



PROFILE OF THE FESTIVALS SHOWCASED IN THE RESEARCH THEIR UNIQUE VALUE PROPOSITION

This document is part of the report - Small but Mighty: Selected Business Model Practices of Small European Festivals in Peripheral Areas: Needs analysis report. It describes the festivals included in the research by highlighting their unique value propositions.

"*PROFILE OF THE FESTIVALS SHOWCASED IN THE RESEARCH: THEIR UNIQUE VALUE PROPOSITION*" (2021-2022).

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Project leader: Glenn Gould Association, Italy

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PROJECT PARTNERS



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In crafting the SMA! Exploratory research, we owe immense gratitude to everyone who generously shared their time, insights, and experiences through the interviews. The diverse perspectives and in-depth knowledge have been instrumental in shaping the nuances of our research. In presenting their viewpoints, we have striven for the utmost integrity and accuracy, ensuring that their perspectives remain unaltered and authentic to their intentions, hopefully avoiding any manipulation of their views.

Ypsigrock Festival, the SMA! Project leader, Haldern Pop, and D Festival served as starting points **for choosing other festivals to benchmark characteristics concerning size, location, cultural approach or proposition for this report. These festivals do not constitute a formal network or alliance. Instead, they were selected independently for research purposes**, serving as representative examples to explore the unique challenges and opportunities within the small and peripheral European music festival sector.

The festival organisers, first-hand accounts and expert opinions have provided invaluable context and depth to our understanding of the unique challenges and opportunities within the music festival sector.

Music festivals in Europe are incubators for emerging artists and professional talent. Still, they need help with rapidly changing market trends, the concentration of power within the live music sector among a few operators (often non-European), the lack of institutional support (facilitation, funding, and framework) or the difficulties of renewing audiences. Peripheral festivals need help with unique issues such as a lack of infrastructure, difficulty accessing the event, a local ageing population, and a shortage of qualified professionals due to emigration. Despite these challenges, smaller festivals have enormous potential and bring significant value to local areas. **'Small but mighty!'** is the motto, as The Guardian described them in an article in

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2019¹. **SMA! wants to highlight the importance of supporting music festivals, especially in small and remote areas, since they bring value to local areas.**

We sincerely thank all the contributors for their contributions and for being a vital part of this journey towards fostering a more sustainable and vibrant music festival ecosystem.

¹ <https://www.theguardian.com/travel/2019/may/01/20-great-boutique-music-festivals-in-europe-summer-2019>

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INTRODUCTION

This document describes each festival's unique value propositions included in the SMA! project research and is part of the Needs Analysis Report².

Festivals in peripheral areas face severe problems such as the lack of infrastructure, the difficulty for the public to reach the event, the ageing of the local audience, the shortage of qualified professionals to manage these music experiences, as well as the lack of their continuity due to emigration. Therefore, each festival needs to find its **unique value proposition**, whether on local culture, sustainability, or festival atmosphere, setting it apart in a crowded market of boutique festivals and making it **relevant to the local community**.

Each festival has a diverse and unique characteristic based on **artistic innovation, the line-up, the story, the impact on the territory, the setting, and the experience in the festival industry as core parts of its business model**. It also emphasises the importance of **community engagement and sustainability**.

The festivals selected for the SMA! **research offer a vivid exploration of the continent's rich geographical and cultural diversity**. Starting in the Mediterranean warmth of Sicily, Italy, the Ypsigrock Festival captivates audiences in a historical setting. Moving to the serene lakeside town of Dojran in North Macedonia, D Festival blends music with scenic beauty. In the landscapes of North Rhine-Westphalia, Germany, the Halderm Pop Festival creates an intimate atmosphere. Spain boasts two coastal gems: the Bay of Biscay Festival in the Basque Country, with its wild coastline, and the Jardins de Terramar Festival in the artistic heartland of Catalonia. Utrecht, in the central Netherlands, offers the eclectic Le Guess Who. Hungary's rolling hills are home to the psychedelic Ozora Festival. Instead, Estonia presents contrasting areas with the Intsikurmu Festival in the tranquil town of Põlva and Station Narva at the Russian border. Serbia's

² The short and long versions of the Needs Analysis Report "Small but Mighty: Selected Business Model Practices of Small European Festivals in Peripheral Areas." Are available on the SMA! Project website <https://www.smaproject.eu/about/>



historic EXIT Festival takes place in a grand fortress, while Croatia's Moondance Festival echoes through Trogir's ancient walls. Terraforma in Italy infuses eco-friendly art into its musical offerings. Slovakia's Pohoda Festival transforms Trenčín Airport into a multicultural gathering. Switzerland's Bad Bonn Kilbi enjoys a picturesque setting, and Øyafestivalen in Norway delivers a sustainable festival experience in Oslo. Each festival is a unique jewel, reflecting the spirit of its location and the essence of a diverse and vibrant European music ecosystem.

The sustainable business model for a small festival in a remote or challenging area **is not a static blueprint but a dynamic framework that combines cultural dedication, community-centric approaches, environmental stewardship, and strategic alliances. It fosters artistic innovation and social inclusivity while grounded in local specificity. This model** can inspire and guide festival organisers to create impactful and enduring cultural hubs.

Finally, from our exploratory research, a sustainable business model for festivals in peripheral areas seemed to be characterised by the following:

