

# **“Evaluating Let's Gro Festival Groningen: A Creative Placemaking Perspective”**

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### **1. Abstract:**

Events are increasingly recognized for their role in creative placemaking, focusing less on enhancing the city's image for external audiences and more on creating quality places for residents. This study employs a mixed-methods approach to determine to what extent the Let's Gro Festival can be considered a creative placemaking event, thereby adding to this emerging discourse in the literature. The qualitative analysis, based on interviews with the festival's organizers, revealed the alignment of the festival's objectives with the concept of creative placemaking, given the emphasis on incorporating community engagement, local identity and arts, culture and creativity in urban development projects. However, the quantitative survey of attendees unveiled contradictions. While attendees ranked community engagement and participation as the festival's most important impacts, they considered arts and cultural vibrancy as the least important topic, contrasting the organizers' focus. Nonetheless, most attendees indicated the festival effectively showcased local talent and creativity, which is considered crucial for successful creative placemaking events.

Thus, the findings suggest that the Let's Gro Festival exhibits several creative placemaking elements. However, the disconnect between stakeholders' perceptions of artistic and cultural aspects reveals potential areas for improvement in effectively communicating these elements. Hence, future research could investigate strategies to better align stakeholder perceptions, and comparisons with other regional events to identify best practices.

### **2. Introduction:**

The Groninger Forum, which opened in 2019, became the new main location for the Let's Gro Festival in 2021. The term "forum" traces its origins back to ancient Rome, where it denoted a bustling public square at the heart of the city's civic life. Over time, the concept evolved to symbolise a space where citizens convened for various social, political, and commercial activities. Today, "forum" is widely used to describe both physical and virtual arenas where individuals gather to engage in discussions, share ideas, and participate in dialogue on diverse topics. The Forum was built with this idea in mind; becoming a meeting place for people from all backgrounds and ages (forum.nl, 2024). During the annual Let's Gro festival, the Forum serves as such a meeting place, aiming to facilitate discussions and exchanges about the future of the city.

Traditionally, events and festivals like Let's Gro Festival have been studied from a place-branding perspective for their ability to change the image of places, to attract tourism or to create employment and income. However, by doing so it is neglecting the potential of events as drivers of placemaking processes. More recently, there has been a notable shift in research focus from primarily examining events from a place-branding perspective to understanding them through a placemaking lens (e.g. Richards, 2016; Tuferu, 2020; De Brito and Richards, 2017). This shift acknowledges the broader impact of events beyond branding and economic considerations, recognising their role in fostering community engagement, activating public spaces, and enriching local culture and creativity. Therefore, this research is particularly

relevant as it aligns with this emerging shift in the academic discourse, contributing to a deeper understanding of events as catalysts for placemaking.

Existing research on creative placemaking in smaller cities has been explored in studies like those by Richards and Duif (2019) and Scherf (2021). However, it is noteworthy that investigations into creative events and creative placemaking in the Netherlands have predominantly concentrated on major cities such as Amsterdam and Rotterdam (Richards and Palmer, 2010) or on the south of the Netherlands (Zuma and Rooijackers, 2020; Richards, 2016). This leaves the north of the Netherlands unexplored, partly driving the motivation behind this research to be focussed on the city of Groningen.

Another important motivation to research Groningen stems from the 13 percent economic contraction experienced by the province of Groningen in the second quarter of 2023 when compared to the year prior (Centraal Bureau voor de Statistiek, 2023). The significant decline was primarily caused by reduced gas extraction, as the Groningen economy would have remained the same size as the year before if mineral extraction were excluded (ibid). The relevance of researching the Let's Gro festival in light of Groningen's economic decline due to reduced gas extraction lies partly in the festival's focus on future ideas and discussions on sustainability. This focus could additionally brand Groningen as a hub for innovation and sustainability, which could possibly attract investment to the region.

*Research Problem:*

The aim of this research is to assess the extent to which the Let's Gro Festival Groningen aligns with the concept of creative placemaking. The primary goal is to understand the festival's alignment with the principles of creative placemaking by investigating its goals, priorities, and impacts. Through qualitative interviews with organizers and a quantitative survey of attendees, the study seeks to explore perceptions and experiences related to creative placemaking at the Let's Gro Festival.

The resulting research question then is:

1. To what extent can the Let's Gro Festival in Groningen be considered a creative placemaking event?

The sub-questions used to answer the research question are:

1. What is Let's Gro festival and how does the idea behind the festival relate to creative placemaking?
2. What are the priorities, goals, and objectives of the organizers of Let's Gro Festival, and how do these align with creative placemaking?
3. What is the perception of Let's Gro Festival attendees regarding their experiences, preferences, and the festival's impact on the community and city of Groningen, as surveyed?

### *Structure*

Firstly, the theoretical framework will use existing theories to define and relate key concepts such as creative placemaking. Secondly, the methodology will detail the systematic approach for data collection, analysis, and interpretation to answer the research questions. Thirdly, the results section will clearly present the findings and methods used for analysis. Fourthly, the discussion will examine how the findings relate to each other and how they align with the theoretical framework. Finally, the conclusions will summarize the study's main points, critically analyse the findings, mention limitations, and suggest further research.

### **3. Theoretical framework:**

*In the following section, the concept of creative placemaking is examined, highlighting its foundational concepts, diverse forms, and the role of events like festivals. Challenges in measuring its success are addressed and strategies for effectively integrating arts and culture into urban development are investigated.*

#### *Foundation*

In the 1960s, authors and urbanologists Jane Jacobs and William H. Whyte laid the groundwork for the development of placemaking as a concept. Despite the concept taking decades to fully consolidate, their ideas centred around creating lively neighbourhoods, inviting public spaces, and cities tailored to the needs of residents significantly influenced its establishment later on (Moreira, 2021).

Fred Kent, founder of The Project for Public Spaces (PPS), an organization promoting placemaking initiatives worldwide, coined the term in the 1990s after fifteen years of refining the approach. They define placemaking as both a concept and as a practical approach that encourages collective community involvement in revitalizing public spaces (Project for Public Spaces, 2007). It emphasizes maximizing shared value by creatively shaping the physical, cultural, and social identities of places. Through community participation, placemaking leverages local assets to create quality public spaces that enhance people's health, wellbeing and happiness (ibid).

#### *Four types of placemaking*

Wyckoff (2014) describes placemaking concisely; as the process of creating quality places that people care about and want to be in. Furthermore, in his paper, he describes three specialised types of placemaking besides the “standard placemaking” as defined by The Project for Public Spaces; strategic, creative, and tactical placemaking (ibid).

Strategic placemaking refers to the targeted approach of creating quality places that are uniquely attractive to talented workers, with the goal of achieving specific objectives like attracting businesses and catalysing job creation. Therefore, strategic placemaking is closely linked to Richard Florida's idea of the creative class, as introduced in his 2002 book (Florida, 2002). Florida, a renowned urban studies scholar and professor, argues that cities' economic growth relies heavily on attracting and retaining members of the creative class, a socioeconomic group engaged in knowledge-intensive occupations (ibid).

Tactical placemaking is a method of creating quality spaces through short-term, low-cost interventions that involve the community (Wyckoff, 2014). It combines "Tactical Urbanism" and the "Lighter, Quicker, Cheaper" approach, encouraging temporary, flexible projects and events to activate public spaces. The key is to start quickly and inexpensively to test ideas and build momentum for more permanent changes. It leverages community creativity to generate revenue and new uses for transitional spaces, promoting incremental, bottom-up urban transformation. As this process relies largely on bottom-up initiatives, it allows a variety of local actors to take action through activities commonly referred to as "guerrilla urbanism", "pop-up urbanism", "city repair", or "D.I.Y urbanism" (ibid).

Finally, Wyckoff (2014) summarizes the concept of creative placemaking, which has been coined by Markusen and Gadwa Nicodemus (2010). Their work on creative placemaking presents a comprehensive view of how arts and cultural activities can strategically shape the physical and social character of cities (Markusen and Gadwa Nicodemus, 2010). They highlight two key outcomes of creative placemaking: enhancing liveability by bringing public spaces to life and fostering community engagement; and driving economic development through entrepreneurship, cultural industries, job creation, and attracting businesses and skilled workers. Furthermore, they describe that creative hubs envisioned by creative placemaking are decentralized spaces that integrate arts and cultural activities (ibid). In cities, these creative hubs reflect local character and engage diverse communities.

**Figure 1:** Four Types of Placemaking



**Source:** Wyckoff (2014)

Figure 1 illustrates these various forms of placemaking within standard placemaking. It emphasizes the fluid, dynamic interplay between the different forms, showcasing their overlapping qualities rather than depicting them as fixed, isolated entities. Ultimately, as depicted at the center of the diagram, the goal of all forms of placemaking is the creation of quality places.

*Creative placemaking: a unique form of placemaking?*

Wyckoff distinguishes creative placemaking from “standard” placemaking as it specifically emphasizes the role of arts, culture, and creativity in the placemaking process. Beyond economic benefits, it also aims to generate social and aesthetic benefits for communities through a particular emphasis on the power of artistic expression and culture (ibid). Whittemore (2016) also stresses that creative placemaking leverages arts beyond their intrinsic value as beautiful, innovative, critical, and inspiring. Specifically, it encompasses private, public, and non-profit sector initiatives aimed at leveraging the arts for economic as well as community development (ibid). Wyckoff (2014) underscores that a common objective of creative placemaking is to institutionalize arts, culture, and creative thinking into every facet of the built environment. He distinguishes between creative placemaking projects, for example public art displays, and creative placemaking activities, such as movies in the park. Within this distinction, creative events such as Let’s Gro festival are categorised under the latter category; creative placemaking activities. Similar to strategic placemaking, creative placemaking also overlaps with Florida’s creative class. Florida’s idea that the creative class is attracted to places with vibrant cultural amenities and experiences aligns with the focus of creative placemaking, which leverages arts, culture, and creativity to shape the character and vibrancy of a place (Florida, 2002; Markusen and Gadwa Nicodemus, 2010).

