if Eurosonic wasn't in Groningen anymore. It would be unfortunate for the image of Groningen, because of the international press. Press plays an important role for the image. There is a lot of press during Eurosonic who write about Groningen. And when they write about you, you matter.' (Diederik van der Meide, Bevrijdingsfestival)

In the literature it is concluded that cultural events and festivals in particular have emerged as a means of improving the image of cities, adding life to city streets and giving citizens renewed pride in their home city (Piva et al., 2017). Eurosonic Noorderslag makes people proud. They are proud that a festival like Eurosonic Noorderslag is organized in Groningen.

'The festival professionalizes, that is very nice to observe. That radiates on the city, the municipality. We are very proud of the festival, the members of the municipal executive too.' (Lieuwe Rozema, policy advisor of culture at the municipality of Groningen)

'I think that a lot of employees who are from Groningen, are very proud of this event and proud of the fact that it takes place in Groningen. They are more connected with this event than people from someplace else.' (Joey Ruchtie, Oosterpoort/ESNS)

'Eurosonic is very important for the city and within Eurosonic we have an important podium. I am very proud of Eurosonic and proud of our podium. I'm proud that everyone in this city shows our city in a really good way. That we are capable of setting up such a festival and keep it going as large as it is right now.' (Niek vom Bruch, Grand Theatre)

4.4.3 Conclusion

The overall image of the cultural sector in Groningen is positive. The image is described as young, ambitious, self-sufficient, stubborn, quirky and dynamic. Eurosonic Noorderslag has a great positive influence on the image of the cultural sector, both external as internal. The festival puts Groningen on the map, due to a lot of (international) press that writes about Eurosonic Noorderslag. This has an external effect on for example tourists. An internal effect of the positive impact of the festival on Groningen is that it makes people proud that a festival like Eurosonic Noorderslag is located in Groningen. The citizen's image of their own city is important. If citizens contribute to that image, the image that others have of that place will follow (Schuster, J.M., 2001).

5. Conclusion

5.1 Conclusion

Eurosonic Noorderslag plays an important role in the cultural and music sector in Groningen. These sectors are small, but important sectors in Groningen. This is because creative people are the driving force in regional economic growth (Florida, 2005). There is a cultural and musical cluster in Groningen, since these sectors are relatively important compared to the rest of the Netherlands. A doubling of the establishments in the cultural sector and an increase of the music sector in Groningen show that there is some truth to the idea that Groningen has a lively music scene. The position of Eurosonic Noorderslag in the cultural sector in Groningen is especially important for the image of the city of Groningen. Due to the (international) media attention, Groningen is seen as a bustling city. This image contributes to other organizations' image. Bands, bookers and visitors get to know the city, which leads to a revisit or the organization of new events. Despite of the importance of the festival, Eurosonic Noorderslag does not seem to be crucial for the success of the cultural sector in Groningen. Other businesses and organizations do not only depend on Eurosonic Noorderslag for their own success. It is the complete sector with all its connections that is important for organizations within the sector. The festival contributes to strengthen the network of employees in the cultural sector, but without the festival these networks will still exist. The know-how that has been shared in the sector throughout the different organizations has strengthened the cultural sector. It does play an important part in the sector, but it is not only Eurosonic Noorderslag that influences the cultural sector. It is the whole of the businesses and organizations in the sector that are important. Together they are one.

Although Eurosonic Noorderslag is not crucial for the success of the cultural sector in Groningen, it is expected that Eurosonic Noorderslag played an important role in the formation of this sector. Nowadays the festival is much bigger and there are different spinoffs and other activities. Therefore the festival itself is less crucial for the success of the cultural sector in Groningen. The existence of Eurosonic Noorderslag in Groningen may have led to more indirect effects than organizations may realise when they say not much will change when Eurosonic Noorderslag will not be in Groningen anymore. The indirect effects of Eurosonic Noorderslag on the cultural sector in Groningen are great. Eurosonic Noorderslag played an important role in the set up of networks, due to the programmers of the festival. It are the few employees in the cultural sector with a lot of experience and knowledge that also work for Eurosonic Noorderslag who are crucial for the network and success of the cultural sector in Groningen.