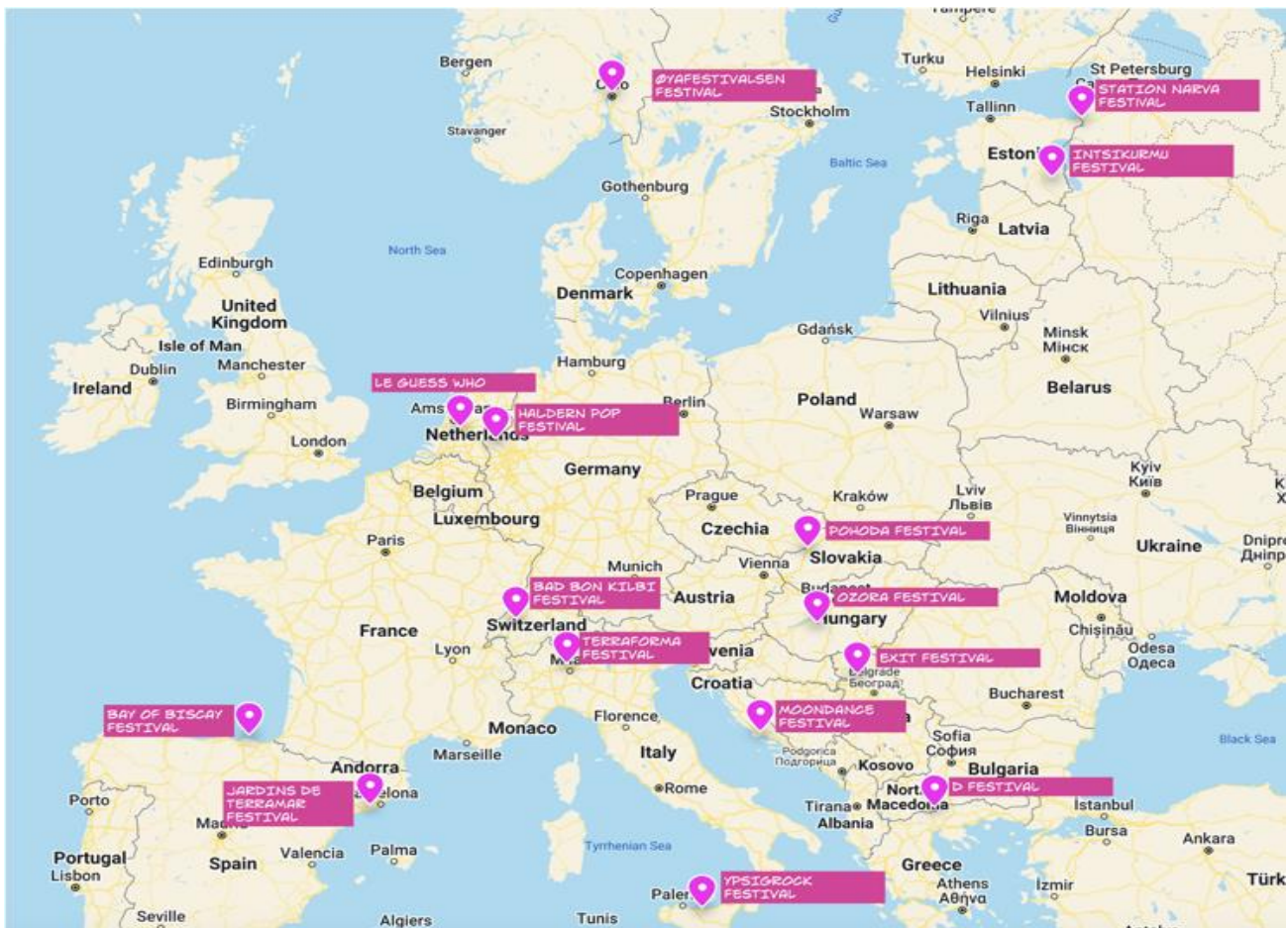
- **A memorable experience** for festival-goers.
- **Robust community focus** that engages local people in meaningful and respectful ways.
- **Commitment to enhancing the local identity** through cultural expressions and celebrations.
- **Artistic innovation and diversity**, presenting underrepresented talent and gender balance in an intimate and inclusive atmosphere.
- **A strong volunteer force** that reflects the festival's communal ethos.
- **Strategic partnerships** and collaborations that bolster resilience and growth.
- **Adaptation, strategic plans**, and diverse income sources, starting small with a long-term vision of growth.
- **Complexity** in managing **international and local community**

Integrating with the tourism sector is a significant potential strategy, amplifying the festivals' economic, social, and cultural impacts. Successful navigation of this integration can fortify their business models and substantially contribute to sustainable regional development.

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LIST OF CASE STUDIES IN THE REPORT³

Le Guess Who Festival	The Netherlands
Ypsigrock Festival	Italy
Moondance Festival	Croatia
Terraforma Festival	Italy
Intsikurmu Festival	Estonia
Station Narva Festival	Estonia
Exit Festival	Serbia
Ozora Festival	Hungary
Pohoda Festival	Slovakia
Bad Bon Kilbi Festival	Switzerland
Øyafestivalen	Norway
Bay Of Biscay Festival	Spain
Jardins De Terramar Festival	Spain
Halderm Pop Festival	Germany
D Festival	North Macedonia



³ The information was retrieved from the interviews or the website; the risk of misinterpretation should be considered. Some information might be out of date by the time this report is published.

LIST OF FESTIVALS

YPSIGROCK FESTIVAL, Sicily, ITALY- Project leader SMA!.....	7
D FESTIVAL, Dojran, North Macedonia, SMA! partner	9
HALDERN POP FESTIVAL, North Rhine-Westphalia, GERMANY, SMA! partner.....	10
BAY OF BISCAY FESTIVAL, Basque Country, SPAIN.....	13
JARDINS DE TERRAMAR FESTIVAL, Catalonia, SPAIN	14
LE GUESS WHO, Utrecht, THE NETHERLANDS.....	15
OZORA FESTIVAL, HUNGARY.....	18
INTSIKURMU FESTIVAL, Põlva, ESTONIA	19
STATION NARVA, ESTONIA.....	22
EXIT FESTIVAL, SERBIA.....	25
MOONDANCE FESTIVAL, CROATIA.....	27
TERRAFORMA, ITALY.....	29
POHODA FESTIVAL, SLOVAKIA	31
BAD BON KILBI, SWITZERLAND	33
ØYAFESTIVALEN, NORWAY	35



YPSIGROCK FESTIVAL, Sicily, ITALY- Project leader SMA!

Interviewee: Vincenzo Barreca & Gianfranco Raimondo, Founders and Directors, Marcella Campo, Brand Manager and Head of communication

Location: Medieval Castle, in Castelbuono, Palermo, Sicily, Italy

Duration: 3-4 days

Nearest Airport: Palermo, 120 km

Main Transport: bus /car/ carpooling/sharing train station in Cefalù

Ticket capacity 2150 and facilities: camping area

First edition: 1997

Website: <http://www.ypsigrock.it/en/>

Organised by: Glenn Gould

Established in 1997, Ypsigrock Festival has earned a reputation as Italy's leading indie Festival, the first boutique festival in Italy, and one of the most suggestive European small festivals. The charming venue takes you back in time inside the medieval hill town Castelbuono, nestled between the Madonie Mountains and the sea on Sicily's north coast.

In 2019, Ypsigrock was nominated for the Best Small European Festival award for the eighth time since 2011 at the European Festival Awards, the most influential European festival award ceremony, held at Eurosonic, Groningen⁴.

Unique value proposition:

Ypsigrock Festival distinguishes itself by prioritising community involvement, inclusivity, and sustainability. Its unique value proposition lies in the festival's deep connection to the local community and commitment to accessibility.

Enhancing local Heritage and identity: Deep integration with the local community of Castelbuono, promoting the unique regional identity. The main stage is in the castle, a smaller stage is in two churches, and it is on the camping site. The festival is deeply rooted in the local community of Castelbuono and coexists harmoniously with the event. Storytelling promotes the unique local identity of Castelbuono, contributing to the festival's appeal and promoting tourist attractiveness.

⁴ Description from the Ypsigrock website



Skills development: Emphasises hiring and training local volunteers, leading to strong community ties and a unique connection to the area, some of whom become regular staff members. This approach fosters a strong bond with the local community and contributes to the festival's growth and challenges of low financing available for hiring staff all year around. Indeed, the team is considering an official certification for volunteers.