As previously noted, events and festivals are increasingly being viewed as placemaking tools, embracing a more holistic approach that extends beyond mere place branding considerations (e.g. Richards, 2016; Tuferu, 2020; De Brito and Richards, 2017). Unlike place branding, which often focuses on creating an appealing external image for attracting visitors or investment, placemaking prioritizes non-market processes and strives to enhance the quality of life for all users of a space (Richards and Duif, 2019). While an attractive image may result from placemaking efforts, it is not the primary goal; instead, the emphasis is on improving liveability for existing residents, with the belief that this naturally makes the place more appealing to others (ibid). This builds on the ideas of Jacobs and Whyte as mentioned in the first paragraph, advocating for cities to be tailored to the needs of their residents.

Richards (2016) delves into this evolving relationship between events and placemaking. Traditionally, cities were viewed simply as venues for events, but Richards (ibid) highlights a shift towards a recursive relationship, in which events also play a vital role in shaping and integrating these places. Thereby, recognizing events as active participants in the placemaking process. Wu and Lo (2018) further emphasize that events are crucial for maximizing public use of urban spaces and fostering community growth. They serve as effective tools for stimulating social interaction and engagement within urban areas. Additionally, events raise people’s interest in using urban spaces, strategically encouraging public utilisation of these spaces over time (ibid). De Brito and Richards (2017) also emphasize the importance of recursive interactions where events derive strength from the places they occur in, while those places benefit from enhanced image and identity through the event (ibid).

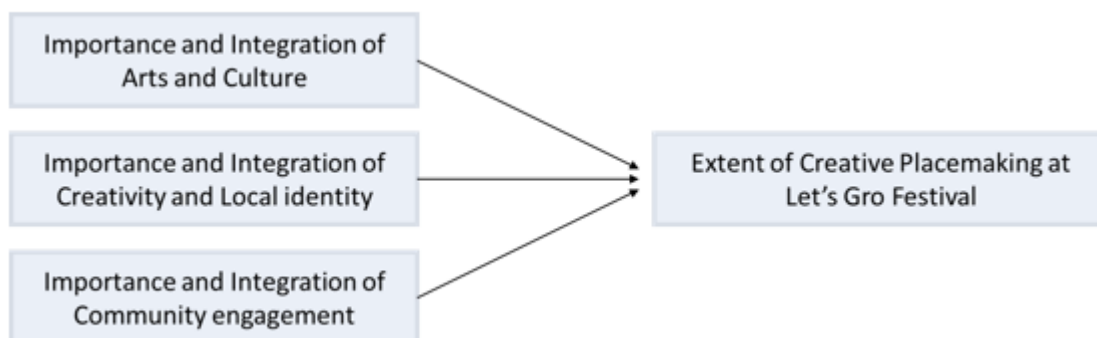
### *The utility of placemaking*

However, it remains difficult to study the success of creative placemaking. Creative placemaking has an "outcomes problem" as there is no clear theory or roadmap for how it leads to desired impacts, because projects vary greatly in methodologies, geographical scope, community context, and goals (Frenette, 2017). Therefore, it is difficult to select effective projects, analyse why some succeed or fail, and understand the complex indirect role arts projects play in economic ecosystems (ibid). The creators of the term, Markusen and Gadwa Nicodemus (2013), have also criticised the use of indicators to track the success of creative placemaking (Markusen, 2013; Gadwa Nicodemus, 2013). They both stress that creative placemaking is a malleable and "fuzzy" concept. Since it can vary greatly depending on the context and interpretation, using a standardised set of indicators is neither practical nor beneficial (ibid).

Nonetheless, research has explored the key components of creative placemaking which, if considered beforehand, can contribute to the success of events. Richards (2016) argues for this broader approach to placemaking, stressing the importance of enhancing materials, meaning, and creativity to achieve successful outcomes. His case study on The Den Bosch experience, a creative event in Den Bosch, demonstrates that all three elements are crucial in transforming a city's image and reality through events.

Materials refer to the tangible components that define the physical environment and character of a place. It is therefore extremely important to link the materials to the place they are in and are made relevant to both local residents and visitors, as the materials play a vital role in shaping their perceptions of the place (ibid). Creativity refers to the innovative approaches and strategies employed to overcome challenges and achieve objectives. It involves being resourceful and thinking strategically to make positive changes and improve the attractiveness and identity of a place (ibid). Meaning refers to the depth of significance and connection that initiatives hold for the community. It involves creating narratives, symbols, and experiences that resonate with residents, fostering a sense of belonging and identity (ibid).

**Figure 2:** Conceptual Model



**Source:** *Author*



In conclusion, creative placemaking leverages arts, culture, creativity, local identity, and community involvement to revitalize cities. Events like Let's Gro festival can have significant placemaking outcomes, improving cities socially, physically, and economically. The latter could be particularly relevant in the case of Groningen given its economic challenges as outlined earlier. To determine the extent to which the Let's Gro Festival in Groningen could be considered a creative placemaking event, the aforementioned variables will serve as indicators, playing a central role in both qualitative and quantitative research (see Figure 2).

#### **4. Methodology:**

##### *Mixed-methods approach*

As events developed to have become a broader placemaking process, it became increasingly important to obtain the interest of a wide array of diverse stakeholders (Richards, 2016). De Brito and Richards (2017) helps us categorize these stakeholders into two groups as they conclude that successful event-based placemaking requires a combination of top-down initiatives and bottom-up processes. Therefore, this research employs a mixed-methods approach, to gain insights into both the top-down and bottom-up perceptions on creative placemaking.

Interviews with organisers will offer deep insights into the festival's overarching goals, priorities and underlying vision driving its implementation. Understanding their perspectives provides crucial insights into how the festival is conceptualised, planned, and executed as an agent of creative placemaking within Groningen. The strength of this qualitative method lies in providing in-depth insights and context to interpret and contextualise the results against the concept of creative placemaking.

On the other hand, surveying attendees provides a unique opportunity to capture first hand experiences, preferences, and perceptions of the festival's impact. Attendees, as active participants, provide valuable feedback on how the festival's impact changes city. The strength of this quantitative method lies in the ability to reach a large audience and enabling generalisability by statistically analysing patterns.

By combining these qualitative and quantitative approaches, the research aims to offer a holistic understanding of the Let's Gro Festival's role as a creative placemaking event. This approach aligns with the aforementioned literature's emphasis on the importance of gaining a broader understanding of placemaking, moving beyond isolated indicators.

##### *Obtaining and Analysing data*

Survey data will be obtained using snowball sampling, initially emailing it to key stakeholders who can forward it to known attendees. Additionally, the researcher will share the survey through various social media channels to further reach attendees. These methods are selected based on their potential to yield success in finding attendees, given the unlikelihood of encountering them randomly on the street. Survey data will be transformed, if needed, and then analysed in SPSS. The results from this analysis will be linked to prior obtained knowledge from the theoretical framework. In the conclusion, the quality of the data and its limitations will be reflected upon.

Interviewees were recruited via email. The interviews, which have taken place in person, were recorded and transcribed, enabling the data to be analysed. A thematic analysis has been performed, allowing for an identification of patterns and themes within the data. The results will again be linked to the knowledge presented in the theoretical framework.

### *Ethical Considerations*

Considering research ethics and data management risks is essential to ensure the integrity and credibility of research. Ethical considerations protect participants' rights and well-being, while effective data management safeguards data confidentiality and reliability. Addressing these aspects beforehand are crucial in preventing harm to participants and in maintaining the validity of findings.

To address potential ethical concerns and challenges in the research process, several measures will be implemented, drawing upon the Netherlands Code of

**Figure 3:** Principles of Research Integrity

Principle	Definition
Honesty	<ul style="list-style-type: none"> <li>- Presenting research findings genuinely and transparently</li> <li>- Being truthful about methods and procedures</li> <li>- Not fabricating or falsifying data or sources</li> <li>- Respecting intellectual property by giving proper credit.</li> </ul>
Responsibility	Considering the interests of: <ul style="list-style-type: none"> <li>- Participants</li> <li>- Funders</li> <li>- Sponsors</li> <li>- The environment</li> </ul>
Transparency	<ul style="list-style-type: none"> <li>- Fully reporting methods, data, and findings</li> <li>- Disclosing conflicts of interest</li> <li>- Allowing for peer verification and replication.</li> </ul>

**Source:** Adapted from NWO (2018)

Conduct for Research Integrity (NWO, 2018). This framework outlines 5 principles providing guidelines for maintaining the highest standards of research integrity. The principles of honesty, responsibility and transparency are of greatest importance in this research specifically (see Figure 3).

In addition to upholding these principles, this research has adhered to the 61 standards for good research practices, as outlined in the code of conduct, all throughout the research process (ibid).

