

RHGT

REVIEW OF HISTORICAL GEOGRAPHY AND TOPONOMASTICS

VOLUME XVI
Issues 31-32
2021



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RHGT, Vol. XVI, Issues 30-31, pp. 9-30

CITY-IMAGE FESTIVALS: THE ROLE OF COOPERATION BETWEEN TOURISM OPERATORS AND FESTIVALS IN IMAGE-TRANSFER IN TWO HUNGARIAN CITIES (SZEGED AND DEBRECEN)

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Abstract: *The importance of music festivals on the market of tourism products is growing rapidly due to a range of events which attract millions of tourists. In addition to boosting tourism and shaping the image of a destination, music festivals offer a number of benefits and opportunities for a wide range of stakeholders. A reciprocal relationship can be established between the municipality and the festivals, as the destination provides the setting for the event and the festival has an impact on the municipality through its economic, socio-cultural and image effects. On this basis, the study aims to examine the different mechanisms between the event and the destination, with emphasis on the image transfer between the settlement and the festival. Our aim was to explore the actors involved in the festival process, their relationships, and the potential for cooperation. The results confirm that festivals can be an integral part of the tourism of a destination, they can dominate its image. These events have a multiplier effect on other operators in the tourism sector and in some cases, certain tourism developments are due to festivals. However, to achieve image transfer, it is worthwhile to establish a diversified network of tourism stakeholders and a cooperation in the field of promotion and marketing.*

Key words: *image-enhancing effect, music festival, place marketing, stakeholder network, cooperation*

1. INTRODUCTION

Tourist destinations can also be seen as market products, which are competitive if they can sell the place, the settlement as a product and service to as many tourists as possible. Place marketing has a major role in this, and its success depends on the image they create and communicate, and the tool of city marketing is not the city itself, but the image of the city. There are several cases where a festival has helped a settlement to become known or to shape its image, as they represent a recognizable brand on which a destination can build a more competitive image and can also contribute to increasing visitor numbers by stimulating the cultural offer of the municipality. If the cooperation between the event and the destination is close enough, the so-called image transfer occurs, so the experiences related to the festival can become a benefit for the destination, and the cooperation between the main actors can improve the image of the destination for residents and visitors.

It is important for the success of the event and its relationship with the host municipality that the needs of all stakeholders are considered, as the events offer socio-economic benefits and opportunities for a wide range of stakeholders. In a long-established network of festivals, the relationships between the different actors are valuable in themselves and have an impact on the tourism process of the municipality as forms of cooperation working towards a common goal. By mapping the stakeholders, the nature of cooperation and relationships between activities can be identified, as well as the opportunities for cooperation to achieve common goals and how this affects the destination's image, branding and its changes.

The aim of the study is to examine the impact of the inclusion of a geographical name in the branding of a tourism product, such as a festival, on the tourism processes of a municipality, with particular emphasis on the image transfer between the settlement and the festival and the potential for cooperation. Our aim was to explore the different mechanisms between the event and the destination, the actors involved in the festival process, the nature of their relationships and the way they work together, as a weak link between the festival and the destination can lead to negative branding and image transfer. The trends observed worldwide in relation to festivals and their place marketing are also visible in Central and Eastern Europe (CEE), but the question is whether the integration of festivals into place marketing is different from global trends. We believe that our case studies are relevant for comparability to a larger group of post-socialist cities, where the process of city branding is unfolding in a perceived context of increasing regional and global competition between cities.

To investigate these questions, it was necessary to contact the key players involved, so we conducted interviews with the actors who shape the image of the settlements, the organizers of festivals and the actors involved in the tourism process. The details of the methods used in the research will be discussed before presenting the results, but first we will review the theoretical background, such as the relationship between festivals and the image of the municipality, the potential impact of events on tourism processes and the importance of stakeholder involvement in festival processes.

2. THEORETICAL OVERVIEW

Today, tourism is becoming an increasingly important both in science and in development policy as a driving sector of the economy. As tourism is an emerging economic activity, more and more cities are using it to develop their local economies, so there is strong competition for tourists. For this one tool is branding, which provides information to consumers during the travel decision making process (Anholt, 2010). Over the last decades, neoliberal economic policies and globalization have changed the role of branding, which has also become visible in the urban branding (Vanolo 2017; Lucarelli, 2018). This was particularly evident in post-socialist cities where municipalities also had to create a new urban identity as attractive destinations. The promotion of tourism has become a common element of local development strategies in the cities of post-communist CEE. They have used place marketing and branding to promote themselves as tourist destinations and ensure their competitive position (Light, et. al. 2020). These countries or cities have entered the global or regional competition later and with less tradition, so this branding tool is particularly important for them. The success of place marketing depends on the image they create and communicates, and the tool of place marketing is not the city itself, but the image of the city (Kavaratzis, 2004; Holt, 2006). The branding of a municipality can take many forms, such as emphasizing its natural or built environment, its educational and health infrastructure, its economic performance, or even its cultural programs, festivals, and major international events (Lucarelli – Berg, 2011; Jakab, 2016).

A relatively new strategy in destination activities is to use events in brand building, as the destination can strengthen the brand of the event, and well-established branded events can also be used to strengthen the brand identity of the destination or rebrand them (Jucu, 2020). This may be indicated by the co-brand name, which describes the practice of pairing the event and the destination brand (Trošt – Klarić – Dropulić Ružić, 2012). This can be achieved because the geographical name, as a central element in the recall of the space, allows identification and can be used to brand the tourism products of the municipality (Kozma, 2000). Thus, place-based events change space and identity, but also provide an opportunity to generate tourism revenue (Getz, 2005). If the cooperation between the event and the destination is close enough, the so-called image transfer occurs, especially for festivals, where the gained positive experiences can become an advantage for the destination (Oklobdžija, 2015). Festivals can create a more competitive image for destinations, which is inseparable from the image of the host municipality (Mossberg, L. - Getz, D. 2006), and can also contribute to increasing visitor numbers and awareness by stimulating the cultural offer of the municipality (Kazár, 2014).