Community Engagement: To communicate directly with locals and maintain a group via Facebook, allowing suggestions and feedback. The group also helps festival fans contact each other to organise travel arrangements and share opportunities. Relying as much as possible on local resources strengthens the social fabric of the local community.

Accessibility: The festival specialises in enhancing accessibility by reaching out to people with disabilities. The "Tutti Inclusi" initiative allows people with disabilities to directly impact festival decisions related to better physical accessibility.

Inclusiveness and Gender Equality: Commitment to gender equality in artist representation and diverse genres for speakers and hosts. Promotion of social inclusion, including non-binary and L.G.B.T. communities. Commitment to low environmental impact through eco-friendly choices.

Tourist attractiveness: Ypsigrock's location and venues are a value co-creation process to enhance brand competitiveness and encourage and manage stakeholder engagement. Every detail of the Ypsigrock experience is designed and promoted to enhance the local area of the medieval hill town Castelbuono in Sicily, nestled between the Madonie Mountains and the sea on Sicily's north coast.

Even through partnerships with local authorities and cultural organisations, Ypsigrock provides an unexpected Sicilian experience, full of tourist opportunities (wild, unspoiled nature, trekking routes, horseback riding, cultural routes, sea and beach, etc.), and it turns into the perfect Italian summer holidays (stunning surroundings, charming venues, outstanding gastronomy, slow and intimate atmosphere).

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616875-CREA-1-2020-1-IT-CULT-COOP1



D FESTIVAL, Dojran, North Macedonia, SMA! partner

Interviewee: Login Kochishki, director

Location: Dojran, which is a tiny town at the border with Greece, North Macedonia, Skopje

Nearest international airport: Thessaloniki International Airport and Skopje Airport.

Main Transport: bus/car/ car sharing

Website: <https://dfestival.mk/en/about-us/>

First edition: 2011

Capacity (tickets on sale): 10.000 and camping facilities

Organised by: Password Production

Established in 2011 and raised by the idea of having a unique open-air music event that will offer an alternative for satisfying the need for a summer festival at the authentic and outstanding Dojran coast. As the festival's website described, "*D FESTIVAL has already confirmed and justified its initiative in the best way. It is a young festival always held in a perfect atmosphere that constantly leads to euphoria and represents a unique evening drive on positive energy. The thousands of fans contribute to it, and the finest artists of the local, regional and world music scene*". D festival is a value-based and community-programmed festival that is "Responding to a need for an independent platform" in the local area. Their audience is mainly local, and the team would like to expand the attractiveness of tourism." **The trademark for the D festival is community engagement**", and it helps strengthen the democracy of the city because citizens make the content, and content includes:

Unique value proposition:

D festival's main value proposition is built on principles of democratic community engagement, independence, social responsibility, and its potential to contribute to tourism development.

Democratic Community Engagement: The festival is a community-driven and value-based event, responding to a local need for an independent platform. It distinguishes itself through active citizen participation, with content creation and programming handed over to participants. They invest capacity and time in managing the volunteering programme to engage young people, although they are still looking at how to implement a structured volunteering programme.

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Political Independence and Social Responsibility: D festival prioritises remaining politically independent, putting the interests of citizens first. Socially responsible practices include the active employment of women, environmental education, and deliberately affordable ticketing to ensure inclusivity.

Potential for Tourism Development: The festival has the potential to attract national and international tourists, contributing to the development of the local area.

HALDERN POP FESTIVAL, North Rhine-Westphalia, GERMANY, SMA! partner

Interviewee: Stephan Reichman, director

Location: Haldern, Rees-Haldern.

Nearest international airport: Dusseldorf, Weeze, Cologne or Amsterdam (The Netherlands)

Main Transport: Train/car

Website: <http://haldernpop.com/info/>

First edition: 1984

Capacity (tickets on sale): 7,000

Facilities: Camping

Organised by: Raum3

Haldern Pop is a three-day festival in the small village of Haldern, in the beautiful lower Rhine Valley in Germany. Started in 1984 by 14 altar boys from the village, the event has grown into a much-loved and successful, 7000-capacity multi-genre music event, with all the Haldern community, meaning diverse generations of families of the village volunteering and contributing to the festival.

Over 60 acts play across six unique stages, including the 1000-capacity Spiegel tent, a mirrored wooden dance tent from the 1920s. As a result, the unassuming village of Haldern will be transformed into a melting pot of music, with a broad and eclectic mix of genres and international and domestic talent⁵.

Unique value proposition:

⁵ Description taken from the Yourope website



Haldern Pop Festival **emphasises community engagement and hospitality as its core values.** The festival is unique due to its line-up, story, accessibility, and overall experience. They maintain a strong relationship with their audience, which helps them understand audience preferences without relying on formal analysis.

They aim to create trust in society by bringing together people from different generations, nationalities, and music genres. The festival hosts around 100 events year-round at the local village bar, which helps to engage the community, especially young people. This approach makes the festival appealing to tourists from Northern Europe, who are attracted to its unique format.

Unique Experience and Accessibility: The festival is unique due to its line-up, story, accessibility, and overall experience. Haldern Pop maintains a strong relationship with its audience, which helps them understand audience preferences without relying on formal analysis.

Importance of Community:

Having a place active all year round and all week is crucial, especially for the younger generation to stay connected. The importance of a place where people can keep in touch should be considered. Haldern Pop's volunteer programme involves around 400 volunteers and the village's families, including the young and the adults. They have created a system of 18 'families' in the community; each family has around 30 members from different backgrounds and jobs. This intergenerational aspect is also reflected in the audience, and the organisation's management caters to the audience's different needs through music and various settings. Additionally, the festival recognises the importance of a reaction from society, and they take steps to ensure that their actions align with societal expectations.

Creating a Safe Space:

Haldern Pop Festival significantly emphasises creating a safe space for its artists. The backstage is accessible only to the artists, some of the crew, and their audiences. They ensure that all attendees feel safe and comfortable, which enhances the festival's appeal; audiences like the cosy atmosphere.

Audience Demographics and Promotion:

The diversity of the volunteers and management staff is reflected in the audience. The primary audience for the festival includes adults, families, grandfathers and grandchildren, adults, young people (a significant portion being local and regional), and professionals from the sector. The festival recognises that the main problem in maintaining a young audience is the price of tickets,

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616875-CREA-1-2020-1-IT-CULT-COOP1



which can be expensive for categories that do not financially flourish, like students or volunteers. They are taking steps to address this issue. Moreover, the festival recognises the importance of storytelling and sparking surprises, such as the proposal of artists from different countries.

Diverse and Inclusive Programming:

The festival is known for its diverse music program, which includes a wide range of genres and gender representation. This diversity is a significant draw for its audience. Moreover, the acts that take place in the village church are free for the residents, and special seats are reserved for the residents of the elderly home.

Investment in Social Engagement and Local Projects:

Earnings from the festival are reinvested into the village, focusing on social engagement and projects that aim to better society. This approach underlines the festival's commitment to its community and surroundings.