The professional relations between employees from Eurosonic Noorderslag and employees in the cultural sector vary from having the same volunteers to having the same music programmers. Employees that work in the core team of an organization often don't work for another organization, because that would be too time consuming. It is the second layer of an organization that has employees that work for different organizations, mostly freelancers. There is a lot of overlap between freelancers that work in production, for example technicians or stage builders. The relationships of stakeholders are non-hierarchical and they have interconnected roles (Todd et al., 2017). The festival is especially important for freelancers since it is an important part of their job, but it does not take care of their main existence. Eurosonic plays an important role for freelancers because of the status it has. To be able to put Eurosonic Noorderslag on a resume shows that freelancers have a certain level of knowledge and experience. On the other hand demands Eurosonic Noorderslag a certain level of knowledge and

experience of freelancers to be able to work for them. The music programmers also play an important role in the professional relations between Eurosonic Noorderslag and other organizations in the cultural sector, because they are responsible for the music program of different organizations in Groningen. They share their knowledge and experience with different organizations and therefore they have a crucial role within the sector.

Eurosonic Noorderslag is a place where people in the music sector meet people that can be of importance for their organization. An event network offers the opportunity for spontaneous interaction between businesses (Mackellar, 2006). Eurosonic Noorderslag contributes in expanding peoples network. The network of people that work at the festival can also lead to new professional relations or new jobs for freelancers. Bands that play at Eurosonic Noorderslag often come back to Groningen, because they got to know the city. Bookers also get to know Groningen and the different venues the city has to offer. This directly led for example to a performance of Adele in the Oosterpoort. So Eurosonic Noorderslag has an influence on the network of the music sector in Groningen.

Another influence Eurosonic Noorderslag has is making the infrastructure of Groningen more insightful. An improved infrastructure contributes to making the city a better place to live in (Waite, 2003). The festival contributes to the publicity of organizations in the cultural sector, organizations become more open and accessible for the public during the festival. The municipality of Groningen wants to become the pop city of the Netherlands and having Eurosonic Noorderslag located in Groningen is important to claim this title. It is questionable if Groningen is able to claim this title if Eurosonic Noorderslag would not be located in Groningen. The festival gets a lot of (international) media attention that has an effect on the image of Groningen. The festival puts Groningen on the map in a positive way; foreign visitors are often surprised by Groningen in a positive way. The employees in the cultural sector in Groningen see the influence of Eurosonic Noorderslag on the cultural sector in Groningen as a positive and large influence.

The complete network of different festivals and events are important for freelancers in Groningen. The festival season starts with Eurosonic Noorderslag in January, followed by for example Bevrijdingsfestival in May and Noorderzon in August and ends with Kadepop in September. The concatenation of events makes the existence of freelancers in Groningen possible. Eurosonic Noorderslag is one of the bigger events that takes place in Groningen, due to the length and the international character of the festival. It provides for a few weeks of work for freelancers. If Eurosonic Noorderslag would not take place in Groningen anymore, it would not mean freelancers would not be able to make ends meet. Their experience and know-how will take care of new jobs or events. Eurosonic Noorderslag plays an important role in the network of the cultural sector, because the festival is once a year a central place for all the important people in the music business. If Eurosonic Noorderslag would not be in Groningen anymore, it would be less convenient for employees in Groningen but it would not have an effect on their current network. So Eurosonic Noorderslag is not crucial in the network of the music sector in Groningen, but it does play an important role.

5.2 Discussion

Previous studies showed that mega events have an impact in many discrete areas, which occur at various stages of the event process. Cities and regions use events and cultural festivals to enhance their image and boost tourism development. Mega events also create or strengthen a network in a cultural sector. Another structural effect is that effective government support leads to the smooth flow of festivals, which results in

consumer satisfaction and repeat patronage of the festival. Involvement from the government may also lead to structural changes in the environment or infrastructure in a city or region. This study studied these effects for the festival Eurosonic Noorderslag in Groningen. It is difficult to quantify precisely, but the expectations regarding this study have been fulfilled. Cultural events and festivals in particular have emerged as a means of improving the image of cities, adding life to city streets and giving citizens renewed pride in their home city (Piva et al., 2017). Eurosonic Noorderslag does enhance the image of Groningen since it is described as a bustling city. The festival also strengthens the network in the cultural sector. Furthermore the municipality is involved with becoming the pop city of the Netherlands. A creative city can stimulate innovation by creating an open environment for entrepreneurial and cultural activities (Copercini, 2016).