Privacy and informed consent prioritizes participants' understanding of research purpose, risks, and rights through a consent form (see Appendix A). The informed consent process provides participants with crucial details, empowering them to make an informed decision about their participation (Kadam, 2017). Additionally, obtaining consent before the start of the interview enables the participant to ask any questions

or seek clarification about the research process before it commences, promoting transparency and ethical conduct throughout the study.

### *Data Management*

Data storage practices will adhere to ethical standards, ensuring secure storage while the research is being completed and graded. Secure storage involves using strong passwords, encryption for digital files, secure servers, and limited access to physical documents. Regular backups will prevent data loss, and data will only be kept as long as needed. More details on the data storage for this specific research can be found in the Research Data Management Plan (RDMP) that is attached in Appendix B.

## **5. Results**

### **5.1 Qualitative Analysis**

The Let's Gro Festival in Groningen was first held in 2011, initiated by a small team of people working for the municipality of Groningen. Originally, it was intended to be a one-time event, but its success led to its establishment as an annual occurrence.

**Figure 4:** Table of Interviewees

Interviewee:	Works for:	Role in the Festival:	Involved with the festival from ... to :	Gender:	Age:
Tom	Municipality of Groningen	Originator and organizer	2011 – 2021	Male	63
Jerry	Forum Groningen	Program maker and production manager	2019 – 2024 (now)	Male	43

**Source:** *Author*

After its opening in 2019, the Forum became the location for the festival, and simultaneously got involved in the programming of the festival. To investigate to what extent the festival can be classified as a creative placemaking event, an interview was conducted with Tom, one of the founders of the festival (see Figure 4), and Jerry, a program maker and production manager at the Forum (see Figure 4). Both interviews have been transcribed and coded, yielding a merged code tree that offers an overview of the discussed topics (see Appendix C).

Tom explained that the festival was created with the aim of providing a platform for everyone to share their visions for the future of Groningen. This includes a platform for the municipality to garner support for urban projects, as well as a platform for local residents to share their diverse perspectives. He emphasized that it is largely a moment of input and participation for the local community:

*“Before we [the municipality] start thinking about how to move forward the next 5 or ten or more years, you must essentially organize knowledge..[...]. It is the testing of how the city thinks about (urban) projects. I call it the opening up of plans, involving knowledge from outside but also politics, like this is essentially how the city moves and thinks”.*

- Tom

Therefore, it can be concluded that community participation within (urban) projects of the city is an important objective of the festival. Jerry adds to this idea, defining the festival as:

“...it is mostly a podium festival where a lot of parties get a podium”.

-Jerry

Hereby, agreeing with Tom that the aim of the festival is to give many people a platform to share their thoughts, further emphasizing the importance of community participation.

Since its opening in 2019, Jerry has suggested that the Forum could serve as a suitable location for the Let's Gro festival given its central location. Both Jerry and Tom explained that much of the criticism directed at the festival was that it appeared to be merely intended for a bubble of civil servants and urban planners. However, they both additionally stressed that this is not the target audience:

*“Ever since the opening of the Forum, I had suggested that Let's Gro should move to a more central location, making it more visible for a broader audience in the city, really for the inhabitants of Groningen.... Many people did not dare to look around the corner to see if it [the festival] was for them or not... If you make Let's Gro very visible within the building [the forum], you reach far more people in the city, which I think the festival was intended for”.*

-Jerry

This excerpt highlights Jerry's emphasis on the target audience being everyone in the city of Groningen. This is further reinforced by Tom, who explained the festival's guiding principles: entry should be free, it should be inclusive for all, and it should remain non-commercial, prohibiting advertising. Furthermore, Tom emphasized that the program should also always feature content relevant to the neighbourhood or community level, with activities inherently focused on the city and its future.

Besides the focus on the future of the city, another focal aspect is the integration of arts, culture and creativity into the activities. Both Tom and Jerry emphasize the importance of incorporating these elements, though they each provide different reasons for their significance:

*“So that topic, the combination of arts, culture and creativity and the future of the city...I hope we can build on that, because that is what you see happening at debate centres for example, that culture is leveraged for sensitive or controversial topics. For example, the Israel-Palestine debate. It is a very loaded topic, but if you chose an art form, it might give you a more mild way to talk to each other, instead of organising a strict debate with supporters and opponents. That is the role culture has, to make things visible in a different way, especially in the social domain”.*

-Jerry

*“So you do keep trying to appeal to the target audience of the whole city. Last year we had a very famous rapper, of whom I don’t know the name anymore, but then you do appeal to the target audience of 12 to 16 year olds.[..]. We also had a lot of activities for children like the children’s square at the Forum, which are important to organise and invite because then it becomes somewhat of a day out for families”.*  
-Tom

While Jerry emphasizes the use of creativity as a tool for communication, Tom accentuates the role of creativity in engaging and expanding the target audience. However, one aspect remains clear; the incorporation of arts, culture and creativity is a crucial element of the festival, regardless of its anticipated outcomes. In addition to arts being important in the festival, it also plays an integral role in the urban planning and identity of Groningen, a point emphasized by both interviewees:

*“Yes [creativity is something derivative of the identity and urban planning of Groningen], if we do a big project then art is always involved in some way or the other”*  
-Tom

*“Well, yes, I think that what is typical of Groningen, when talking about urban development, is a dare to intervene in the city..[..]. Let’s Gro could be a catalyst for bringing those things into motion..[..]. the forum itself of course, is also a brutal intervention in the city, in the city centre even. I think that is indicative of Groningen and the municipality and that is also what you always see recurring in the new projects that take place in the city”*  
-Jerry

In these segments, both interviewees emphasize the significance of bold and artistic physical interventions, which they see as reflective of the city and therefore important to the festival. Vaughan et al. (2021) described that creative placemaking has environmental (referred to as physical in this research), social and economic outcomes. Tom explains that prior to the festival, activities are not deliberately organised to catalyse outcomes in any category in particular, but they are rather expected to occur organically:

*“Well, we don’t really think about that [outcomes] beforehand, and we actually don’t want to either... it should be a bit anarchistic even .... As long as you do what’s right, then in some way or the other, things will always come out of it..[..].It will always contain a physical component because that is just what we use it [the festival] for. And economic, that usually emerges in one way or another.. [..]. but all and all, it will be somewhat more social, somewhat more physical, and somewhat less economic.”*  
-Tom

As Tom's perspective illustrates, despite the outcomes arising organically, they do tend to manifest more prominently in certain categories than others. Tom emphasizes that physical and social themes and outcomes often hold more significance, suggesting that economic considerations usually follow later. Jerry further underscores that economic outcomes can be perceived as a consequence of social and physical transformations:

*“I don’t know if you can attach economic profit to that, but together you obviously make the city more attractive, prettier and more fresh...together you want an appealing, liveable city. And hopefully, with that a growing and prosperous city, so that will always be a goal.* -Jerry

Thus, it becomes evident that social and physical improvements enhancing the city's attractiveness and liveability are of greatest importance, with economic benefits subsequently following from these improvements. The lower significance attributed to economic outcomes is further evident in the lack of interest in place branding objectives. Both interviewees strongly emphasize that place branding is not a focal point of the festival in any respect:

*“But that’s not it...Up until now it has not been an objective to show how good we are doing here to Amsterdam or Eindhoven or to prompt them to invest or live in Groningen. That’s not the case”.* -Jerry

*Yes, we did have a lot of discussion about this. All new people joining the team think that we should present ourselves, and should talk about that. I think about it very differently; this [the festival] is for and by the Groningers. I don’t care that much about if people from Amsterdam know Let’s Gro is happening”.* -Tom

The absence of interest in using the festival as an instrument for place branding further highlights the goals of the festival and target audience, as both interviewees stress that the festival is meant for all people within the city, not outside of the city.

## 5.2 Quantitative Analysis

The survey aimed to assess attendees' experiences, preferences, and perceptions of the Let’s Gro Festival and its impacts. Firstly, participants rated their experiences through six questions evaluating the festival's atmosphere, engagement, diversity of activities, venue suitability, and likelihood of recommendation. Each question used a 5 point Likert scale to measure these aspects. Descriptive statistics revealed that the most extreme negative response (1) was never selected, except for question 11, in which it was chosen by three respondents. Overall, the majority of responses appeared positive (see Appendix D). However, a statistical test is needed in order to draw reliable conclusions about their significance.

**Figure 5:** Table of Transformed Variables

Original code	Original code meaning	New code	New code meaning
1	Extreme negative	0	“non-positive”
2	Negative	0	
3	Neutral	0	
4	Positive	1	“positive”
5	Extreme positive	1	

**Source:** Author



To prepare for the statistical test, responses were transformed into a binary variable to distinguish between positive (answers 4-5) and non-positive (answers 1-3) responses (see Figure 5). A one-sample proportions test was conducted for each question to compare the proportion of observed positive responses to the test value of 0.5, which assumes an equal number of positive and non-positive responses. The null-hypothesis that follows from this then is:

$H_0$ : The observed value of positive responses is equal to 0.5

The test was significant at a 95% confidence level for each question, as the p-values are smaller than 0.05 (see Figure 6). This means that we can reject the null-hypothesis, meaning that the number of positive responses and non-positive responses are not equal. From the 'proportions' column we can derive that the number of positive responses exceeds the number of non-positive responses (see Figure 6). For example, 84.1% of responses to question 6 were positive. From this, we can thus conclude that the responses of the survey measuring attendees' experiences is significantly more positive than non-positive.