Environmental sustainability:

They also pay attention to reusable cups and shadowing the venues of the festivals, especially those in Northern Europe, due to climate change concerns.

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616875-CREA-1-2020-1-IT-CULT-COOP1



BAY OF BISCAY FESTIVAL, Basque Country, SPAIN

Interviewee: Amets Rodríguez – Director of Bay of Biscay and Director of culture and territory at Emankor Sarea

Location: Mundaka, Biscay, Spain

Nearest international airport: Bilbao, Spain

Main Transport: By Train - You can take the EuskoTren on the E4 Urdaibai line if you travel from Bilbao. This is a scenic and convenient travel method, as Mundaka is known for its beautiful coastal views.

By Bus, there are bus services from Bilbao to Bermeo, which is close to Mundaka. From there, you can take a short taxi or possibly another local bus, depending on the availability of service.

Ticket capacity: 4.000

Web site: <http://bayofbiscayfestival.eus/en/>

Organised by Emankor Sarae, this is a non-profit social entity

The Bay of Biscay festival was created to promote the local identity and recuperate the area's socio-economic sustainability.

The initial location was in Mundaka, a well-known surfing area. As per the legal requirement to move, the new location is in the Biosphere reserve of Urdaibai. Each location has a beautiful sea view. The tickets sold during the last edition (2019) were about 4.000.

The festival is relatively new, with five editions, and they want to keep it as it was initially made, focusing on the local community while maintaining its identity. This makes them stable and not making significant changes.

Unique value proposition:

The Bay of Biscay festival distinguishes itself through its strong connection to the local community, emphasis on gastronomy and cultural interaction, boutique festival format, commitment to environmental sustainability, and goal of achieving financial sustainability while preserving its unique identity and values. **The festival's value proposition lies in its commitment to the environment** and our emphasis on promoting local identity and gastronomy.

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616875-CREA-1-2020-1-IT-CULT-COOP1



Community Enrichment: The festival is a cultural capital that enriches and supports the local community. They focus on the local community, inviting new emergent artists from the area to use the platform and help them all year and during the festival.

Intimate Boutique Experience: Limited tickets (4,000) for an intimate experience with local artists and Michelin-star chefs. Link with territory and gastronomy. The complicity between the public and artists and seeing the audience thrill with music in the community.

JARDINS DE TERRAMAR FESTIVAL, Catalonia, SPAIN

Interviewed: Juan Ramón Rodríguez –co-director

Location: Sitges, Catalonia, Spain

Nearest international airport: Barcelona

Main Transport: Train, Bus, taxi, car, boat

Duration: 15 days (last edition)

First edition: 2017

Web site: <https://festivaljardinsterramar.com/>

Unique value proposition:

The festival offers a unique combination of natural beauty, local community integration, environmental consciousness, digital engagement, and international appeal, which contribute to its distinct value proposition in the festival industry.

Location: The festival is set in a garden with a little forest in Sitges, a well-known and picturesque village in Catalonia, Spain. The natural and scenic location is a crucial selling point, providing festival-goers with a beautiful and serene atmosphere.

Local Engagement: Focus on connecting with the local community and promoting local talent. By the end of the festival, invest in cleaning the area to be enjoyed by locals and visitors. The festival involves volunteers, often students, who contribute to supporting the event. They are compensated with a symbolic salary and have working insurance, fostering a sense of community involvement.

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616875-CREA-1-2020-1-IT-CULT-COOP1



Village Concept: Integration of a village area showcasing local artists, crafts, and gastronomy.

Importance of partnerships: The festival has an agreement with local accommodations to offer special rates to organisers, and promotions are made in collaboration with public agents; it strives for partnerships with private companies for continued growth and international artist attraction.

Growth Potential: Despite being a young festival with only three editions, it has shown consistent growth in the number of concerts and ticket sales. The challenge they face is finding sustainable financial support to continue expanding.

Environmental Sustainability: The festival takes environmental concerns seriously, collaborating with naturalist entities to protect the local fauna and making efforts to reduce sound pollution. They have even initiated receiving the sustainable certification Biosphere, showing their commitment to eco-friendliness.

Digital Engagement: The festival has a solid digital presence, actively engaging with the audience through social media, launching lineup hints, and maintaining year-round interaction with followers. This approach keeps festival-goers engaged and excited for upcoming events.

International Appeal: While focusing on the local community, the festival also aims to attract an international audience. It collaborates with international companies and invites delegates to experience Sitges during the festival, aiming to make Sitges a destination for tourists.

LE GUESS WHO, Utrecht, THE NETHERLANDS

Interviewee: Bob van Heur –Founder, festival, and artistic director

Location: Utrecht, the Netherlands

Nearest international airport: Amsterdam

Main transportation: Train, Bus

Duration: 5 days

First edition: 2007

Web site: <https://www.leguesswho.nl/>

Le Guess Who? is a non-profit foundation that has been aspiring to smooth a path for underrepresented artists in a wide range of music genres by giving them a stage in the heart of Utrecht since 2007.

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616875-CREA-1-2020-1-IT-CULT-COOP1



Social safety, inclusivity, and equity are indispensable to the infrastructure facilitating our international audience, team, and art. Our passion for music unites us. Within this union, we blur boundaries in art, not morals. Therefore, it is vital to assert our values.

Le Guess Who? is a Dutch music festival featuring different music genres: avant-garde, jazz, hip hop, electronic, experimental, noise rock, indie rock, world music and others. It takes place in nearly 20 different locations in Utrecht. The festival, founded by Bob van Heur and Johan Gijzen, has been hosted in Utrecht since 2007. In addition to the regular program, Le Guess Who? organises various free-accessible satellite events and education projects. The project Le Feast creates a connection between the city of [Utrecht](#) and national and international festival visitors, who are guests for brunch in several local living rooms.^[16]

<https://leguesswho.com/lineup/le-feast>

Unique value proposition:

Le Guess Who distinguishes itself by focusing on underrepresented artists, curating a diverse line-up, engaging with the city and local community, promoting accessibility and sustainability, and staying true to its independent and innovative spirit.

Focus on Underrepresented Artists: Le Guess Who showcases unrepresented or underrepresented artists worldwide. Instead of following the mainstream indie or rock music trends, the festival aims to provide a platform for artists who may typically receive less recognition.

Curated Line-up: Since 2013, the festival has collaborated with curators who select a diverse range of artists and create a thematic context for their performances. This curation helps maintain a consistently high level of quality in the festival's programming.

City Involvement: Le Guess Who is deeply embedded in the city of Utrecht, with 25 venues, including churches and theatres, spread throughout the city. The local community, from venue hosts to volunteers, plays an essential role in making the event happen.

Accessibility and Inclusivity: The festival offers free entrance to some events to engage newcomers and foster curiosity. It also collaborates with the local community to ensure that a wide range of people can participate, including those with lower incomes. Efforts are made to make the festival accessible to everyone, although some venues may have limitations.