Through geographical thinking, in particular through the urban geography discourse, it is possible to assess the wider contribution of festivals beyond the economy, but also how different events can contribute to urban regeneration (Jucu, 2020). Culture is also increasingly becoming a business for cities, so they are building on it in their branding as a basis for their tourism attractiveness and unique competitiveness (Giordano – Ong, 2017; Light, et. al. 2020). Moreover, cultural festivals are often used primarily for marketing, tourism, and other socio-economic benefits, with an overview of the development of festivals as part of the urban cultural economy (Finkel – Platt, 2020). Even if they are not primarily conceived as tourist attractions, they often become so over time, and this is how destination marketing organizations promote them. Festivals are an

important part of the cultural life of late modernity and many municipalities have taken advantage of the opportunities they offer to boost tourism and in the success of place marketing (Getz – Andersson, 2010). Of course, the various events are known to have a number of positive economic and social impacts, such as increasing the number of overnight stays, boosting the turnover of local businesses, local tax revenues (Cianga, 2020). These can be estimated for the largest festivals and cities, and impact studies are sometimes carried out, but they have similar difficulties, and the findings are not uniform. Smaller municipalities also have economic and social impacts, but these are often difficult or impossible to measure, however even smaller, peripheral municipalities can organize major events, attract large audiences of renowned performers, and become cultural centers thanks to media attention, at least for a limited period each year (Karlsen – Stenbacka Nordström, 2009).

The importance of festivals for host municipalities can be observed in two main areas. On the one hand, different events identify and distinguish a place, and on the other hand, a festival can have an impact on the economic social and cultural empowerment of a community through different collaborations and engagement in collaborative processes (Lusch – Vargo – O'Brien, 2007; Karlsen – Stenbacka Nordström, 2009). Getz (2005) identifies the impacts on the locality as "*attractions, image formers, stimulators of static attractions and catalysts for further development*". Events can only become attractive programs if the context in which they take place is recognized, so the political, environmental, technological, economic and community context must be taken into consideration. In addition, organizers need to find ways to minimize conflicts and manage competing interests to avoid tensions between different stakeholders. Partnership between key players can not only benefit for the organizers, as sharing resources can improve the image of the destination for residents and visitors (Ros, 2011).

Festivals operate in collaboration with many actors, which means that festivals cannot be seen as an isolated project (Larson, 2009). However, for many municipalities, the development of thematically and geographically distinct attractions into complex tourism products is often not effective due to a lack of cooperation between the actors involved, and the effective promotion of the existing offer is often not achieved due to a lack of coordination and marketing efforts. Yet events offer opportunities for a wide range of stakeholders, from wider macro-structures (nation, region, municipality) to local communities and individuals, as there are many economic impacts even at the level of small producers.

The exploitation and maximization of opportunities can be expressed in terms of leverage (Chalip – Leyns, 2002; Chalip, 2004). It is important for settlements to promote opportunities that can be realized, as they can increase the tangible and intangible socio-economic benefits for the host settlement and communities and contribute to sustainable tourism outcomes. To theorize the flow of leverage, Chalip (2004) developed the term "event leverage" and its associated model, whereby it can be observed that the interactions that form and characterize events involve immediate and longer-term opportunities and outcomes (Duignan et. al. 2017).

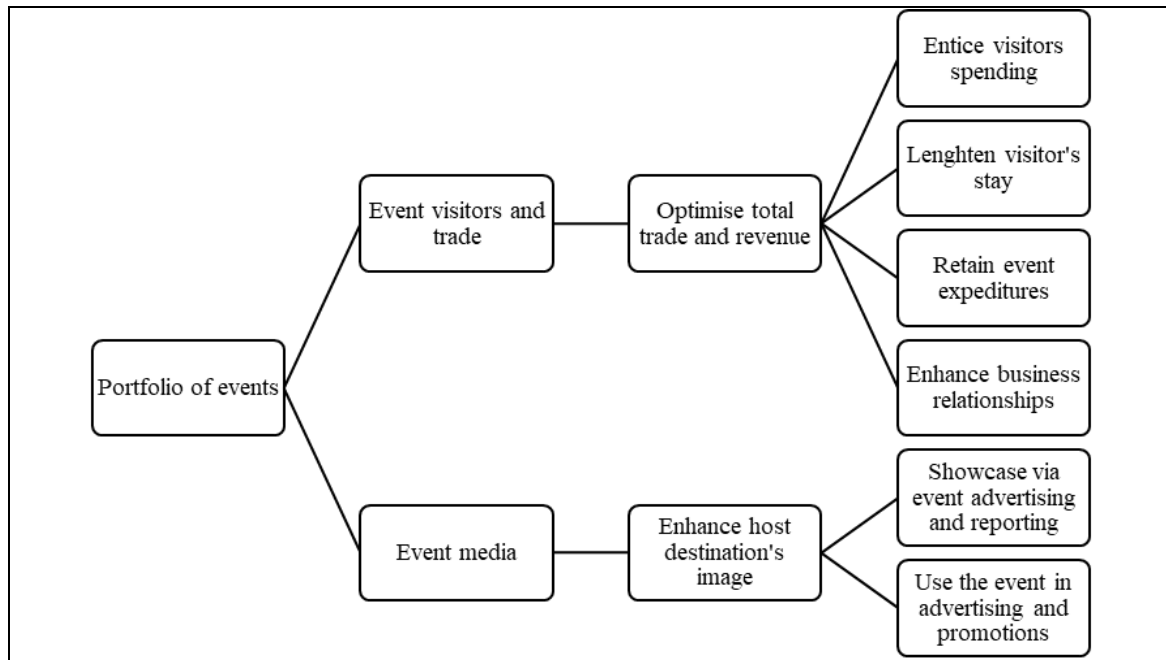


Figure 1. A schematic representation of event leverage. Source: Chalip (2004)

Understanding the needs of all stakeholders and creating mutually beneficial partnerships is essential to the success of the event and in the relationship with the host settlements. This can be not only material benefits, but also public recognition, "in-kind" support, shared expertise, human resources, or logistical support. Ongoing consultation with all stakeholders through awareness raising and promotion can also minimize negative impacts and encourage beneficial collaboration (Ros, 2011).

In addition to the promotion or increase in tourist stay, the various effects may include the enhancement of the destination's image through a festival (Figure 1). Today, no one questions that brand are extremely important, not only for products and services, but also for localities. But the question arises how a collective "branding" can be applied to the municipality by the festival, because even if the right conditions are given, i.e., a festival has the right resources and marketing, many sponsors, and positive media coverage, it can still face several difficulties. Some of these difficulties relate to the different owners of different brands and their influence and control, as there can be a number of different interest groups involved, between which it can be difficult to coordinate a common image. Joint "brand thinking" between municipalities and festivals can be achieved in several ways. Some festivals share branding with a sponsor. This is called co-branding, where two or more partners combine their brands for mutual benefit. Other events use the name of the municipality for the event, i.e., destinations and events with their own image and attractiveness can be branded together, provided that they both have a positive impact. Closely related to this is the fit of the event in terms of local values, culture and use of infrastructure, as this influences local support (Mossberg – Getz, 2006).