Limitations for this study are the respondents who have been interviewed. They all have a prominent function in the cultural sector, but they are all related to the music sector. So the results of this study may only apply for a smaller group: the music sector in Groningen instead of the cultural sector in Groningen as a whole. This is a limitation because the expected structural effects of mega events from the literature are based on the cultural sector. A more specified sector might have different expected effects.

Most of the interviewees were working in the organization of a business or event. They all have similar functions in an organization, which can influence the outcome of this study. For further research interviews with freelancers in production are recommended, for example with stage builders and technicians. They will give more information and maybe a different view about the importance of having Eurosonic Noorderslag in Groningen and what the impact of the festival is on the existence of freelancers in Groningen.

Another limitation of this study is the way respondents interpret the questions of the interview. For example when they were asked about what they think what kind of effects Eurosonic Noorderslag has on Groningen or the cultural sector in Groningen, the answers vary from how the respondent interprets the question. It is difficult to not be biased when more detailed information is gained. The different ways of interpretation can influence the results of this study. The way the interviews were held can also influence the results of this study. One of the interviews was held by phone and the connection was very poor. Face to face interviews are recommended to limit the chance of information getting lost. Face to face interviews are more reliable, because facial expressions can also be seen.

5.3 Final thoughts

This thesis discussed the position of Eurosonic Noorderslag in the cultural sector in Groningen. The cultural sector in Groningen seems to be huge compared to the whole of the Netherlands and it seems that there is some sort of cluster of this sector in Groningen. Although it is likely that Groningen has a lively music scene, the position of Eurosonic Noorderslag does not seem to be crucial for the success of organizations in the cultural sector in Groningen. However, the festival does play an important role in the networks in the music sector in Groningen. Especially the programmers of Eurosonic Noorderslag are crucial for the organization of different events in this sector in Groningen. Furthermore Eurosonic Noorderslag seeks a lot of positive attention by (international) media, bookers or tourists. The positive image of the festival reflects on the image of the city of Groningen. Together with other festivals or events that are organized in Groningen the city of Groningen has an image of being a bustling city. Eurosonic Noorderslag plays an important role in this, but it is the total amount of events in Groningen that keeps this image alive.

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Appendix

1. SBI Codes creative industry

Kunsten en cultureel erfgoed

7990 Reisinformatie- en reserveerbureaus
90011 Beoefening van podiumkunst
90012 Producenten van podiumkunst
9002 Diensten voor uitvoerende kunst
9003 Scheppende kunst
90041 Theaters, schouwburgen en concertgebouwen
91011 Openbare bibliotheken
91012 Kunsttuleencentra
91019 Openbare archieven
91021 Musea
91022 Kunstgalerieën en expositieruimten
9103 Monumentenzorg
94993 Fondsen (niet voor welzijnszorg)
94994 Vriendenkringen van cultuur

Media en entertainment industrie

5811 Uitgeverijen van boeken
5813 Uitgeverijen van kranten
5814 Uitgeverijen van tijdschriften
5819 Overige uitgeverijen, geen software
5821 Uitgeverijen van computergames
5829 Software-uitgeverijen, geen games
59111 Filmproductie, geen televisiefilms
59112 Productie van televisieprogramma's
5912 Facilitaire diensten voor film, tv
5913 Distributie films en tv-producties
5914 Bioscopen
5920 Maken en uitgeven geluidsopnamen
6010 Radio-omroepen
6020 Televisieomroepen
6321 Pers- en nieuwsbureaus
6329 Overige informatievoorziening
74201 Fotografie
90013 Circus en variété
93211 Pret- en clusterparken
93212 Kermisattracties

Creatieve zakelijke dienstverlening

7021 Public relationsbureaus
7111 Architectenbureaus
7311 Reclamebureaus
7312 Handel in advertentieruimte
7410 Industrieel design
8230 Organisatie van congressen, beurzen

2. SBI codes music sector

Arts and cultural heritage

90011 Practice of performing arts

90012 Products of performing arts

9002 Services for performing art

90041 Theatres and concert halls

Media and entertainment industry

5912 Facility services for film and tv

5920 Creating and editing sound recordings.

3. Interviewguide

Introduction

- Can you tell me something about your function and organization?
- What are the goals of your organization?
- Do you want to contribute something for the city? And in what way does the municipality play a role in this?
- What is the vision of your organization for the future?