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616875-CREA-1-2020-1-IT-CULT-COOP1



Ecological Sustainability: Le Guess Who strongly emphasises sustainability, encouraging artists to choose eco-friendly transportation options and banning plastic bottles. The festival promotes vegetarian and vegan food options, reflecting its commitment to environmental responsibility.

Cultural Diversity: The festival strives to reflect the world's cultural diversity by featuring artists from various backgrounds and regions. This diversity may still need to be fully mirrored in the local audience, but efforts are made to engage new audiences and address this imbalance.

Independent Funding: Le Guess Who relies on a mix of funding sources, including state, provincial, private, and ticket sales. The festival maintains its independence from commercial sponsorship and larger brands, preferring to partner with smaller private organisations that align with its principles.

Constant Innovation: The festival is committed to innovation and regularly rethinks its programming, outreach, and audience engagement approach. It seeks to adapt to changing times and preferences while remaining true to its core mission.

Community Involvement: Le Guess Who engages the local community and values the contributions of volunteers, many of whom return year after year. The festival's volunteer coordinator is pivotal in organising and managing volunteers.

Personal and Face-to-Face Interaction: The festival encourages personal interaction and face-to-face meetings in an increasingly digital world. It values the unique energy and connections that come from in-person encounters.

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616875-CREA-1-2020-1-IT-CULT-COOP1



OZORA FESTIVAL, HUNGARY

Interviewee: Naray Marton - Head of the "Dragon Nest stage" (stage production and management part)

Location: Ozora (Dádpusztá), Hungary

Nearest international airport: Budapest Airport, "Ozora Bus shuttle"

Main transportation: Train

Duration: 7 days

Ticket capacity: 30,000

First edition: 2004

Web site: <https://ozorafestival.eu/>

The O.Z.O.R.A. Festival, often stylised as O.Z.O.R.A., is an annual transformational festival focusing on psychedelic art and music near the village of Ozora in Hungary. It's recognised for its growth and significance in the psychedelic trance music scene, drawing attendees from across the globe for a unique blend of music, art, and communal experience. The most notable settlement around the festival – and the one it is named after – is the tidy and beautiful village of Ozora. Although only inhabited by a few thousand people, its existence is known by most Hungarians and not just because of the festival. The most spectacular building of the village is the square-based palace of Filippo Scolari (better known as Pipo of Ozora), the famed general of King Sigismund, built in the 15th century. Its towering presence gives a unique atmosphere to the already beautiful landscape.

Unique value proposition:

The UVP of the Ozora festival is a distinctive and immersive experience that extends beyond the typical music festival format, fostering a peaceful community, promoting sustainability, and encouraging global cultural exchanges.

Community and Culture Integration: The festival is deeply integrated with the local community, employing people from neighbouring villages and supporting the local economy by allowing festival-goers to buy food from local stores.

Sustainability and Infrastructure: Ozora emphasises sustainability and has invested in permanent infrastructure, which is uncommon for festivals. This includes permanent toilets, showers, and other facilities, which not only serve to enhance the attendee

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616875-CREA-1-2020-1-IT-CULT-COOP1



experience but also show a long-term commitment to the location and a reduced environmental impact.

Peaceful and Quality Audience: The festival prides itself on attracting a peaceful and quality audience. It focuses on maintaining a non-violent, positive atmosphere where the crowd is not just there for the music but for the entire festival experience.

Diverse Activities Beyond Music: Ozora offers a variety of activities that cater to different interests beyond just music and dancing. This includes meditation, tai chi, instrument-making workshops, and a space for cooking and gardening, making the festival attractive to a broader demographic.

Volunteer Engagement: The festival actively engages volunteers from locally and abroad, integrating them into various roles, from building the festival area to cleaning and cooking. This creates a sense of community and shared ownership of the festival experience.

Continuous Innovation and Environmental Consciousness: Although the festival currently relies on grid electricity, it is open to exploring alternative energy sources like cold fusion nuclear electricity when they become cost-effective.

Unique Ticketing System: Ozora has a unique ticketing system that doesn't offer daily tickets but weekly ones, emphasising the whole experience rather than one-day participation.

Global Cultural Exchange: The festival's philosophy and essence are shared globally through events in different cities worldwide, creating an international community of like-minded individuals.

Musical Diversity: The festival books a wide range of artists, not limited to psytrance or psychedelic music, but also world music and other genres, attracting a more diverse audience.

INTSIKURMU FESTIVAL, Põlva, ESTONIA

Interviewee: Mihkel Kübar –board member, chief organiser

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



Location: Põlva, Estonia

Duration: 2 days

Facilities: Camping, Glamping and Caravan parking

First edition: 2014

Nearest international airport: Tartu Airport (T.A.Y.). Tartu is the closest city with an airport and is approximately 58 kilometres from Põlva. However, depending on your origin and available flights, you may also consider flying into Lennart Meri Tallinn Airport (T.L.L.)

Main Transport: Train/car/Buses, Carpooling

Web site: <https://intsikurmu.com/en/>

The Intsikurmu festival has occurred in the forest park of Põlva, South-East Estonia, since 2014. The festival adds to the region's cultural life and benefits local businesses. However, the event still feels distant to the locals, and there's room for development. The festival started in Põlva because of the existing infrastructure, tradition of musical celebrations, and inspiring natural environment. Intsikurmu is a forest park traditionally used for music events, such as singing days, since 1855. But the old traditions do not have to välistama new ones. The festival could only happen in this natural park, and it is essential to add to the region's cultural life through the festival. The festival has a programme for children.

Three reasons why Intsikurmu festival started in Põlva:

- Though not perfect, there already was an elementary infrastructure in the park;
- A tradition existed to come to the park for musical celebrations, though not for the younger generation yet;
- The forest park is an inspiring environment, and the audience will not only experience music and art but also a natural atmosphere.

Unique value proposition:

The Unique Value Proposition (UVP) of the Intsikurmu festival in Põlva, Estonia,

A beyond-genre, atmospheric music and arts festival that harmoniously blends tradition with innovation fosters community engagement and development upholds sustainability and ethical practices and provides an inclusive, high-quality cultural experience in the unique natural setting of Põlva's historic forest park.

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616875-CREA-1-2020-1-IT-CULT-COOP1



Historical and natural Significance: The festival is organised in a forest park in Põlva, emphasising the blend of natural beauty with musical and artistic experiences. This setting provides a distinctive atmospheric backdrop for the festival and connects attendees to the long tradition of music events in the area, dating back to 1855.

Sustainable and Ethical Practices: The festival incorporates a "green" mindset, focusing on environmental sustainability and ethical operations. Efforts to reduce ecological footprints and careful consideration of sponsorship partnerships reflect a commitment to values over commercial interests.

Cultural Development: Aims to contribute to the region's cultural life through music and art. It recognises the importance of cultural diplomacy and integration in the area.