Festivals usually have an impact on the tourism process of a municipality as a form of cooperation between different individuals and groups working towards a common goal, even where the event is organized by a for-profit enterprise, as many external stakeholders, especially funding and regulatory bodies, are likely to have influence (Getz – Andersson, 2010; Jucu, 2020). The actors in the festival network are diverse, with different group interests and asymmetrical power positions, which structure is dynamic, that can change and shift over time. In a festival network that has been in existence for a

long time, the relationships between network actors are valuable in themselves, as successful cooperation generates positive emotions. Some actors, such as caterers and performers, can be replaced, or for example sponsors can be replaced in the long term, but an important non-replaceable actor is the municipality. The destination's management and tourism process-makers are the most important partners for the event organizer, as the municipality has the power to decide when, what and, to some extent, how the festival is organized (Larson, 2002). The network also includes "freelancers" who provide products/services to visitors outside the festival area, but still play an important role in the services provided to festival visitors. They do not necessarily interact with each other or with the organization, but they still benefit from the festival, as visitors visit them during the festival (Getz – Andersson, 2010). However, turning these different services and activities into a complex product can greatly contribute to the joint marketing of the destination and the festival.

The relationship between the actors involved in this tourism process is explained on the one hand by the network theory, in which all actors become a unit and part of the context of the festival. Closely related to network theory is the theory of stakeholders (Thorelli, 1986), which emphasizes that stakeholders are all those groups and individuals who influence or are influenced by the achievement of a goal. This theory points out that different types of organizations may prefer cooperative strategies rather than competitive ones, and that the survival of an organization depends, among other things, on its ability to meet the needs of its key stakeholders (Clarkson, 1995; Reilly, 2001). This is particularly important as there could be a conflict of interest in the relationships between the different actors, but also the potential for synergies, and in this coordination and cooperation the role of the host municipality is paramount, as it is often both a regulator and a partner. In addition, marketing processes that have a high impact on tourism in municipalities are dominated by certain stakeholders and each stakeholder needs to be assessed according to its potential for cooperation (Karlsen – Stenbacka Nordström, 2009). These have led to an increasing recognition of the importance of stakeholder management in the creation and sustainability of events and in creating strong local ties. Through stakeholder mapping, the extent of the cooperation and relationship between the municipality and the event can be identified, and what opportunities for cooperation can be observed to achieve common goals and how this affects the destination's image, brand role and change (Mossberg – Getz, 2006).

3. METHODOLOGY

In the course of the research, we used a qualitative method, in this case semi-structured interviews, to answer the research questions. Exploring the relationship between music festivals and the image of the destination, as well as understanding the different mechanisms between the event and its location, required a method which provided an opportunity to explain each issue in more detail. The aim of the research was to examine the impact of the inclusion of a geographical name in the branding of a tourism product, such as a festival, for the settlement, with special regard on the image transfer between the settlement and the festival as well as on the possibilities of cooperation. We also examined whether a difference could be found for the presence/absence of a geographical name in the results.

In order to examine the questions, it was necessary to find the key actors involved in the tourism processes of two Hungarian cities, Szeged and Debrecen, and we also

conducted interviews with the festival organizations. The group of interview partners was divided into five categories: actors who are shaping the image of the settlement: (1) city management and (2) tourism experts, (3) the organizers or marketing experts of the festival, the actors involved in the tourism process of the Szeged and Debrecen, such as: (4) accommodations and catering and (5) and various attractions. Then we used the snowball method - using the network of contacts of the interviewees - to further expand the number of interviewees. The interviews were conducted between January 2021 and July 2021. During this time interval, a total of 17 interviews were conducted, which were preceded by e-mail and /or telephone consultations. In case of Szeged, we conducted most of the interviews in person, in one case we used the opportunity provided by video conferencing. Because of the COVID-19 situation in case of Debrecen we made the interviews by telephone or by video conferencing. The average duration of an interview was around 45 minutes. The interviews covered topics such the tourist image of the cities, the role of the festival in the tourism processes of the municipality, cooperation opportunities and connections between cities and events. In addition to our own notes, we used a dictaphone to record the interviews, which allowed us to rewrite the text. We analyzed the texts according to preliminary aspects, looking for answers to the questions of the study.

The application of these methods was limited and made difficult by a number of factors. One was the restrictions imposed by the COVID-19 pandemic, which made it more difficult to have direct, personal contact with the interviewees. This was addressed by video-conference calls. Of course, face-to-face presence would have been more ideal, but this was not possible due to the restrictions. However, the advantage of a videoconference interview is that it is more flexible in terms of time than a face-to-face meeting. Another limitation relates to the use of the snowball method, although it is a commonly used method for interviewer selection. It is possible, however, that an important actor in the recommendations may be left out of the interview. This problem has been addressed by reviewing the public databases for possible actors in addition to the recommendations. Thus, the simultaneous use of two methods reduced uncertainty. Thirdly, although we did not experience much, it is possible that some interviewees were less active and interested in the topic.

4. RESULTS

In order to examine and interpret the relationship, the possibility of cooperation and the transmission of the image between the festivals and the settlements, first, it is necessary to explore the role of different festivals in the tourism processes of settlements, for which we got to know the opinions of different interview partners. According to the interviewees, there are many people who come to Szeged for already known events (e.g., Wine Festival, Szeged Open-Air Festival, SZIN), which all play an important role in the tourism of the city, as "...the name of the city rotates in connection with the events..." (SZ1, city management). A local service provider has a similar view, he said that if tourists visit the town for a festival, they will get a part from Szeged, which has a great influence on tourism. The interviewees all emphasized that event and festival tourism is one of the cornerstones of Szeged, they play a key role in the tourism processes, as "... larger festivals in Szeged offer a series of programs announced and recognized at the national level, which attracts both returning and new guests every year..." (SZ6, tourist service provider). A local tour guide said that Szeged is a university town, with a lot of young

people, it can be also connected to the image that it is a festival city, which was also formulated by the city management, "...Szeged is the city of festivals..." (SZ1, city management). However, despite the importance of events, there is no related concept, coordination, and branding, "...there would be serious reserves from the side of festival coordination...it is worth grasping this issue, examining it thoroughly..." (SZ5, city management). The lack of coordination can be attributed to the fact that the events have many types of organizers, and according to one tourism service provider, a unified image can be created with festivals that are organized by the city.