**Figure 6:** Table of Results from the One-Sample Proportions Tests

One-Sample Proportions Tests						
	Test Type	Observed			Significance	
		Positives	Responses	Proportion	One-Sided p	Two-Sided p
<b>Q6_binary = 1,00</b>	Exact Binomial	37	44	0,841	<,001	<,001
	Score	37	44	0,841	<,001	<,001
	Wald	37	44	0,841	<,001	<,001
<b>Q7_binary = 1,00</b>	Exact Binomial	32	44	0,727	0,002	0,004
	Score	32	44	0,727	0,001	0,003
	Wald	32	44	0,727	<,001	<,001
<b>Q8_binary = 1,00</b>	Exact Binomial	35	44	0,795	<,001	<,001
	Score	35	44	0,795	<,001	<,001
	Wald	35	44	0,795	<,001	<,001
<b>Q9_binary = 1,00</b>	Exact Binomial	33	44	0,75	<,001	<,001
	Score	33	44	0,75	<,001	<,001
	Wald	33	44	0,75	<,001	<,001
<b>Q10_binary = 1,00</b>	Exact Binomial	36	44	0,818	<,001	<,001
	Score	36	44	0,818	<,001	<,001
	Wald	36	44	0,818	<,001	<,001
<b>Q11_binary = 1,00</b>	Exact Binomial	32	44	0,727	0,002	0,004
	Score	32	44	0,727	0,001	0,003
	Wald	32	44	0,727	<,001	<,001

N = 44

**Source:** Author

In the last three questions of the survey, respondents were asked to rank their preferences for topics and activities presented at the festival and the importance of the festival's impacts on the city of Groningen. In order to critically analyse these rankings, a Kendall's Coefficient of Concordance test was conducted for all three questions separately. This test measures the level of agreement among respondents. The null-hypotheses state:

$H_0$ : There is no agreement among the respondents' rankings.

The null-hypotheses suggests that the rankings are independent and random, indicating no significant level of agreement.

**Figure 7:** Table of Tests Statistics from the Kendall's Coefficient of Concordance tests

Test Statistics; Kendall's Coefficient of Concordance		
Q11 = 'Impacts'	N	42
	Kendall's W <sup>a</sup>	0.304
	Asymp. Sig.	<0.001
Q12 = 'Topics'	N	42
	Kendall's W <sup>a</sup>	0.417
	Asymp. Sig.	<0.001
Q13= 'Activities'	N	43
	Kendall's W <sup>a</sup>	0.245
	Asymp. Sig.	<0.001

<sup>a</sup> = Kendalls Coefficient of Concordance

**Source:** Author

**Figure 8:** Kendall's W Concordance Degree Scale

W	Interpretation
0	No agreement
0.10	Weak agreement
0.30	Moderate agreement
0.60	Strong agreement
1	Perfect agreement

**Source:** Moslem et al. (2019)

The results reveal that for each question the test was statistically significant at a 95% confidence level, as the p-values of <0.001 are smaller than 0.05 (see Figure 7). This means that the null-hypotheses can be rejected, meaning that rankings provided by respondents for topics, activities, and impacts are not random, and there is a significant level of agreement among them. To establish the strength of the agreement, we should look at Kendall's W (see Figure 8). The values of 0.304 and 0.417, results for question 11 and 12, suggest a moderate level of agreement among respondents' rankings for the impacts or topics relevant to the festival (see Figure 7 and 8). Therefore, a mean ranking for each question can be established. For question 13, inquiring about preferred activities, the level of agreement is weak however, as the Coefficient of concordance is equal to 0.245. Therefore, the mean ranking for this question will not be investigated.

From the tables (see Figures 9 and 10), it becomes evident that participants agreed on community engagement and participation, as well as innovation and sustainability, being the festival's most important impacts and focuses. Physical impacts, quantified by the option 'making public spaces vibrant and engaging, were also considered important. With higher mean ranks, thus further away from the number one spot, economic impacts and collaborations and arts and culture were agreed on to be of



less importance. Local heritage and sense of identity also proved to be a topic central to the festival not important to respondents.

**Figure 9:** Mean Ranking of Impacts

<b>Question 12: Please rank the following ways Let's Gro Festival contributes to improving Groningen from most (1) to least (5) important:</b>		
<b>Mean rank</b>	<b>Rank</b>	<b>Variable</b>
2,00	1	Engaging the community in city development.
2,43	2	Encouraging innovative and sustainable urban projects.
2,76	3	Making public spaces vibrant and engaging.
3,81	4	Supporting local artists and creators.
4,00	5	Collaborating with businesses for city enhancement.

**Source:** *Author*

**Figure 10:** Mean Ranking of Impacts

<b>Question 12: Please rank the following ways Let's Gro Festival contributes to improving Groningen from most (1) to least (5) important:</b>		
<b>Mean rank</b>	<b>Rank</b>	<b>Variable</b>
2,00	1	Engaging the community in city development.
2,43	2	Encouraging innovative and sustainable urban projects.
2,76	3	Making public spaces vibrant and engaging.
3,81	4	Supporting local artists and creators.
4,00	5	Collaborating with businesses for city enhancement.

**Source:** *Author*

## **6. Discussion:**

As noted in the theoretical framework, Jane Jacobs and William H. Whyte's ideas laid the foundation for placemaking, emphasizing the need for city improvement catered to residents by creating lively public spaces. In the case of the Let's Gro festival, the target audience, principles, and location of the festival reflect these placemaking objectives. The festival is open to everyone, which is promoted through its free admission. Additionally, hosting the festival at the Forum, an inviting public space, underscores its inclusive nature and reinforces its goal of being for everyone, as emphasized by an interviewee working for the Forum.

In the first section of the qualitative analysis, it becomes evident that the primary aim of the festival is to involve the local community in urban development projects. This is done through engaging residents with the municipality's plans presented at the festival and through offering residents a platform to share their own visions for the city's future. The festival's focus on community involvement in urban planning further underscores its placemaking objectives, aligning with the definition coined by The Projects of Public Spaces (2007). Additionally, the survey revealed that attendees agreed that 'community engagement & participation' is the most important topic and

impact of the festival, suggesting that the festival successfully showcases its placemaking objectives.

Creative placemaking, as defined by Markusen and Gadwa Nicodemus (2010), distinguishes itself from regular placemaking by specifically leveraging arts, culture, and creativity to transform the physical and social character of cities, thereby enhancing liveability and driving economic development. As discussed in the qualitative analysis, both interviewees underscored the importance of integrating arts, culture and creativity into the activities at the festival. In the quantitative analysis however, the survey unveiled that attendees agreed that 'arts and cultural vibrancy' was the least important topic central to festival, indicated by its highest mean rank. This contradicts the interviewees' emphasis on these concepts, suggesting that the festival may not have effectively showcased its artistic and cultural objectives.

Contradictory to this, the majority of attendees indicated that the festival effectively showcased creativity and local talent (see Appendix D). This coincides with the perspectives of the interviewees, who emphasized that bold physical interventions, always incorporating some form of art, are indicative of Groningen's identity and thus constitute a significant aspect of the festival. Richards (2016) described that the use of creativity and linkage to local identity were important factors contributing to the success of creative placemaking events. Therefore, the festival's effective showcasing of creativity and local talent can support its success in achieving creative placemaking objectives.

Furthermore, the interviewees emphasize that the festival prioritizes physical and social themes and impacts, with economic effects seen as a natural consequence rather than a primary focus. This is in line with the work of Markusen and Gadwa Nicodemus (2010), who also highlight that in creative placemaking, social and physical transformations precede and drive economic development. Since the festival places less emphasis on the economic dimension, it does not align with the description of strategic placemaking as outlined by Wyckoff (2014). Strategic placemaking primarily focusses on economic outcomes such as attracting businesses and workers, which is not a goal of Let's Gro festival itself.

On the other hand, the festival does contain elements characteristic of tactical placemaking (ibid). First and foremost, the festival can be considered as a temporary, short-term event activating a public space, the Forum. The strategy indicative of tactical placemaking is a quick and inexpensive start, aiming to test ideas and build momentum for more permanent changes. This mirrors what the originator of the Let's Gro festival explained during the interview, emphasizing that the festival evolved into an annual occurrence solely due to its success. Moreover, tactical placemaking highlights the reliance on bottom-up initiatives, leveraging community creativity for urban development projects. This is in line with the festival giving a podium to the local community, allowing for bottom-up initiatives. The only aspect in which the festival cannot be considered a tactical placemaking event is that it does not aim to generate revenue, given that the festival and all activities present are free to attend for everyone. Given the festival's growth over the years, it is likely that it can no longer be considered an inexpensive intervention. Nevertheless, this

was its initial approach, making the event a successful example of how tactical placemaking initiatives can evolve.

### **7. Conclusions:**

This study aimed to assess the extent to which the Let's Gro festival in Groningen can be considered a creative placemaking event. Originating in 2011 and evolving into an annual event, the festival aims to provide a platform for residents to share their visions for the city's future and engage with municipal urban projects. This emphasis on community involvement within urban planning projects highlights the placemaking principles integral in the festival. Creative placemaking objectives inherent in the festival become evident as the festival integrates arts and culture in the activities to engage diverse audiences and facilitate discussions on complex topics. Although interviewees emphasized the importance of arts and cultural activities, survey respondents rated these as less important compared to topics like community engagement and sustainability. Despite this, attendees acknowledge the festival's role in showcasing creativity and local talent, reinforcing its connection to Groningen's identity and contributing to the potential success of creative placemaking outcomes resulting from the festival.