Diverse Atmosphere: Focus on attracting diverse audiences, expanding to foreign artists, and remaining beyond genre. Welcomes local and international audiences, fostering connections and inclusivity.

Community and Regional Development: Intsikurmu festival is deeply invested in the cultural life and economic well-being of the Põlva region. It engages local businesses, government, and volunteers, striving to make the festival an integral part of the local community's identity and growth.

Digital Innovation and Audience Engagement: While focusing on the live experience, the festival also explores digital solutions for ticketing, audience communication, and potentially, in the future, through a festival app. This approach aims to enhance organisational efficiency and engage broader audiences.

Organic Growth and Artistic Integrity: The festival prioritises organic growth and artistic values over commercial expansion. Content-focused marketing efforts reflect the festival's ethos and the quality of the experience offered to attendees.

Community and Volunteerism: A strong sense of family and community among the festival team, many of whom have been involved since the festival's inception, underscores the importance of collaboration, mutual respect, and shared passion for music and art.

Accessibility and Inclusivity: Intsikurmu festival implements policies to make the event accessible and enjoyable for various groups, including families, older people, and people with disabilities. Efforts to engage the local youth and make the festival affordable for locals through targeted discounts are also part of its inclusive approach.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



STATION NARVA, ESTONIA

Interviewee: Helen Sildna –head and organiser

Location: Narva, Estonia

Duration: 2-3 days

The nearest international airport is Pulkovo Airport (L.E.D.) in Saint Petersburg, Russia, approximately 125.9 kilometres away. Other nearby airports include Tartu Airport (T.A.Y.) in Estonia and Pskov Airport (P.K.V.) in Russia.

Main Transport: Bus, shuttles, train

First edition: 2018

Web site: <https://stationnarva.ee/en/>

Organised by: Shiftworks

Station Narva is an international music festival in Ida-Viru County, a post-industrial region that lasts two days. It showcases the country's talent, with artists from Europe and the world performing. The festival is a city event that allows Narva's cultural organisations to participate and highlight positive initiatives. The program includes local art galleries, conversations on important social topics, Station Narva Business Day for creative industries, and sightseeing tours for festival goers. The festival has two main goals: to use culture as an integration tool in society and to maintain good cultural relations between people at a time when official state relations between Estonia and Russia are complicated. Station Narva is a cultural diplomacy festival that brings together young people from both sides of the state borders, from the region of St. Petersburg, Ivangorod, Estonia, and Europe on a larger scale. Narva is situated on the Russian Federation and Estonia/ the European Union border, and the region of Ida-Viru County depends heavily on the mining industry. Although the area has faced numerous social and economic problems, people have started rediscovering the region and its multiple opportunities for tourism and leisure.

The unique value proposition

Narva Pop Festival in Estonia is based on three main pillars. Firstly, it focuses on using culture as a tool for integration and positive relations between nations, reflected in the diverse line-up of international and local artists from different cultural backgrounds. Secondly, it combines an international music festival with local art, business, and social topics, creating a platform for cultural exchange and community engagement. Thirdly, it has a long-term vision of making Narva the Capital of Culture of Europe in 2036, promoting it as a cultural destination and contributing to the development of the local area. Station Narva contributes to the cultural vibrancy and economic vitality of Narva and the broader Ida-Viru County, aiming to transform

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



perceptions and foster a sense of pride and possibility among its participants and the local community.

Cultural Integration and Diplomacy: Station Narva stands out for its emphasis on using culture as a tool for societal integration and as a bridge in Estonian-Russian cultural diplomacy. Located at the EU-Russia border, the festival aims to foster relations between young people across the borders, contributing to a broader understanding and cooperation at a cultural level, which is particularly poignant given the complex historical and political contexts.

Empowerment and Regional Development: The festival is committed to helping Narva emerge as a cultural capital and a destination for more extended stays and professional fulfilment, contributing to reversing the region's negative reputation. By showcasing Ida-Viru County's talent and potential, Station Narva aims to instil pride and motivation among the local youth and encourage professional development within the region.

Multilingual and Inclusive Communication: Acknowledging Narva's predominantly Russian-speaking population, the festival's communication strategy is inclusive, offering content in Estonian, Russian, and English. This approach not only respects the region's linguistic diversity but also facilitates broader engagement and participation.

Local Empowerment and Volunteerism: The festival strongly emphasises local involvement, including a significant role for volunteers, particularly from the Russian-speaking community. By empowering the local team and volunteers, Station Narva builds capacity within Narva and ensures that the festival is deeply rooted in the community it serves.

Public and Private Partnerships: Station Narva's operation is supported through public funds and private sponsorships, reflecting a collaborative approach to cultural financing. This strategy allows the festival to remain accessible to diverse social groups, including offering free programming segments to involve the elderly and economically disadvantaged.

Digital Strategy and Innovation: Despite its emphasis on live experiences, Station Narva recognises the importance of digital innovation for the festival's sustainability and reach. The festival's approach to digital tools and strategies is pragmatic, focusing on enhancing organisational efficiency, audience engagement, and marketing precision.

Sustainability and Community Focus: Aligned with the United Nations Sustainable Development Goals, Station Narva integrates environmental and social sustainability into its operations. This commitment extends beyond basic eco-friendly practices to encompass broader societal impacts, such as empowering women and providing cultural access to underrepresented groups.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



Cultural and Economic Catalyst: By positioning Narva as a vibrant cultural destination, Station Narva catalyses regional economic development and cultural tourism. The festival's collaboration with local businesses, tourism clusters, and cultural organisations helps to stimulate the local economy and promote Narva's cultural heritage and contemporary creativity.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



EXIT FESTIVAL, SERBIA

Interviewee: Sannij Dzukic –a member of the EXIT FOUNDATION board and the P.R. director at EXIT.

Location: Petrovaradin Fortress in Novi Sad, Serbia

Duration: 4 days

Nearest International airport: Belgrade Airport, 1-1.5 hours away or Budapest airport in Hungary, 286 km from Novi Sad (4-5 hours ride with the Festival's official shuttles)

Main transportation: train or shuttles, car

First edition: 2000

Web site: <https://www.exitfest.org/en>

Organised by: EXIT FOUNDATION

EXIT is an award-winning summer music festival at the Petrovaradin Fortress in Novi Sad, Serbia, with more than 1000 artists who play at over 40 stages and festival zones. The festival was founded in 2000 in University Park as a student movement fighting for democracy and freedom in Serbia and the Balkans. After the Yugoslavian general election in 2000, EXIT moved to the Petrovaradin Fortress in 2001, where it has stayed ever since. As the festival was formed in the spirit of genuine youth rebellion, as a movement for freedom in Serbia and peace in the Balkans, the Festival's mission statement has been clear from the beginning – to achieve social change with music. Social responsibility is still the critical aspect of the festival activities, with the main focus on environmental and humanitarian activities, the development of creative industries, and regional cooperation.