In Debrecen, the city management tries to provide a complex service to the visitors, the tourism expert emphasized that they are trying to attract tourists with promises of experiences. In this, a very important and key question is what kind of events, what kind of cultural-, tourist- and event offer are there, since the goal is that "... experience-rich impulses reach the visitors" (D1, tourism expert). For this reason, in an organized and conscious cooperation with cultural institutions, the city tries to provide program for locals and tourists every weekend. The city management emphasized that "...event tourism is a very important leg of urban tourism in Debrecen..." (D7, city management). Cultural life and the festival offer itself play an important role in the tourism product portfolio, they contribute to a vibrant cultural and festival life, and they play a big role in the provision of the season, as events are held almost all year round. This is also supported by the opinions of various tourism service providers, who say that the events also boost the economic life and the tourism of the city. It is believed that the city government sees events as a strong brand and as a major direction to boost tourism, which contribute to the increase of the number of guest nights and attract the attention of both the population of Debrecen and the surrounding region, as the number of visitors on various events increased year by year until the pandemic situation. One of the tourism service providers emphasized that the development of Debrecen and the promotion of the position in the competition between the destinations, as well as the existence of the events go hand in hand. "...They reinforced each other... the consequence of mutual interaction is what we have ..." (D3, tourism service provider), moreover, in her opinion, the city management has developed the communication and the image building on the events, in which they try to show youth, and dynamism. Representatives of other tourism actors and one of the university's student committees also thinks that tourists spread the word of Debrecen by the events, which can cause that visitors get to like the city, which may even encourage. Beside these, they also provide entertainment for residents and, since many events are based on tradition, they also help to preserve tradition. Thus, according to the interviewees' opinions, festivals are prominent in the tourism processes of both settlements, but several tourism operators noted that there are different target groups for these events. In their opinion, music festivals are characterized by a more limited target group, thus, the question arises, what role can play a music festival (in terms of research the SZIN and the Campus) in the tourism processes and tourism image of the municipalities.

In relation to the Szeged Youth Days, the city management stressed that the event "...has a mission beyond being a music festival..." (SZ5, city management), as this is also the offer related to sustainable development, environmental awareness, and civic programs. According to the festival organisers, the event could be important for the city because it is organised by a municipality-owned company and added that surveys by the festival organisation show that it also has a significant economic impact on Szeged. It also plays a role in providing the tourist season, ensuring a higher number of tourists

arriving in Szeged at the end of the summer, which has been highlighted by tourism experts and some service providers. According to a survey by the festival organisation, it generates about 10,000 overnight stays for Szeged, the accommodation in the festival area generates 70% of the total overnight stays, it also generates revenue for the municipality through business tax, and the spending of festivalgoers at various service providers is also significant (SZ8, festival organisation). Despite this, some tourism operators believe that the impact and importance of the festival is only concentrated on the 4 days, when local businesses can benefit from the event, but that there is no longer any long-term impact. Moreover, they added that as the event is mainly visited by young people, it is not so significant in terms of tourism revenues and because of the high number of local visitors, it does not necessarily stimulate tourism but rather local life. The same opinion is expressed by cultural institutions, which find it difficult to integrate the festival into the tourism processes of the city because of the age group, they do not perceive that during the festival visitors go to the cinema, theatre, or museum, although cooperation with these institutions and attracting the interest of festival visitors to such programs would be a mutually beneficial for all stakeholders.

The experts of the city management said that this music festival does not necessarily have an impact on the tourism of the Szeged but is more important in terms of image, "...it may contribute more to the image of the city, especially among young people, or be more important in image building than in specific tourism revenue..." (SZ1, city management). Based on the opinions, this event can strengthen the vibrant cityscape, and provides an opportunity to shape a younger, fresher image. The festival organizers also want to build the image of the city with the festival, as Szeged, as the "city of sunshine", provides an ideal location for the festival. They said that an incomparable and special atmosphere and attraction is that during the festival you can sit at the venue on the banks of the Tisza (the river of the city), you can see the setting sun in the background with the Dóm and the Móra Ferenc Museum, so in their opinion "...SZIN itself is decisive in the life of the city, thus in terms of the city's marketing..." (SZ4, festival organizer). This is because the festival venue is located almost in the city center, which generates familiarity with the city. "...Festival visitors may have some impression upon arrival as they encounter the beauty of the city, its cultural and tourist offer...we organize a number of tourism programs that help our guests, the guests of SZIN, not only to be festival visitors, but also city visitors..." (SZ8, festival organizer). We get a different opinion from the tourism expert as well as from the tourism service providers' side, in their view, not many initiatives have been launched by festival organizers to engage festival guests in the city's tourism.

In the case of the Campus festival, the tourism expert stressed that this festival, along with the Flower Carnival, is also very actively linked to the urban tourism cycle and plays a very important role in the tourism product offer. According to the festival organization, from the point of view of what is the calling word in Debrecen and from the point of view of event tourism, the Campus festival is one of the top two events, "...it has definitely grown up alongside the Flower Carnival in the sense that it has to fit into the city's two most important tourist event offerings..." (D2, event management). In their opinion, the experience is very important, and they strive to enhance the consumer and user experience to the best possible level, which contributes to the image of the city, too. They believe that if festival tourists leave with a good experience, and if more and more people spread the word about the festival, it can also shape the image of Debrecen. Thanks to the important and spectacular developments of the last 10 years, they believe that the image

of Debrecen as a vibrant, bustling city can be achieved if someone visit it during a busy period. According to the tourism expert, a big advantage of the event is that the location is very good, "...it is absolutely integrated into the life of the city. So, it's in the Nagyerdei Park Forest, next to the tourist attractions, so it's very easy to reach..." (D1, tourism expert). The tourism operators also stressed the importance of the venue, as the festival is placed in the outstanding tourist environment of Debrecen, which promotes the other tourist spots of the city. It is located in a privileged area, close to the pool, the university, the ZOO, the amusement park, etc., so it is integrated into the city's tourist flows. According to some suppliers, this may not have been consciously planned at the beginning, but it is a niche event, and it is already attracting not only local visitors, but also domestic and even foreign tourists, so it has a tourism contribution. Of course, it is also important for the locals, as the festival organizer stated, "...it is a very symbolic social event in Debrecen...so it is a very important meeting point for the city, for the people living in the city and for the people who are connected to the city..." (D2, festival organization). It is also a central slogan for the students of Debrecen, the event got its name from the fact that it is in the neighborhood of the university campus. The representative of the university committee said that it is good to have the festival in the heart of the city, and that the Campus is an extra income for almost the whole city. This was confirmed by the festival organization, they also believe that the event has a very strong multiplier effect for other operators in the tourism sector. The event always works in partnerships, trying to encourage tourists to visit Debrecen during this period with complex packages. There is a constant interaction between different tourism actors, which has an impact on each other in terms of tourism processes. According to service providers, the aim is to encourage tourists not only to stay in the festival venue, but also to walk to the Békás Lake, take a walk in the forest or visit the old town. Almost all interviewees highlighted the importance of cooperation in the tourism process in Debrecen, and during the operation of the festivals it is important to understand the interests of local actors and stakeholders and involving them in the festival processes, so we looked at how the festival works with other stakeholders.