Thus, the Let's Gro Festival in Groningen exemplifies key principles of creative placemaking as it emphasizes the involvement of the community, local identity, and arts, culture and creativity within urban development processes. Additionally, the festival could be considered a tactical placemaking event to some extent as well, given it started as a low-cost, largely community-driven initiative designed to test ideas and build engagement. While it has grown, its initial approach aligns with tactical placemaking principles of quick, community-focused interventions.

The quantitative analysis shows overwhelmingly positive attendee experiences. However, it's important to recognize a potential limitation stemming from the sampling method. Since admissions are not registered, the survey was distributed through the networks of the interviewees. This could introduce bias into the data, as the respondents might have a closer connection to the festival, potentially skewing the results to be more positive than the general population's experiences. Thus, while the findings are insightful, they should be interpreted with caution, considering this potential bias.

Another limitation lies in the outcomes problem inherent in creative placemaking, as outlined in the theoretical framework. While the festival's emphases aligns with creative placemaking objectives, the challenge lies in accurately measuring the long-term impacts of such initiatives. Therefore, while the Let's Gro Festival may successfully promote community involvement, local identity and arts, culture and creativity in urban development projects, assessing its broader and lasting impacts remains a challenge.

This research emphasizes the need to study events from a placemaking rather than a place branding perspective. For the Let's Gro festival specifically, it could be beneficial to further research the disconnect between stakeholders' perceptions of

artistic and cultural aspects to further improve communication of these aspects. Comparative analysis with similar events in the Netherlands and internationally can also provide valuable insights for advancing placemaking initiatives.

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## APPENDIX A: CONSENT FORM

### Recto:

<p><b>Introduction:</b> You are invited to take part in a research study. Before you decide whether or not to participate, it is important that you understand why the research is being done and what it will involve. Please read this consent form carefully and take time to consider the information provided. If you have any questions or concerns, please feel free to reach out.</p>
<p><b>Purpose:</b> The purpose of this research study is to investigate to what extent the Let's Gro Festival in Groningen aligns with the concept of creative placemaking. The researcher is interested in understanding the festival's overarching goals, strategies, and the underlying vision driving its implementation.</p>
<p><b>Procedures:</b> If you decide to participate, you will take part in an approximately 45 minute interview which will be audio recorded. The researcher may ask you to provide information about your personal experiences, perspectives, and opinions related to the topic of the study. All information collected will be kept confidential.</p>
<p><b>Potential Risks:</b> You may feel uncomfortable or uneasy answering some of the questions. If this occurs, you may choose not to answer any questions or withdraw from the study at any time without penalty.</p>
<p><b>Potential Benefits:</b> While there are no direct benefits for your involvement in this research study, your participation could significantly contribute to enhancing our understanding of the outcomes associated with creative placemaking events, particularly within the context of Groningen.</p>
<p><b>Confidentiality:</b> The information you provide will be kept confidential. Your responses will be anonymous, and your name will not be used in any reports or publications resulting from the study. Only the researcher and the researcher's supervisor will have access to the data collected, and it will be kept in a secure location. Data will be destroyed after the rapport is submitted and graded.</p>
<p><b>Voluntary Participation:</b> Participation in this research study is voluntary. If you decide to participate, you may withdraw from the study at any time without penalty. Refusal to participate will not affect your relationship with the researcher or anyone else involved in the study.</p>
<p><b>Contact Information:</b> If you have any questions or concerns about the study, please contact Mariët Hadderingh via <a href="mailto:m.h.hadderingh@student.rug.nl">m.h.hadderingh@student.rug.nl</a>.</p>

**Verso (Tom):**

**Checklist:**

**Assessment**

- I have read the information sheet and was able to ask any additional question to the researcher.
- I understand I may ask questions about the study at any time.
- I understand I have the right to withdraw from the study at any time without giving a reason.
- I understand that at any time I can refuse to answer any question without any consequences.
- I understand that I will not benefit directly from participating in this research.

**Confidentiality and Data Use**

- I understand that none of my individual information will be disclosed to anyone outside the study team and my name will not be published.
- I understand that the information provided will be used only for this research and publications directly related to this research project.
- I understand that data (consent forms, recordings, interview transcripts) will be retained on the Y-drive of the University of Groningen server for 5 years, in correspondence with the university GDPR legislation.

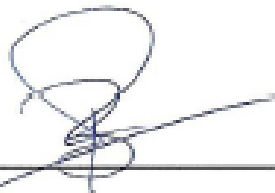
**Future involvement (optional)**

- I wish to receive a copy of the scientific output of the project.
- I consent to be re-contacted for participating in future studies.

**Consent:** I have read and understand the information provided in this consent form. I have had the opportunity to ask questions and have received satisfactory answers. I voluntarily agree to participate in this research study.

Participant Signature: \_\_\_\_\_

Date: 20/5/24



Verso (Jerry):

**Checklist:**

**Assessment**

- I have read the information sheet and was able to ask any additional question to the researcher.
- I understand I may ask questions about the study at any time.
- I understand I have the right to withdraw from the study at any time without giving a reason.
- I understand that at any time I can refuse to answer any question without any consequences.
- I understand that I will not benefit directly from participating in this research.

**Confidentiality and Data Use**

- I understand that none of my individual information will be disclosed to anyone outside the study team and my name will not be published.
- I understand that the information provided will be used only for this research and publications directly related to this research project.
- I understand that data (consent forms, recordings, interview transcripts) will be retained on the Y-drive of the University of Groningen server for 5 years, in correspondence with the university GDPR legislation.

**Future involvement (optional)**

- I wish to receive a copy of the scientific output of the project.
- I consent to be re-contacted for participating in future studies.

**Consent:** I have read and understand the information provided in this consent form. I have had the opportunity to ask questions and have received satisfactory answers. I voluntarily agree to participate in this research study.

Participant Signature:   
Date: 31 mei 2024



## APPENDIX B: Research Data Management Plan (RDMP)

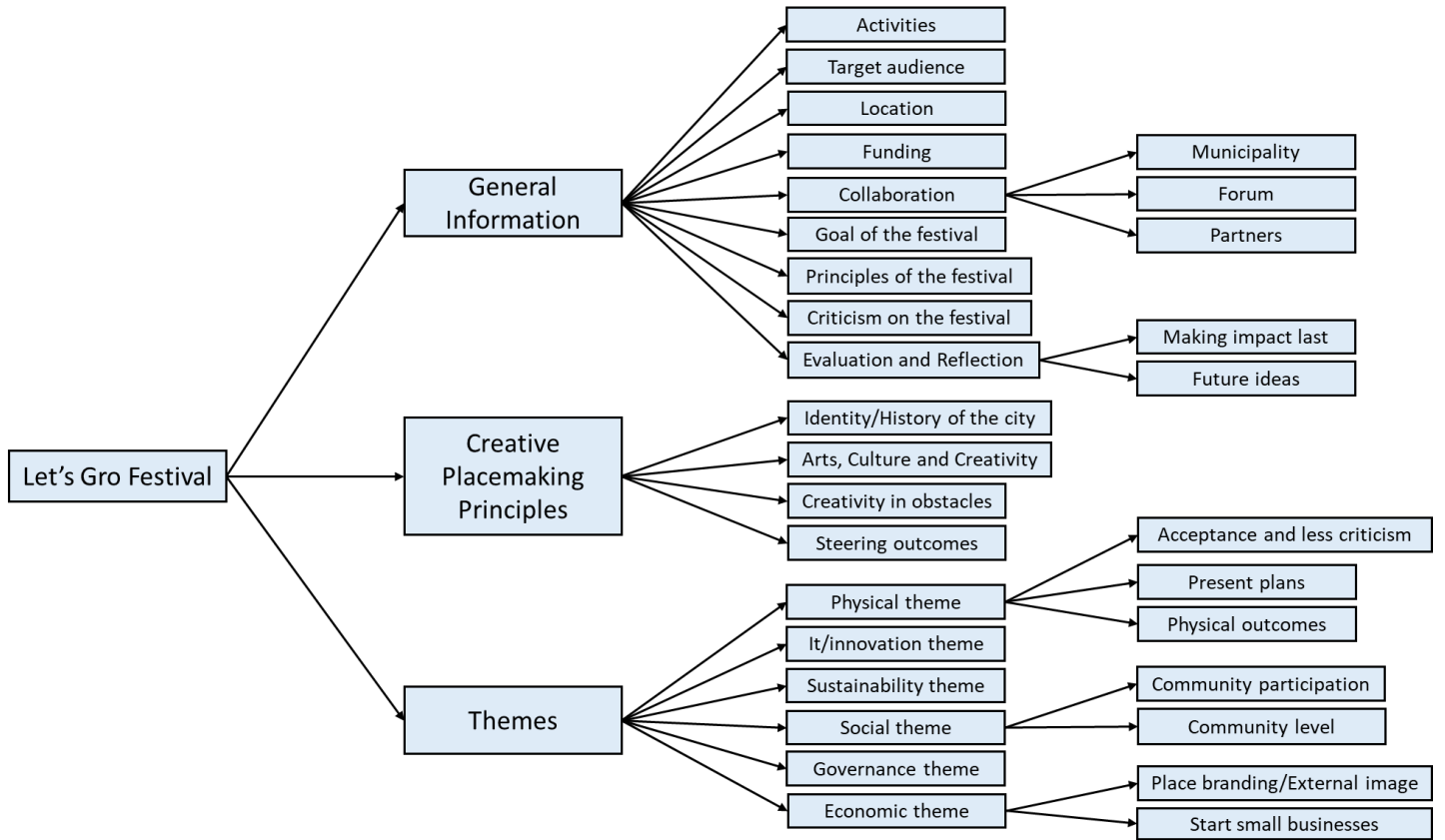
1. General	
1.1 Name & title of thesis	"Evaluating Let's Gro Festival: a Creative Placemaking Perspective"
1.2 (if applicable) Organisation. Provide details on the organisation where the research takes place if this applies (in case of an internship).	N/A
2 Data collection – the creation of data	
2.1. Which data formats or which sources are used in the project? For example: <input checked="" type="checkbox"/> theoretical research, using literature and publicly available resources <input checked="" type="checkbox"/> Survey Data <input checked="" type="checkbox"/> Field Data <input checked="" type="checkbox"/> Interviews	<input checked="" type="checkbox"/> theoretical research, using literature and publicly available resources <input checked="" type="checkbox"/> interview data <input checked="" type="checkbox"/> survey data
2.2 Methods of data collection What method(s) do you use for the collection of data. (Tick all boxes that apply)	<input type="checkbox"/> Structured individual interviews <input checked="" type="checkbox"/> Semi-structured individual interviews <input type="checkbox"/> Structured group interviews <input type="checkbox"/> Semi-structured group interviews <input type="checkbox"/> Observations <input checked="" type="checkbox"/> Survey(s) <input type="checkbox"/> Experiment(s) in real life (interventions) <input type="checkbox"/> Secondary analyses on existing data sets <input checked="" type="checkbox"/> Public sources (e.g. University Library) <input type="checkbox"/> Other (explain):
2.3. (if applicable): if you have selected 'Secondary analyses on existing datasets': who provides the data set?	<input type="checkbox"/> Data is supplied by the University of Groningen. <input type="checkbox"/> Data have been supplied by an external party. N/A
3 Storage, Sharing and Archiving	
3.1 Where will the (raw) data be stored during research? If you want to store research data, it is good practice to ask yourself some questions: <ul style="list-style-type: none"> <li>How big is my dataset at the end of my research?</li> </ul>	<input type="checkbox"/> X-drive of UG network <input type="checkbox"/> Y-drive of UG network <input checked="" type="checkbox"/> (Shared) UG Google Drive <input type="checkbox"/> Unishare <input checked="" type="checkbox"/> Personal laptop or computer <input type="checkbox"/> External devices (USB, harddisk, NAS)