Unique value proposition:

EXIT Festival's unique value proposition centres around its distinctive blend of music, culture, and activism, set against the historic backdrop of the Petrovaradin Fortress in Novi Sad, Serbia. This combination offers attendees not just a music festival but a comprehensive cultural experience that stands out in the global festival landscape for several reasons:

Historic Venue: The setting in an 18th-century fortress adds a unique historical and visual dimension that is rare for music festivals. This enhances the overall experience, making it not just about the music but also about connecting with history and culture.

Diverse Line-up: EXIT is known for its eclectic lineup, featuring various genres, including rock, electronic, dance, reggae, hip-hop, and punk. It showcases international stars and regional

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



artists. This diversity appeals to a broad audience and provides a platform for discovering new music.

Social and Environmental Activism: EXIT strongly focuses on social and environmental activism. It was initially founded as a student movement fighting for peace and democracy in Serbia and the Balkans. The festival continues to champion various causes, including environmental protection, human rights, and social justice, embedding a sense of purpose and activism into the festival experience.

Educational and Inspirational Content: Beyond music, EXIT offers panels, workshops, and discussions on critical social issues, technology, and creative arts, providing educational value and inspiring attendees to engage with critical global challenges.

Unique Atmosphere: The combination of its stunning setting, diverse musical acts, and a strong sense of community and activism creates a unique, celebratory and meaningful atmosphere. Attendees are not just passive music consumers but become part of a larger community with shared values.

International Recognition: EXIT has received numerous awards, including the 'Best Major Festival' at the European Festivals Awards. This recognition underscores its quality and appeal and positions it as a must-visit event on the international music festival calendar.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



MOONDANCE FESTIVAL, CROATIA

Interviewee: Pero FullHouse aka Skeptik –founder and dj

Location: Kamerlengo Fortress, Trogir, Croatia

Duration: 3 days

Nearest International airport: Split Airport (S.P.U.)

Main Transport: Ferry (a scenic route), car

First edition: 2013

Web site: <http://moondancefest.com/>

Moondance festival was established in 2013 by Croatian DJ/promoter Pero FullHouse, aka Skeptik. After over 20 years of djing and organising club nights, mainly along the Dalmatian coast, in the summer of 2013, Pero decided to start his dream – an uncompromised, intimate festival with a club vibe. He found the fantastic location of the middle-Kamerlengo fortress in Trogir – one of the world's most beautiful city – islands. With the support of local authorities, he has got a one-night licence. Jeff Mills was a headliner, and all 700 visitors were amazed. Since then, Moondance has grown to 3 nights, boat parties, warm-up & after parties, D.J. & production workshops with more than 20 artists in 2022.

Musically, Moondance is an underground techno-oriented event combining the best classic and modern row sides of techno with the best-known techno artists worldwide and the best local and regional acts. With carefully picked artists, minimalistic production, an intimate vibe, a great location in the heart of the summer, and strong connections to honest and dedicated techno fans. Moondance has become a dream for every true techno lover.

Unique value proposition:

Intimacy and Quality of Experience: You emphasise the festival's intimate atmosphere, catering specifically to real techno enthusiasts. This personalised experience is often lacking in more prominent festivals, so it's a significant draw.

Unique Location: The setting in a 15th-century fortress is not only distinctive and memorable but also adds to the intimate atmosphere you're aiming for.

Carefully Curated Artists: The festival focuses on a mix of emerging and established talents, which likely offers a fresh and diverse line-up compared to other festivals that might only showcase headline names.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



Community and Safety: The strong relationship with your audience and the fact that there haven't been any accidents in nine editions highlight your commitment to creating a safe and friendly environment.

Sustainability: Their approach to sustainability—using less electricity, smaller sound systems, and ecological materials—is increasingly important to consumers and sets a positive example within the industry.

Local Support and Involvement: The involvement of local professionals and volunteers and the support from local authorities and businesses underscores a community-centric approach.

Digital Savvy: Their use of digital marketing and communication tools demonstrates adaptability and a modern approach to event planning and audience engagement.

Accessibility: The festival's proximity to an airport and a major highway and logistics capabilities make it convenient for both local and international attendees.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



TERRAFORMA, ITALY

Interviewee: Ruggero Pietromarchi –co-founder and artistic director

Location: Villa Arconati (Milan)

Nearest International airport: Milan

Main Transport: Train, Bus, Car, bike

Duration: 3 days

First edition: 2014

Web site: <https://www.terraformafestival.com/>

Organised by: Threes Productions

Terraforma was conceived and realised by Threes Productions to reflect the cornerstones of its mission: sustainability and environmental, social, and cultural regeneration.

Terraforma is an international music festival dedicated to artistic experimentation and sustainability. The three-day event has occurred since 2014 in the garden of Villa Arconati near Milan. The artists range from early innovators and genre precursors to young and promising talents of the experimental music scene, defined for an ever-evolving approach to active and creative research. Choosing sustainability as the festival's modus operandi through the maintenance of Villa Arconati's park aims to discover new sustainable resources and reduce the environmental impact.

Unique value proposition:

It's centred around its commitment to experimental and sustainable music within the picturesque setting of Villa Arconati near Milan. This event distinguishes itself through several innovative approaches:

Site-Specific Sustainability: Terraforma is linked to its venue, Villa Arconati, leveraging the park's restoration as part of its multiannual recovery plan. This approach serves the festival's needs and contributes to the park's regeneration, embedding sustainability into the core of its operations.

Curated Experimental Music Scene: Terraforma fills a niche within Italy's music festival landscape by focusing on international experimental electronic music. Its dedication to this genre helps introduce and popularise less-known artists and sounds to the Italian audience.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



Sequential Performances: Unlike many festivals where multiple acts perform simultaneously across various stages, Terraforma's structure of one concert after another allows attendees to experience the entire line up without missing performances. This format enhances the audience's engagement with the music and creates a more intimate and cohesive event atmosphere.

Self-Designed Infrastructure: The festival's infrastructure, including stages and communal spaces, is designed and built by the Terraforma team, with significant contributions from architects and designers. This hands-on approach ensures that the festival's physical layout and aesthetics align closely with its artistic vision and sustainability values.

Community and Networking: Terraforma emphasises the importance of community, involving a broad network of collaborators, volunteers, and residents in the festival's planning and execution. This collective effort fosters a strong sense of belonging and support among those involved, extending the festival's impact beyond the attendees to the broader community.

Flexible Organisational Structure: The festival's team expands and contracts based on the production timeline, demonstrating adaptability and efficiency. Terraforma can manage its resources effectively while achieving high production values by maintaining a core team and scaling up as needed.

Diverse Communication Strategies: Terraforma employs a multifaceted approach to outreach, including media partnerships, radio shows, and social media campaigns. Its early adoption of organic Facebook marketing and collaboration with Wired U.K. magazine are notable examples of its innovative communication tactics.