In the case of Szeged, the city management says that the problem is that the different actors belong to different operators, although the only way to bring them together is coordination. Some actors in the city administration are not aware of any cooperation at all and have not dealt with such issues, but they pointed out that it would be worth considering even a discount card scheme. This is also supported by the opinion of the tourism expert, as she is not aware of any cooperation with different actors, but in agreement with the city management, she would find the development of a Szeged Card beneficial for all parties. This could include discounts on public transport, as well as access to cultural institutions and other attractions and services. It was noted that "... the realization that this would be in the common interest of all companies, all service providers, all institutions is still in its infancy..." (SZ5, city management). Some tourism operators have the feeling that everyone is only looking out for their own interests and that is why different cooperative partnerships cannot be realized and there is no single organization to unite or promote them. The municipality could and should play a catalytic role in the development of cooperation and coordination, where it was emphasized that "...much more should be done" (SZ5, city management). Despite this the city authorities stressed the importance of this event, which they support as much as possible, but it is not the only cultural and tourist offer in the city. It is seen as a value which, for example through the civic village, has a social significance, generating revenue for local businesses

and presumably returning tourists. They added that, as with all major music festivals, it is important to be willing to compromise to ensure that the interests, expectations and requests of the festival and the city are met. There are tasks and opportunities for the city management to deal with in the future, such as the city card and the discount scheme, and they think that infrastructure improvements are still needed to ensure the best conditions for the festival.

According to the festival organizers, they have partnerships with the surrounding accommodation providers, they offer to local catering establishments to come to the festival and giving local contractors the opportunity to do the construction works. The university also regularly moves into the festival area, where visitors can enjoy interactive and cultural activities, as well as various sports-based games. The number of institutions and organizations that come to the festival and showcase Szeged's different venues increases every year, for example, this year Szeged's handball team will also present its activities. There are also cooperation agreements to facilitate transport, and the festival organization works with the Tourinform office, and they are involved in other events in the city with marketing and sales purposes. However, the Tourinform office is not present in the festival area, even though it could contribute to the promotion of the various attractions of the town. According to the organizers, it is not easy to establish cooperation with tourist attractions because many service providers do not deal with cooperation. The festival organization also fails to find other links, and they not even explicitly encourage visitors to get out into the city. The city's own institutions (e.g. Móra Ferenc Museum, Anna Baths) are open to visitors at a discount, but this is not an explicit cooperation between the festival and the different institutions, just some tourism operators are represented at the festival, where they draw attention to their own discounts, and are featured on their own websites and in their press communications. Despite all this, the number of visitors in cultural institutions is negligible, even though there are some establishments on the way between the festival and the city center. Different actors have different information on whether there is discounted admission to certain attractions, many actors think that there is cooperation with the tourist services closest to the site, but these have either ended or just the different facilities themselves develop discount schemes (for example in their own package offers). Some accommodation providers argue that it would be the interest of all stakeholders to work together, so a complex promise of experiences for tourists would be achieved. Presumably, if actors try to promote the different opportunities in the city separately and individually does not have the same effect as if it were a cooperation. According to the cultural institutions, just knowing what other tourism opportunities exist would be enough to create an impulse in visitors, "...branding, image-shaping, reputation-quantifying effects may be more important and less the marketing aspect..." (SZ7, tourism service provider). There were initiatives such as thematic walks, but according to the local tour guide and the tourism expert, it is difficult to attract the young age group if the program is not organized, although youthful program ideas could be used to explore and get to know the city or to include the main sights of Szeged in a small train trip. According to tourism stakeholders, even festival tickets could be structured to incorporate common discounts, but they do not know if this could be done in an organized way. They feel that the organizers are not so open to this, they are not interested in visitors leaving the festival area. They pointed out that this is not only specific to this festival in Szeged, but in other cases it is also difficult to cooperate, even with a hotel, because they only look their own interests, which

does not help to transfer the image and strengthen the relationship between different actors.

The organizers of the Campus festival believe that they are proactive in various collaborations, which is confirmed by the various tourism service providers. There is a continuous, coordinated cooperation with Visit Debrecen (TDM organisation) all year round, there are joint projects, and they provide all kinds of promotional materials for the different urban tourism communication activities. The organizer explained that the TDM also usually visits the festival, and this was confirmed by Visit Debrecen, which has a special festival container where they try to help festival visitors to find out what to do in Debrecen during the few days, when they are in town. The festival organizers added that they try to reach out to the different stakeholders and listen to their interests. They have cooperation with almost all the accommodation providers in the area, providing them with discounted tickets, which they resell as a package with accommodation. According to the various tourism service providers, the Campus Festival is a major market share for hotels, and they are grateful for the opportunity. There is also cooperation with university dormitories, which are also located very close to the venue and have the advantage of being able to accommodate large numbers of guests at a mid-range standard. In terms of catering, there is also absolute cooperation with the city actors, as the various tourism operators have pointed out, the festival offers the opportunity for different restaurants and street food outlets to set up in the festival, if they have the capacity and the right conditions. The organizers said that many of the emblematic catering establishments are out at the festival, which is not only of business interest to the units, but also it is a promotional value, as festival tourists can get to know local businesses, which they can then seek out consciously. According to the festival organization, it is not specifically a tourism cooperation, but it does have this aspect, which is the link with local cultural institutions, which takes several forms. On the one hand, there are institutions that bring their own attractions to the festival. In some years, this has been consciously organized, creating a corridor where, for example, the Déry Museum, MODEM, the National Institute of Culture, the Debrecen Cultural Centre, and the Agora Science Experience Centre have all settled. This was later dismantled in an organized way but if any of them wish to participate, they can. On the other hand, there is a serious collaboration with the theatre, in the form of an independent, progressive theatre venue. The municipality is also an important stakeholder in the festival process, with whom the festival organizers have established a constructive cooperation in the areas of administration, licensing, the various formalities, land use, nature conservation and noise protection, marketing costs. The city management confirmed this and added that they also believe that tourist attractions in the area always prepare for the event, and certain sites in the Nagyerdei Park Forest are integrated into the festival venue (e.g. Water Tower, amusement park). The city management supports the festival, they help with anything the festival needs, in return, the organizers provide a VIP section at the festival, where representatives of city institutions, entrepreneurs, municipal leaders, representatives of local authorities, university leaders, partners and sponsors are invited and receive a festival pass. Beside these there is a brand building link between the event and the municipality through the TDM office, so it is a win-win relationship, the interests of both parties are monitored, and this can indirectly help to create image transfer points.