<p>3.2 Where are you planning to store / archive the data after you have finished your research? Please explain where and for how long. Also explain who has access to these data NB do not use a personal UG network or google drive for archiving data!</p>	<p> <input type="checkbox"/> X-drive of UG network  <input type="checkbox"/> Y-drive of UG network  <input checked="" type="checkbox"/> (Shared) UG Google Drive  <input type="checkbox"/> Unishare  <input type="checkbox"/> In a repository (i.e. <a href="#">DataverseNL</a>)  <input checked="" type="checkbox"/> Other (explain): USB, Personal laptop/computer         </p> <p>The retention period will be: 5 years</p>
<p>3.3 Sharing of data With whom will you be sharing data during your research?  </p>	<p> <input checked="" type="checkbox"/> University of Groningen  <input type="checkbox"/> Universities or other parties in Europe  <input type="checkbox"/> Universities or other parties outside Europe  <input type="checkbox"/> I will not be sharing data         </p>
<p>4. Personal data</p>	
<p>4.1 Collecting personal data Will you be collecting personal data?</p> <p>If you are conducting research with personal data you have to comply to the General Data Privacy Regulation (GDPR). Please fill in the questions found in the appendix 3 on personal data.</p>	<p>Yes/no</p>
<p><b>If the answer to 4.1 is 'no', please skip the section below and proceed to section 5</b></p>	
<p>4.2 What kinds of categories of people are involved?</p> <p>Have you determined whether these people are vulnerable in any way (see FAQ)? If so, your supervisor will need to agree.</p>	<p>My research project involves:</p> <p> <input checked="" type="checkbox"/> Adults (not vulnerable) ≥ 18 years  <input type="checkbox"/> Minors &lt; 16 years  <input type="checkbox"/> Minors &lt; 18 years  <input type="checkbox"/> Patients  <input type="checkbox"/> (other) vulnerable persons, namely (please provide an explanation what makes these persons vulnerable)         </p> <p>(Please give a short description of the categories of research participants that you are going to involve in your research.)</p>

	event's organizers, attendees
4.3 Will participants be enlisted in the project without their knowledge and/or consent? (E.g., via covert observation of people in public.	Yes/no
<p>4.4 Categories of personal data that are processed.</p> <p>Mention all types of data that you systematically collect and store. If you use particular kinds of software, then check what the software is doing as well.</p> <p>Of course, always ask yourself if you need all categories of data for your project.</p>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Name and address details</li> <li><input type="checkbox"/> Telephone number</li> <li><input checked="" type="checkbox"/> Email address</li> <li><input type="checkbox"/> Nationality</li> <li><input type="checkbox"/> IP-addresses and/or device type</li> <li><input checked="" type="checkbox"/> Job information</li> <li><input checked="" type="checkbox"/> Location data</li> <li><input type="checkbox"/> Race or ethnicity</li> <li><input type="checkbox"/> Political opinions</li> <li><input type="checkbox"/> Physical or mental health</li> <li><input type="checkbox"/> Information about a person's sex life or sexual orientation</li> <li><input type="checkbox"/> Religious or philosophical beliefs</li> <li><input type="checkbox"/> Membership of a trade union</li> <li><input type="checkbox"/> Biometric information</li> <li><input type="checkbox"/> Genetic information</li> <li><input type="checkbox"/> Other (please explain below):</li> </ul>
<p>4.5 Technical/organisational measures</p> <p>Select which of the following security measures are used to protect personal data.</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Pseudonymisation</li> <li><input checked="" type="checkbox"/> Anonymisation</li> <li><input type="checkbox"/> File encryption</li> <li><input type="checkbox"/> Encryption of storage</li> <li><input type="checkbox"/> Encryption of transport device</li> <li><input type="checkbox"/> Restricted access rights</li> <li><input checked="" type="checkbox"/> VPN</li> <li><input checked="" type="checkbox"/> Regularly scheduled backups</li> <li><input type="checkbox"/> Physical locks (rooms, drawers/file cabinets)</li> <li><input type="checkbox"/> None of the above</li> <li><input type="checkbox"/> Other (describe below):</li> </ul>

**APPENDIX C: Code Tree**

**Figure 1: Merged Code Tree of Interviews with Tom and Jerry**



**Source:** *Author*

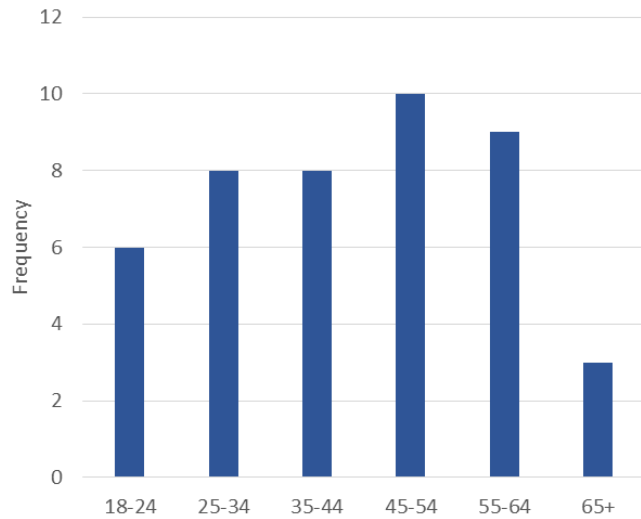
**APPENDIX D: Descriptive Statistics**

**Question 1: What is your age?**

*Frequency table*

Answer	Frequency	Percent
18-24	6	13,6
25-34	8	18,2
35-44	8	18,2
45-54	10	22,7
55-64	9	20,5
65+	3	6,8
<b>Total</b>	<b>44</b>	<b>100,0</b>

*Bar chart*

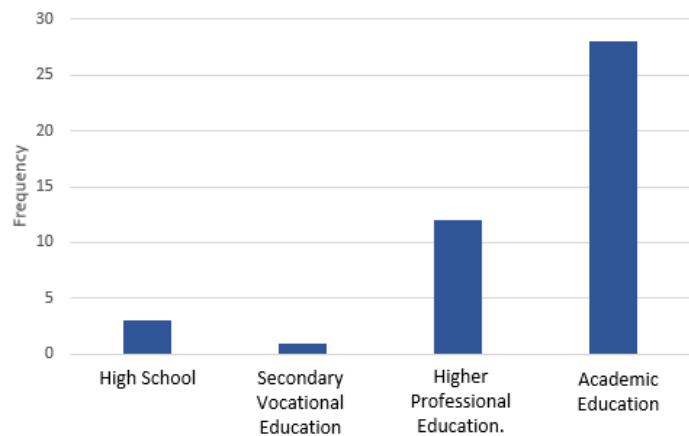


**Question 2: What is your highest level of education achieved?**

*Frequency table*

	Frequency	Percent
High School	3	6,8
Secondary Vocational Education	1	2,3
Higher Professional Education.	12	27,3
Academic Education	28	63,6
<b>Total</b>	<b>44</b>	<b>100,00</b>