Network

- How would you describe the role of your organization within the cultural sector in Groningen?
- What is your connection with Eurosonic Noorderslag?
- To what extent is Eurosonic Noorderslag important for your organization?
- Is there an advantage for you that Eurosonic Noorderslag is in Groningen?
- Is your network expanded due to Eurosonic Noorderslag? (employees/volunteers)
- What if Eurosonic Noorderslag would not take place in Groningen, would this have an impact on your organization?

Structural impacts

- What would you think the impact of Eurosonic would be for the city of Groningen on the long term? And why would you think that?
- What do you think what kind of impact your organization has on the cultural sector in Groningen?
- What kind of impact does Eurosonic Noorderslag have on the cultural sector, is this similar you think?
- Are there for example bands that have played at your organization, that also have played at Eurosonic Noorderslag?

Image

- What kind of image do you think the cultural sector in Groningen has?
- In what way do festivals (and Eurosonic Noorderslag in particular) influence the image of the cultural sector in Groningen?

4. Establishments in Groningen

Groningen								
Establishments								
Year	Number of establishments in the cultural sector in Groningen	Index numbers of establishments in the cultural sector in Groningen	Total number of establishments in Groningen	Index numbers of total number of establishments in Groningen	Number of establishments in the music sector in Groningen	Index number of establishments in the music sector in Groningen	Percentage of establishments in the cultural sector in Groningen	Percentage of establishments in music sector in Groningen
1996	585	100	7167	100	70	100	8,2	1,0
1997	559	96	7048	98	64	91	7,9	0,9
1998	567	97	7219	101	65	93	7,9	0,9
1999	749	128	7454	104	80	114	10,0	1,1
2000	762	130	7558	105	83	119	10,1	1,1
2001	823	141	7925	111	107	153	10,4	1,4
2002	863	148	8208	115	123	176	10,5	1,5
2003	1346	230	9474	132	207	296	14,2	2,2
2004	1397	239	9833	137	228	326	14,2	2,3
2005	1488	254	10089	141	247	353	14,7	2,4
2006	1564	267	10485	146	259	370	14,9	2,5
2007	1567	268	11266	157	291	416	13,9	2,6
2008	1729	296	12478	174	357	510	13,9	2,9
2009	2004	343	13387	187	458	654	15,0	3,4
2010	2177	372	14186	198	497	710	15,3	3,5
2011	2311	395	14846	207	553	790	15,6	3,7
2012	2442	417	15503	216	605	864	15,8	3,9
2013	2452	419	15552	217	619	884	15,8	4,0
2014	2473	423	15599	218	651	930	15,9	4,2
2015	2490	426	16055	224	688	983	15,5	4,3

5. Jobs in Groningen

Groningen								
Jobs								
Year	Number of jobs in the cultural sector in Groningen	Index numbers of jobs in the cultural sector in Groningen	Total number of jobs in Groningen	Index numbers of total number of jobs in Groningen	Number of jobs in the music sector in Groningen	Index numbers of jobs in the music sector in Groningen	Percentage of jobs in the cultural sector in Groningen	Percentage of jobs in the music sector in Groningen
1996	4223	100	98092	100	391	100	4,3	0,4
1997	4056	96	98685	101	447	114	4,1	0,5
1998	4179	99	108902	111	491	126	3,8	0,5
1999	4435	105	113501	116	557	142	3,9	0,5
2000	4280	101	117578	120	549	140	3,6	0,5
2001	4078	97	123077	125	534	137	3,3	0,4
2002	4118	98	129068	132	637	163	3,2	0,5
2003	5310	126	127553	130	809	207	4,2	0,6
2004	5213	123	126509	129	728	186	4,1	0,6
2005	5053	120	123010	125	709	181	4,1	0,6
2006	5012	119	124744	127	691	177	4,0	0,6
2007	4675	111	125796	128	692	177	3,7	0,6
2008	4929	117	128672	131	807	206	3,8	0,6
2009	5385	128	132303	135	919	235	4,1	0,7
2010	5174	123	130892	133	925	237	4,0	0,7
2011	5375	127	134228	137	1006	257	4,0	0,7
2012	5247	124	134298	137	1081	276	3,9	0,8
2013	5329	126	131539	134	947	242	4,1	0,7
2014	5008	119	131025	134	926	237	3,8	0,7
2015	4936	117	132160	135	1035	265	3,7	0,8