The tourism expert highlighted that it shows best how "...the festival itself and the tourist attractions are so intrinsically linked..." (D1, tourism expert), that for example the renovation of the water tower, and its use for tourism purposes due to the Campus festival.

Before the renovation, the festival opened the area around the water tower with a stage and became so popular that the organizers decided it would be worthwhile to use it for tourism and cultural purposes. They did it as part of an EU project, so, thanks to the festival "...the water tower has been so spectacularly renovated, and in such a short time it has been almost taken over by the locals and has become one of the most attractive and visited tourist attractions in the city..." (D1, tourism expert). It has been integrated into the tourism and festival offer, giving a site a completely new identity and new purposes. According to the tourism operators, "...since the festival has been here in this area, it has always been such a symbol..." (D3, tourism service provider). The water tower was always there in the image of the festival, first it was just a graphic element and a stage, and then it became an experience centre. Beside these partnerships the festival specifically uses the site of the stadium in the Nagyerdei Park Forest, which is also an important partner in the festival process. According to tourism operators, the festival has tried to include everything in its surroundings, as well as giving festival visitors the opportunity to use other services or attractions. This is a win-win situation for all the stakeholders, and they see that festival visitors take advantage of these opportunities. The festival organizers said that there is no cooperation with the Aquaticum Spa yet, which is a new spa and water park, but in the future, they want to make it an integral part of the festival area, create a discount scheme, or include a visit to the pool in the price of the festival ticket. This has not yet been realized in this form, but through Visit Debrecen, the Debrecen card makes it cheaper to buy festival tickets and to enter the spa, so the TDM organization as a coordinating actor plays a major role in bringing together different programs and attractions, in joint marketing and in creating contacts.

The closest institution to the festival is the largest nursing home run by the city. A very constructive relationship was established with them from the very beginning. The festival organizer said: "...the agreement was that the residents of the old people's home could receive various things as compensation for having to put up with a higher volume than usual for a few days..." (D2, festival organization). The company organizing the festival has an agreement with the management of the old people's home that if there are elderly people who wish to be accommodated elsewhere during this period, they can do so at the company's expense, and if there are residents who wish to participate in the event, they can do so free of charge. This cooperation was reinforced by the launch of a charity campaign specifically for the nursing home, which raised all kinds of welfare items. Thus, a leisure development was carried out, which, according to the festival organization, is a classic example of this type of cooperation with urban institutions. In addition to this, the festival also provides a space for the university, there is a small square called University Square, where the various colleges, the student government, the committees, the various communities associated with the university can set up. There is also space in the civil village to various companies in Debrecen or even the municipality are involved. The aim is to promote the university, the city, and the organization itself. According to the representative of the University Students' Committee, "...anyone who walks through the Campus, whether in the Civic Village or the University Square, will get to know Debrecen..." (D8, University Students' Committee). In relation to the promotion of different city attractions and services, tourism service providers stressed that "...there is a specific team that is dealing with this, and I think they have developed it to the highest level now...they are taking advantage of all opportunities..." (D4, tourism service provider).

In the case of the Campus Festival, it can be noted that collaborations ensure that it is linked to the town and to other attractions in the town, and interviewees also agreed that promotional activities related to SZIN can help to raise awareness of Szeged. However, to connect the settlement and the festival in advance and to establish the image transfer before the visit, it is important that the event appears during the tourist presentation of the settlement. Thus, we examined how the festival appears in Szeged's tourism promotional materials, according to the interviewees. The actors who are responsible for the tourist presentation of Szeged said that they try to display the festival on various surfaces in time. During online campaigns, it is displayed on the tourist community pages of the town, although they added that in recent years, they have only done it when they already know specific information (e.g., performers). The image-related part of the festival is rather communicated on national surfaces, as an opportunity among the other attractions and events. In addition, the city management said that the event is included on the settlement's website and in various city publications. The festival organizers added the information that when the Tourinform office or the university made a presentation film, they asked for the right to display the SZIN as an attractive point in the city. It was said that Szeged also play a role in the presentation of the festival, some iconic venues (e.g., Dóm, the river of the city) appear in the promotional materials, but mostly indirectly, they hide things in the communication that are typical or can be connected to Szeged. According to the organizers, "...it is absolutely important that tourists and future festival visitors get to know the sights, atmosphere, kindness, and tourist attraction of the city..." (SZ8, festival organization).

According to the opinion of the tourism service providers, the festival appears at the level of mention during the presentation of the settlement, but either they could not give an example of where, or they think it does not show up as much as it could, for example, they haven't seen it on Tourinform's pages. There was a service provider who was more concerned with promoting the festival for their guests on their own social media platforms and in the package offers created for the festival. Catering establishments that are located at the festival, build on the festival's brand in their pre-festival promotion and displays, making it easier for visitors to identify that these units have a connection with the festival. Therefore, joint promotion works for the entities and organizations that come to the event, and this could be extended to services in the city through various partnerships, so the festival would not appear as a separate entity, it would more integrated into the tourism processes of the city. According to the city management, more could be done to give the festival more space in national advertisements, but it is very expensive to buy these ads. Nevertheless, social media is a cheaper option, so it would be worthwhile to exploit its potential, as the generation of festival audiences make extensive use of social media, so it would be worthwhile to place more emphasis on this. Based on these, the city management claim that they advertise the festival according to their financial possibilities, the festival organization says that they consciously and purposefully present Szeged, however, some interviewees think that only the feeling of the festival atmosphere appears during the tourist presentation of the settlement. Moreover, some tourism service providers feel that the joint promotion and presentation could be strengthened.