*Bar chart*

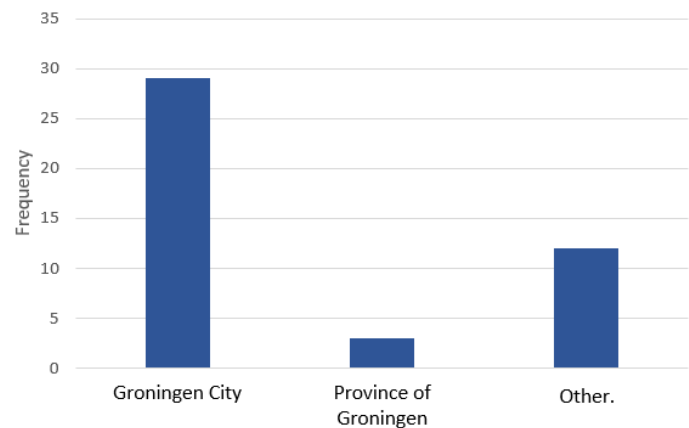


**Question 3: Where do you live?**

*Frequency table*

	Frequency	Percent
Groningen City	29	65,9
Province of Groningen	3	6,8
Other	12	27,3
<b>Total</b>	<b>44</b>	<b>100,00</b>

*Bar chart*

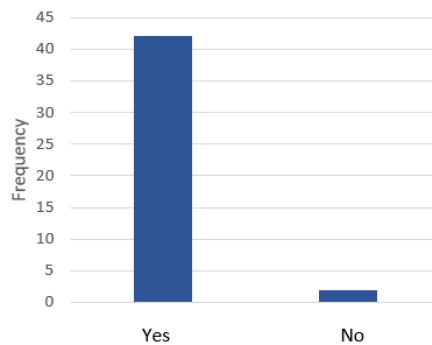


**Question 4: Are you familiar with the Let's Gro festival? \***

*Frequency table*

	Frequency	Percent
Yes	42	95,5
No	2	4,5
Total	44	100,00

*Bar chart*

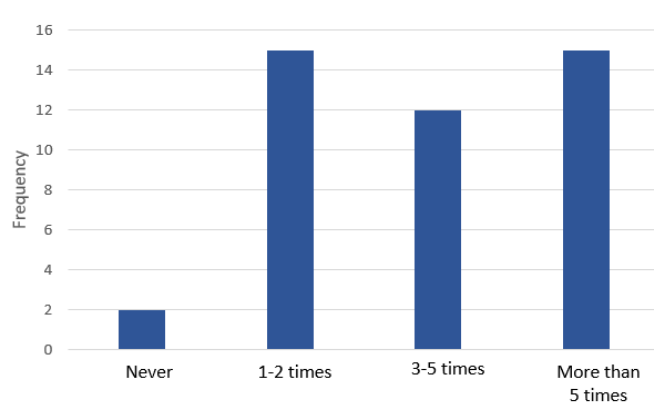


**Question 5: How many times have you attended the festival? \***

*Frequency table*

	Frequency	Percent
Never	2	4,5
1-2 times	15	34,1
3-5 times	12	27,3
More than 5 times	15	34,1
Total	44	100,0

*Bar chart*



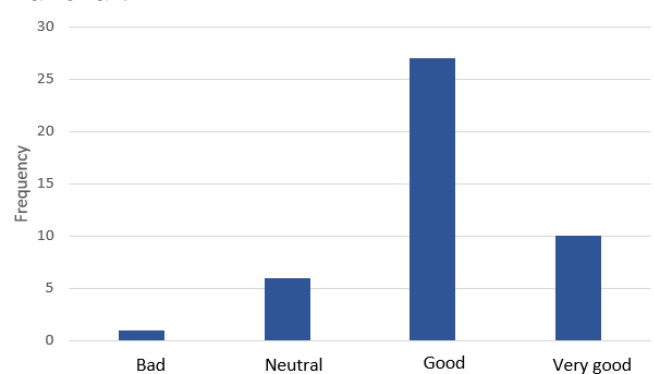
\* = Two respondents answered they weren't familiar with the festival nor have ever attended; therefore, these answers were deleted for further analysis, to ensure the survey accurately reflects the experiences and opinions of actual attendees, maintaining data quality. Including non-attendees would introduce noise and skew results, leading to potentially misleading conclusions.

**Question 6: How would you rate the overall atmosphere and ambiance of the Let's Gro Festival Groningen?**

*Frequency table*

	Frequency	Percent
Bad	1	2,3
Neutral	6	13,6
Good	27	61,4
Very good	10	22,7
Total	44	100,0

*Bar chart*

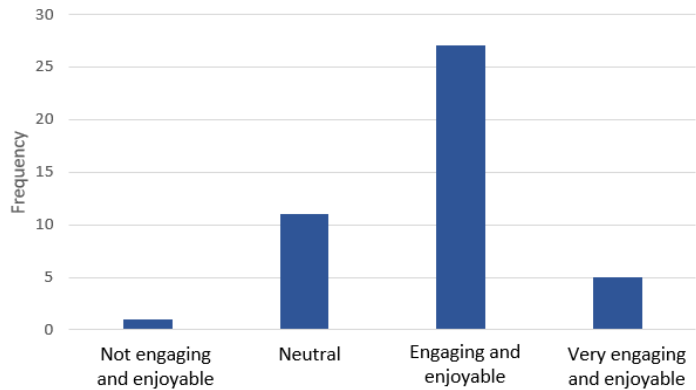


**Question 7: To what extent did you find the range of activities and events at the Let's Gro Festival Groningen engaging and enjoyable?**

*Frequency table*

	Frequency	Percent
Not engaging and enjoyable	1	2,3
Neutral	11	25,0
Engaging and enjoyable	27	61,4
Very engaging and enjoyable	5	11,4
Total	44	100,0

*Bar chart*

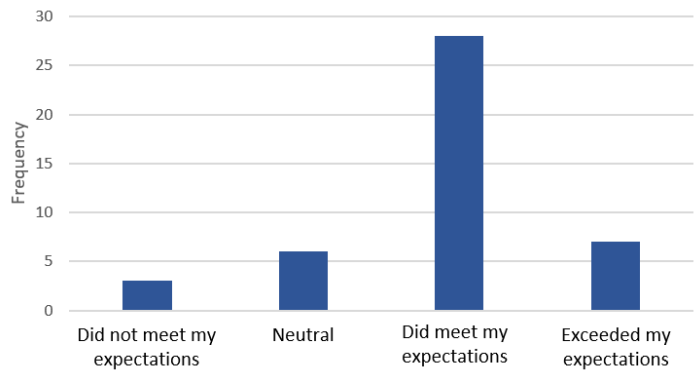


**Question 8: To what degree did the Let's Gro Festival Groningen meet your expectations in terms of providing a diverse range of experiences and activities?**

*Frequency table*

	Frequency	Percent
Did not meet my expectations	3	6,8
Neutral	6	13,6
Did meet my expectations	28	63,6
Exceeded my expectations	7	15,9
Total	44	100,0

*Bar chart*

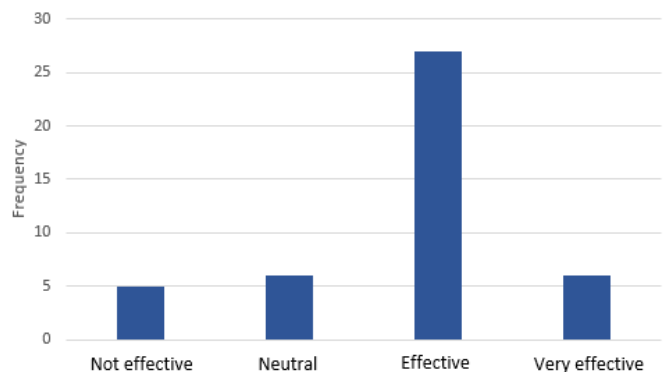


**Question 9: Did you feel that the Let's Gro Festival Groningen effectively showcased local talent, innovation, and creativity?**

*Frequency table*

	Frequency	Percent
Not effective	5	11,4
Neutral	6	13,6
Effective	27	61,4
Very effective	6	13,6
Total	44	100,0

*Bar chart*

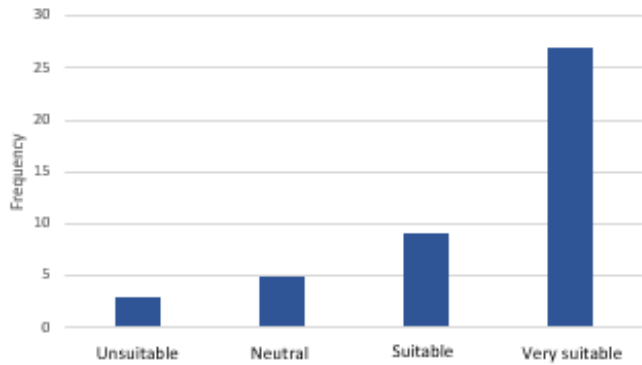


**Question 10: How would you rate the suitability of the Forum as the location for the Let's Gro Festival Groningen?"**

*Frequency table*

	Frequency	Percent
Unsuitable	3	6,8
Neutral	5	11,4
Suitable	9	20,5
Very suitable	27	61,4
<b>Total</b>	<b>44</b>	<b>100,0</b>