6. Establishments in the Netherlands

The Netherlands								
Establishments								
Year	Number of establishments in the cultural sector in the Netherlands	Index numbers of establishments in the cultural sector in the Netherlands	Number of total establishments in the Netherlands	Index numbers of total establishments in the Netherlands	Number of establishments in the music sector in the Netherlands	Index numbers of establishments in the music sector in the Netherlands	Percentage of establishments in the cultural sector in the Netherlands	Percentage of establishments in the music sector in the Netherlands
1996	34963	100	647170	100	4542	100	5,4	0,7
1997	37997	109	670588	104	5040	111	5,7	0,8
1998	41483	119	701844	108	5794	128	5,9	0,8
1999	43831	125	725803	112	6270	138	6,0	0,9
2000	47963	137	747568	116	7187	158	6,4	1,0
2001	53784	154	774485	120	8498	187	6,9	1,1
2002	56476	162	794383	123	9209	203	7,1	1,2
2003	58469	167	808887	125	9849	217	7,2	1,2
2004	60114	172	821607	127	10463	230	7,3	1,3
2005	64100	183	853398	132	11584	255	7,5	1,4
2006	68672	196	892220	138	12893	284	7,7	1,4
2007	67554	193	944732	146	14396	317	7,2	1,5
2008	71532	205	998885	154	16132	355	7,2	1,6
2009	82300	235	1055843	163	19308	425	7,8	1,8
2010	96703	277	1144627	177	23654	521	8,4	2,1
2011	103704	297	1197209	185	26003	573	8,7	2,2
2012	108192	309	1224057	189	27834	613	8,8	2,3
2013	113680	325	1257123	194	30029	661	9,0	2,4
2014	119332	341	1290333	199	32214	709	9,2	2,5
2015	123980	355	1336767	207	34553	761	9,3	2,6

7. Jobs in the Netherlands

The Netherlands								
Jobs								
Year	Number of jobs in the cultural sector in the Netherlands	Index numbers of jobs in the cultural sector in the Netherlands	Total number of jobs in the Netherlands	Index numbers of total number of jobs in the Netherlands	Number of jobs in the music sector in the Netherlands	Number of jobs in the music sector in the Netherlands	Percentage of jobs in the cultural sector in the Netherlands	Percentage of jobs in the music sector in the Netherlands
1996	156367	100	6011985	100	18506	100	2,6	0,3
1997	162301	104	6185321	103	21603	117	2,6	0,3
1998	174409	112	6461042	107	22637	122	2,7	0,4
1999	182724	117	6716334	112	24191	131	2,7	0,4
2000	195907	125	6922032	115	25811	139	2,8	0,4
2001	214795	137	7116055	118	31375	170	3,0	0,4
2002	222283	142	7203252	120	32640	176	3,1	0,5
2003	223944	143	7207903	120	33595	182	3,1	0,5
2004	221353	142	7200841	120	34078	184	3,1	0,5
2005	224590	144	7210157	120	35683	193	3,1	0,5
2006	233427	149	7330624	122	38994	211	3,2	0,5
2007	225966	145	7553820	126	41432	224	3,0	0,5
2008	230380	147	7756443	129	43828	237	3,0	0,6
2009	237585	152	7799593	130	46716	252	3,0	0,6
2010	246913	158	7881010	131	50966	275	3,1	0,6
2011	252305	161	7944883	132	53068	287	3,2	0,7
2012	253207	162	7910225	132	53627	290	3,2	0,7
2013	254140	163	7833024	130	55086	298	3,2	0,7
2014	258347	165	7778780	129	57008	308	3,3	0,7
2015	261373	167	7815431	130	59539	322	3,3	0,8

Together they're one
Hermien Heeres 2018