According to the city management of Debrecen, it is important to present such an event in the tourism presentation of the city, since such a mass event is included in an image film that presents the city, and the festival atmosphere is shown, it definitely shows a positive image of the town. The opinion of tourism service and accommodation providers is also confirmed the fact that the event has become an iconic part of Debrecen,

appearing in numerous publications of the city. The representative of a university committee thinks that the introduction between the event and the municipality works well. The tourism service providers envisage that the city build on this event in national tourism and image communication, which was confirmed by the tourism expert. She said that Campus festival is presented at tourism exhibitions, even abroad, as it is very relevant from a tourism point of view. "The liveliness, the colorful, youthful, dynamic atmosphere that characterizes the Campus also characterizes the city..." (D1, tourism expert), so the image transfer can be achieved, and the festival and Debrecen can be linked in promotion. The festival organization uses press materials and more detailed communication to showcase the opportunities and experiences that await festival visitors, not only at the festival but also in the surrounding area. But they also believe that there is plenty of potential for joint promotion beyond what is already there, but this is not a separate task, it could be developed further in partnership with the municipality. It was also observed that, in addition to the inclusion of the event in publications and image films by the city, private service providers often promote the Campus. There have been examples where a party was advertised in a nightclub as if it was a pre-event for the Campus and the communication made it seem like it was official, when it was not. But caterers also create Campus menus for the week of the festival, so "...the tourism sector actors try to connect or attach to or build on the Campus brand in some way..." (D2, festival organization).

This suggests that the Hungarian case studies are in many respects in line with the general global processes outlined in the theoretical chapter, and that there are similarities with similar studies in the surrounding post-socialist countries of Central and Eastern Europe (Vesalon – Crețan, 2019; Cianga, 2020; Jucu, 2020). In addition, these case studies may also be relevant to a broader category of post-socialist cities for comparison, especially for those engaged in urban development and urban brand discourses, linked to the idea of regional and global competition between cities. Our results are comparable to the impact of the Golden Stag festival in Romania, which is also significant for local culture and traditions and the cultural identity of the city. In the case of this festival, the aim is to develop new partnerships to resolve the various tensions, to manage the event properly, and to develop a new, fundamental approach to ensure a sustainable future for the event, including branding processes with constructive collaboration between institutions (Jucu, 2020). In the case of Untold festival, the benefits of developing financial, image and tourism services are recognizable. In addition to concerts, complementary programs offer tourists the opportunity to discover Cluj-Napoca, Transylvania, and other destinations in Romania, as was the case in Debrecen or Szeged. Through innovative marketing campaigns focused on promoting the image of Transylvania, the festival appeal to a diverse audience who will be attracted to discover the region's attractions and local spirit, creating a unique and complex experience in every sense. The image of Cluj-Napoca has become more and more visible to Romanians and foreigners, making the festival a model event for other cities that want to improve their visibility, economic development, and sense of identity in their communities (Cianga, 2020). The case studies from Hungary also show the strengthening of urban tourism and image through festivals. The consensus among the actors interviewed, similar to global trends, is that this increases competitiveness, as the ability to attract resources is a priority for them in a highly competitive urban environment. However, as in other Central and Eastern European countries, the scarcity of resources and the scarcity of tradition are encouraging those who are responsible for shaping the touristic offer, to consider the marketing of festivals as a more prominent development tool and their integration into

the local cultural economy. There is also a similarity in the fact that the actors of Hungarian cities also consider predictability to be essential, since the number of visitors arriving here can be well estimated from year to year.

In addition to many similarities, there are also differences from both global and Central and Eastern European processes. As the relevant theory and global trends show, for the impact of a festival on the image of a municipality to be successful and to make it competitive or unique in the competition between destinations, the political, environmental, technological, economic and community context of festivals must be considered. Network theory points this out, as the success of a festival depends on how it relates to its context. Events offer opportunities for a wide range of stakeholders to take advantage of, which can increase socio-economic benefits, but they also have an impact on the tourism process of a municipality as a collaboration between individuals and groups sharing one or more common goals. Festivals work in partnership with many actors, which means that they cannot be seen as an isolated project. However, our research shows a lack or low level of such cooperation and collaboration, as in most cases it is not sufficiently reflected in branding or in the opportunities that could impact on tourism processes. As a result, there is no effective promotion of the tourism offer and the individual attractions are not being developed into a complex tourism product, which undermines efforts to integrate festivals into the local cultural economy and to integrate them into the process of place marketing. However, it cannot be said that this is a general process in the case studies examined, as it occurs differently in the two cities of similar size and position.

5. CONCLUSIONS

Internationally, more and more destinations are becoming involved in the festival tourism system, which is no coincidence as they have a well-identifiable brand and can help to shape the image and raise the awareness of the host cities. Destinations are trying to build a competitive image on festivals as a brand, as it allows them to differentiate and position themselves in the supply market and to be integrated into the tourism process through various cooperative partnerships. The results of the research confirm that in some cases, the development of tourism in municipalities and the existence of events go hand in hand. Festivals can be an integral part of the tourism of a destination, playing a key role in the tourism product offer and dominating the image of the localities. The role of festivals in the seasonal provision of tourism is also observed, according to tourism operators in both municipalities. These events have a strong multiplier effect on other operators in the tourism sector, so they have an economic but also image-enhancing effect. According to the interviewees in Debrecen, the city management has developed its tourism communication and image in based on events, as through events tourists spread the word about the city. According to the research, festivals (e.g. because of their location) offer a complex set of services and promises of experiences that attract tourists to the destination, and if the festival is located in a prominent tourist environment, it also promotes other tourist spots in the city. However, it is important to stress that these events are usually target group specific, so the choice of appropriate marketing methods is also key, for example, social media should be given high priority. This young festival audience can learn about the city's attractions, atmosphere, and tourist appeal through these events, which can encourage them to return to the destination in the future. Generations Y and Z are helping to revitalize tourism in cities with entertainment and creative potential, which

meet the demand for novelty and for unusual and unique experiences. This trend is clearly visible in the cities of Central and Eastern Europe, which are thus being rediscovered through festival tourism.

However, from the point of view of how festivals can be integrated into the tourism process and how cooperation in the festival process can be developed, different ways of working can be observed in the two municipalities studied. To create a complex experience for tourists and to give them a taste of the city's other tourist attractions, and to achieve image transfer, it is worthwhile to develop a diversified network of tourism stakeholders and to establish cooperation in the field of promotion and marketing. There is a need for cooperation with various tourism service providers and cultural institutions, which will create a win-win situation for all stakeholders.

The results suggest that the local government could play a catalytic role in the development of cooperation and coordination, but in the case of Szeged, the interviewees felt that there is still a lot of potential and that much more should be done. Looking at the stakeholder network of the two festivals, it can be seen that there are collaborations with different city stakeholders, such as the local Tourinform or TDM office, local accommodation facilities, or local or regional catering units. The university also takes place at the events, and some city tourism service providers themselves create package offers and discounts for tourists (Figure 1).