*Bar chart*

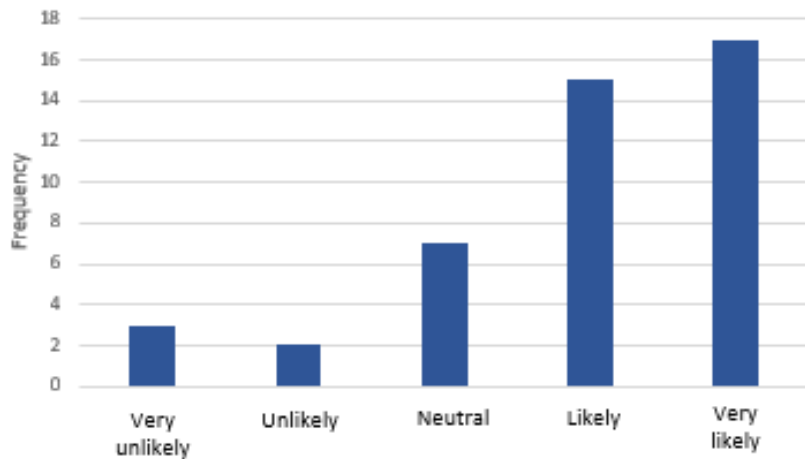


**Question 11: How likely are you to recommend attending the Let's Gro Festival Groningen to friends or family?**

*Frequency table*

	Frequency	Percent
Very unlikely	3	6,8
Unlikely	2	4,5
Neutral	7	15,9
Likely	15	34,1
Very likely	17	38,6
<b>Total</b>	<b>44</b>	<b>100,0</b>

*Bar chart*





## APPENDIX E: Interview Guide

### 1. Introductie en Warming-Up:

- **Stel jezelf voor en leg het doel van het interview uit:**
  - Mariët Hadderingh, woon in Annen, derdejaars student sociale geografie aan de RUG, nu afstuderen en scriptie
  - Ik hoop dat u mij inzichten kunt geven over het doel van het festival, de prioriteiten die hierbij gesteld worden, de uitkomsten van het festival, en hoe die gemeten worden.
- **Bedank voor hun tijd en bereidheid om deel te nemen**
- **Vraag om een introductie:**
  - Kunt u zichzelf voorstellen?
- **Informeel vraag:**
  - Hoe is uw dag tot nu toe?

### 2. Achtergrondinformatie:

- **Samenvatting festival:**
  - Kunt u kort uitleggen wat het Let's Gro festival inhoudt en wat er plaatsvindt?
- **Doel en uitkomsten:**
  - Wat is het doel van het festival? Wat zijn de beoogde uitkomsten?
- **Veranderingen over de jaren:**
  - Hoe is het festival door de jaren heen veranderd of zelfs gegroeid?

### 3. Evaluatie van Let's Gro Festival Groningen als een Creative Placemaking Event:

- **Prioriteiten:**
  - Leg uit wat uitkomsten inhouden
  - → Wat staat voorop: sociale, economische of fysieke uitkomsten?
- **Openbare ruimtes:**
  - Fysiek of sociaal? Hoe belangrijk is het tot leven brengen van openbare ruimtes?
- **Leegstaande gebouwen:**
  - Hoe belangrijk is het tot leven brengen van leegstaande of weinig gebruikte gebouwen?
- **Reflectie en mitigatie:**
  - Hoe wordt er gereflecteerd op deze uitkomsten in de organisatie en hoe worden ze gehandhaafd?
- **Kunst, cultuur en creativiteit:**
  - Hoe groot is de rol van kunst, cultuur en creativiteit binnen het evenement?
- **Binding met bezoekers:**

- Hoe wordt ervoor gezorgd dat er een verbinding is tussen de bezoekers en wat er gepresenteerd wordt? Wordt er gebruik gemaakt van bepaalde verhaallijnen of symbolen?
- **Geschiedenis en identiteit:**
  - Hoe belangrijk is de geschiedenis en de identiteit van de stad, en hoe wordt deze in het evenement verwerkt?
- **Relevantie voor bezoekers:**
  - Hoe worden de activiteiten verbonden aan deze identiteit en boeiend en relevant gemaakt voor bezoekers?
- **Imago van Groningen:**
  - Hoe belangrijk is het versterken van het imago van Groningen door middel van marketing en branding van het evenement?
  - Ziet het forum het evenement als een branding mogelijkheid en ja in hoeverre?
- **Samenwerking:**
  - Met wie werken jullie allemaal samen en hoe ziet de samenwerking eruit? tussen privé en publieke partijen?
  - Hoe ziet de funding eruit? Hoe groot is het budget en waar komt dit geld vandaan? Is het uiteindelijke doel winst maken? Zo niet, hoe wordt deze investering terugverdiend wat is het doel?

#### 4. Uitdagingen en Successen:

- **Obstakels:**
  - Wat zijn obstakels die u ervaart tijdens het plannen en organiseren van het evenement? Zijn er obstakels specifiek met betrekking tot de eerdere vragen?
- **Innovatieve oplossingen:**
  - Hoe worden problemen tijdens het planningsproces opgelost om de doelen te bereiken? Worden er innovatieve en creatieve oplossingen gebruikt?
- **Successtrategieën:**
  - Wat zijn specifieke strategieën of initiatieven die succesvol hebben bijgedragen aan de uitkomsten van het festival?
- **Feedback:**
  - Hoe zit het met feedback of reacties van bezoekers of de lokale bevolking?

#### 5. Toekomstplannen en Kansen:

- **Toekomstplannen:**
  - Hoe zien de toekomstige plannen van het Let's Gro festival eruit?
- **Uitbreiding:**
  - Zijn er plannen om uit te breiden of om meer uitkomsten te realiseren?
- **Samenwerkingen:**
  - Hoe zit het met samenwerkingen die zijn ontstaan vanuit het Let's Gro festival?

**6. Afsluitende Opmerkingen:**

- **Bedank de geïnterviewde:**
  - Bedankt voor uw inzichten, tijd en deelname.
- **Vragen of opmerkingen:**
  - Heeft u nog aanvullende opmerkingen of vragen?
- **Verwerking van data:**
  - Bespreek hoe het interview transcript behandeld zal worden, de verwerking van data en verwijdering na het project.

## APPENDIX F: Survey Questions

### 1. Wat is uw leeftijd?

18-24  
25-34  
35-44  
45-54  
55-64  
65+

### 2. Wat is uw hoogst behaalde opleidingsniveau?

Basisschool  
Middelbare School  
Mbo  
Hbo  
Wo

### 3. Waar woont u?

Groningen stad  
Provincie Groningen  
Anders

### 4. Bent u bekend met het Let's Gro festival?

Ja  
Nee

### 5. Hoe vaak bent u bij het festival aanwezig geweest?

Nooit  
1-2 keer  
3-5 keer  
Meer dan 5 keer

### 6. "Hoe zou u de algehele sfeer en ambiance van het Let's Gro Festival Groningen beoordelen?"

Slecht  
Matig  
Neutraal  
Goed  
Zeer goed

### 7. "In hoeverre vond u de activiteiten en evenementen op het Let's Gro Festival Groningen boeiend en leuk?"

Helemaal niet boeiend en leuk  
Niet boeiend en leuk  
Neutraal  
Boeiend en leuk  
Zeer boeiend en leuk

**8. "In hoeverre voldeed het Let's Gro Festival Groningen aan uw verwachtingen wat betreft het bieden van een diverse reeks ervaringen en activiteiten?"**

Helemaal niet aan mijn verwachtingen voldaan

Niet aan mijn verwachtingen voldaan

Neutraal

Aan mijn verwachtingen voldaan

Boven mijn verwachtingen voldaan

**9. "Vond u dat het Let's Gro Festival Groningen lokale talenten, innovatie en creativiteit effectief heeft tentoongesteld?"**

Helemaal niet effectief

Niet effectief

Neutraal

Effectief

Zeer effectief

**10. Hoe zou u de geschiktheid van de Forum als locatie voor het Let's Gro Festival Groningen beoordelen?"**

Zeer ongeschikt

Ongeschikt

Neutraal

Geschikt

Zeer geschikt

**11. "Hoe waarschijnlijk is het dat u het bijwonen van het Let's Gro Festival Groningen zou aanbevelen aan vrienden of familie?"**

Zeer onwaarschijnlijk

Onwaarschijnlijk

Neutraal

Waarschijnlijk

Zeer waarschijnlijk

**12. "Gelieve de volgende manieren waarop Let's Gro Festival bijdraagt aan de verbetering van Groningen te rangschikken van meest (1) tot minst (5) belangrijk:"**

a. Het levendig en boeiend maken van openbare ruimtes.

b. Het ondersteunen van lokale artiesten en makers.

c. De betrokkenheid van de gemeenschap bij stadsontwikkeling.

d. Het aanmoedigen van innovatieve en duurzame stedelijke projecten.

e. Samenwerking met bedrijven voor stadsverbetering.

**13. "Gelieve de volgende onderwerpen die centraal staan bij het Let's Gro Festival te rangschikken van meest (1) tot minst (5) belangrijk:"**

- a. Innovatie & duurzaamheid
- b. Gemeenschapsbetrokkenheid & participatie
- c. Kunst & culturele levendigheid
- d. Economisch klimaat & ontwikkeling
- e. Lokale erfgoed & identiteit

**14. "Gelieve de volgende activiteiten op basis van uw voorkeur bij het Let's Gro Festival Groningen te rangschikken, waarbij 1 de meest geprefereerde is en 5 de minst geprefereerde:"**

- a. Lezingen
- b. Film/Muziek
- c. Tentoonstellingen
- d. Workshops
- e. Gesprekken/discussies