However, in the case of Szeged, discount schemes with different service providers either do not exist or have not been developed in a conscious and organized way, which does not help to transfer the image and to strengthen the relationship between the settlements, the different service providers, and the festivals. The joint "branding" between the municipalities and the festival cannot be achieved without cooperation, and in the case of Szeged, it would be possible to build on the fact that the name of the municipality appears in the name of the festival, and the brand of each other could be strengthened, which the various tourism service providers could link to.

This is more pronounced in the case of Debrecen, where the tourism sector players are building on the festival in joint promotion, trying to connect with the Campus brand. Looking at the relationship between the tourism stakeholders of Campus festival and Debrecen, the interviewees agreed that the organizing staff pays much attention to the interests of the different stakeholders. The tourism attractions in the area are integrated into the festival venue and the cooperation with different cultural institutions is more visible than in Szeged.

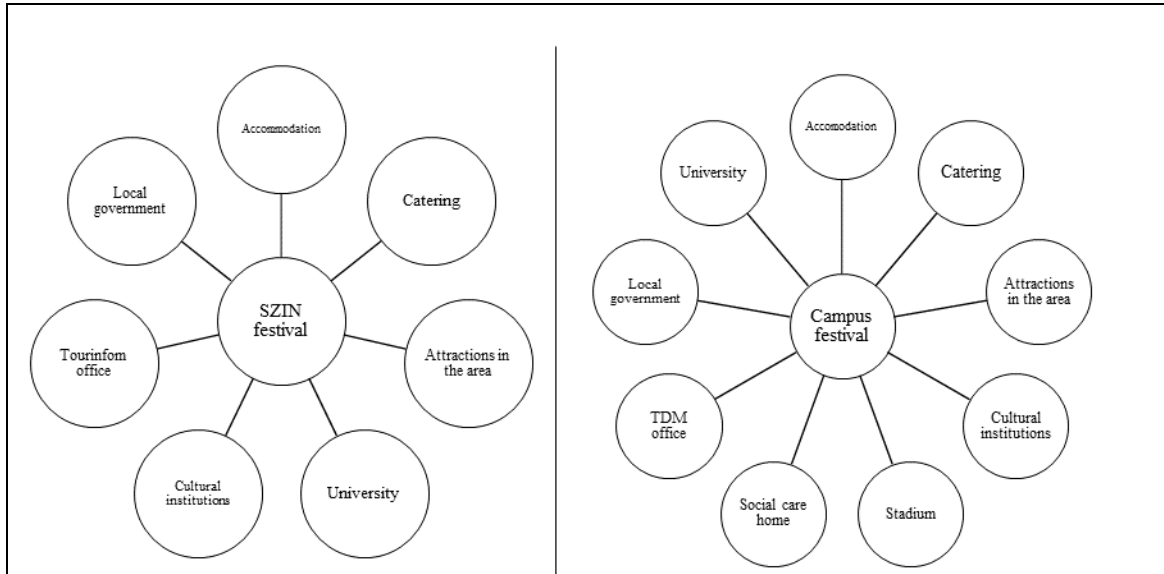


Figure 2. Potential stakeholders for the SZIN festival and the Campus festival stakeholder network
(Source: Interview survey, 2020, based on own ed.)

Music festivals can even lead to tourism development in the host municipality, so these events can give an underused venue a whole new tourism function and purpose by integrating it into the tourism and festival offer. In Debrecen, a leisure development was also implemented thanks to the cooperation between the Campus Festival and a city institution, which is an example of cooperation with city establishments. In terms of cooperation, the TDM organizations play an important role in bringing together local tourism operators, joint marketing, and networking, as they offer a number of attractions and programs, including the festival, at a discount through a city card.

It can be concluded that a number of factors and collaborations can ensure that these festivals are linked to the municipality and that visitors are introduced to other attractions in the destination. In addition, by including the name of the municipality as part of the event's brand, it can also reach a target audience that is not linked to the event itself, but to the settlement. However, it is not enough that the name of the cities appears in the name of the festival, or during a visit to the festival, the cooperation allows visitors to get to know or have a look at other tourist sites in the destination, it is important to showcase the events in the tourism presentation of the municipalities. It may be worthwhile to strengthen joint promotion and presentation with the settlements, as this can create a positive image of the municipality and the festival in the minds of tourists. In addition, for the festival to be integrated into the tourism flows of the municipality, it is important to show visitors what is available outside the festival. This could be done by setting up a city card scheme and a discount scheme in the local area. The Campus has become an iconic part of the city, and the results show that the event and the city are working well together to showcase each other. And in the case of Szeged and SZIN, the main point of image transfer could be the Tisza (the river of the city) and its surroundings, according to the interviewees, so building on this base could further strengthen the festival's identity point. For a municipality, popular music festivals are also an asset, since they are not just musical events, but also have a social significance, for example in the case of Debrecen, they are an important social event/meeting place for the locals. It is important that the interests, expectations and requests of the festival and the city are met. This is a win-win relationship for all involved and can also indirectly help to create image transfer points.

International experience shows that the biggest challenge for the culture-based economies of Central and Eastern European cities is the lack of cooperation between local/regional decision-makers and actors. Lack of cooperation and collaboration is one of the biggest problems of the Hungarian economy, a typical Central and Eastern European process. Less attention is paid to tasks considered optional, where cooperation would be important, such as jointly building or rebuilding the image of the destinations, because local governments in this region face challenges such as unemployment, ethnic tensions, social, health and education provision in a resource-poor environment, among others. The development of the image of the municipality, its participation in the tourism process and its promotion will only be possible if the local government is involved in tourism development. However, it could then build on local assets to create a competitive image, such as events, festivals, all this through objective cooperation actions and the development of appropriate frameworks between local authorities, central institutions, the public and private sectors, political and civil society organizations. Every post-communist city is serious about attracting visitors now to contribute to broader economic development and regeneration. Festivals are suitable for this because a wide audience can be reached through them. Music and cultural events in CEE cities can widely use within broader tourism strategies intended to bring about urban regeneration, they represent a way through which placemaking can be done.

Acknowledgement

SUPPORTED BY THE ÚNKP-20-3 - NEW NATIONAL EXCELLENCE PROGRAM OF THE MINISTRY FOR INNOVATION AND TECHNOLOGY FROM THE SOURCE OF THE NATIONAL RESEARCH, DEVELOPMENT AND INNOVATION FUND.



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