Economic Sustainability: The festival's financial model relies on a mix of ticket sales, sponsorships, and bar revenue, with little or no public funding. This approach ensures economic viability and independence, allowing Terraforma to maintain its unique identity and mission.

Inclusivity and Accessibility: Terraforma strives to be inclusive and accessible, offering various participation options to accommodate different budgets and needs. The festival, in general, is physically accessible, although the festival experience is to be in the tent. Also, they tried to provide tents for international attendees, although this has been scaled back due to logistical challenges.



POHODA FESTIVAL, SLOVAKIA

Interviewee: Anton –head of P.R.; Ondrej –Production manager

Location: Trenčín, Slovakia

Duration: 3 days

Nearest International airport: Bratislava or Vienna

Main Transport: train, Bus, car

First edition: 1997

Web site: <https://www.pohodafestival.sk/en/>

Pohoda is a music and arts festival with international acclaim, where alternative, indie, electronica, world music & punk meet classical alongside literature, dance, visual art, film and theatre.

Unique value proposition:

Pohoda Festival's unique value proposition centres around its community-centric approach, sustainability efforts, cultural contribution, innovative marketing, adaptability to change, and commitment to providing a comprehensive and inclusive experience. This combination of values and initiatives positions the Pohoda festival as a distinctive and socially responsible event on Slovakia's cultural calendar.

Community and Volunteer Engagement: The festival heavily involves volunteers and offers two distinct programs: a general volunteering program and an eco-program in collaboration with a Slovak university. The volunteer recruitment process is inclusive and accessible, emphasising local engagement (only Slovak Republic residents) and fostering a strong sense of community.

Sustainability Initiatives: The Pohoda Festival is actively working on sustainable projects, such as utilising ground electricity instead of generators. The collaboration with the university for the eco-program involves students creating marketing templates and recruiting volunteers for recycling efforts during the Festival.

Cultural Tourism: The festival is considered an asset for cultural tourism, contributing to the local economy and cultural scene. It is linked to community development, evidenced by the

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



booking difficulties during festival times due to increased demand for accommodations and services.

Audience Engagement: Efforts are made to keep the festival fresh and relevant for new and returning audiences through careful artist selection and providing comforts that create a welcoming environment.

Location Significance: The festival takes place at an airport, which is not only symbolically linked to the founder but also chosen for practical reasons, like infrastructure.

Volunteer Experience: Volunteers are given special treatment, making them feel comfortable and valued, which is crucial for the festival's sustainability.

Artistic and Social Initiatives: Pohoda festival organises special events, such as acoustic sessions and concerts, for social causes, enhancing its role as a socially responsible and culturally rich gathering.

Unique Stories and Moments: The festival is known for memorable moments with artists and attendees, like the Prodigy providing water to fans or Bjork supporting fellow Icelandic bands.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



BAD BON KILBI, SWITZERLAND

Interviewee: Daniel "Duex" Fontana –director
Location: Dudingen, Switzerland
Nearest International airport: Bern Airport, Geneva or Zurich
Main Transport: Train
Ticket capacity: around 2200/day
Duration: 3 days
First edition: 1991
Web site: <https://kilbi.badbonn.ch/2022/en/>

Bad Bonn Kilbi is an annual, three-day open-air music festival in Dudingen, Switzerland, that has been held since 1991. The festival focuses on alternative rock music, primarily experimental rock, noise rock, and other avant-garde genres.

Unique value proposition:

The Bad Bonn Kilbi Festival's unique value proposition centres on its commitment to a year-round communal space that fosters a diverse, inclusive environment. It's a seasonal event and a constant venue where people connect over music, creating a continuous cultural exchange. The festival stands out for its eclectic mix of contemporary and experimental music, appealing to a broad audience demographic from various backgrounds, including the local rural community. This authentic grassroots approach, combined with a focus on sustainability and volunteerism, makes it a distinctive experience for attendees and artists.

Integral Yearly Programming: Unlike many annual festivals, it operates a year-round venue, providing a steady cultural output.

Cultural Intersection: The bar acts as a cultural nexus, drawing a mix of individuals for regular interactions and events.

Eclectic and Diverse Offerings: The music and events are contemporary and experimental, catering to various cultural and artistic tastes.

Community Inclusivity: The festival is known for its openness, welcoming diverse people from various professions and backgrounds. It has a strong connection with the local community, as it operates a year-round venue and a bar, a central meeting point for locals. This fosters a community spirit and ensures the festival is an integral part of the local culture. The festival draws attendees from various local professions and backgrounds, indicating its role as a regional

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



cultural and social hub. This close-knit relationship with the local community contributes to the festival's unique atmosphere, making it a true reflection of the local life and culture.

Sustainability Focus: It emphasises ecological responsibility, including sustainable travel options for artists and a move away from disposable materials. However, the local community's dietary habits include significant meat consumption, implying that the festival's menu might cater to these preferences and offer other options. This highlights the festival's integration with local traditions and its attempt to accommodate the tastes and habits of its diverse attendees.

Volunteer-Driven: Many of the festival activities rely on the passion and dedication of a large volunteer crew, which promotes a sense of ownership and community.

Efficient Core Team: The festival is managed by a small, dedicated team, which ensures a personal touch and tight-knit operational management.

Organic Marketing: Success is achieved through quality programming and community reputation rather than heavy marketing campaigns.

Respectful Environment: The festival prioritises respect for all attendees, creating a safe and positive space for everyone.

Multilingual and Multicultural: The festival attracts a multilingual audience and honours various cultural perspectives, reflecting Switzerland's diversity.

Hospitality and Artist Treatment: Artists receive warm hospitality, contributing to the festival's overall positive experience and atmosphere.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



ØYAFESTIVALEN, NORWAY

Interviewee: Claes Olsen –director
Location: Tøyenparken, Oslo, Norway
Duration: 5 days
Nearest International airport: Oslo
Main Transport: Train
Ticket capacity: around 60,000
First edition: 1999
Web site: <https://www.oyafestivalen.no/en>

Øyafestivalen is an annual Norwegian music festival held in the Tøyen Park, Oslo. It has grown quickly since its modest start in 1999, becoming one of Norway's biggest and most important music festivals. The festival was founded in 1999 primarily to support the local music scene. A diverse, multi-genre line-up characterises it. The festival gradually evolved from a local endeavour into a significant event driven by community involvement and organic growth.

Unique value proposition:

The Oyafestival's unique value proposition combines a diverse music lineup across various genres with a strong sense of community and inclusiveness. The festival aims to provide an essential and unique experience where attendees can enjoy various musical performances while feeling part of a cohesive community. This blend of musical diversity and a sense of belonging sets Oyafestival apart from other music festivals and contributes to its appeal.

Diverse and Multi-Genre Line-up: The festival prides itself on offering an eclectic mix of music genres, catering to a broad audience with varied musical tastes. This diversity in the line-up ensures attendees can experience new and different music styles, possibly even discovering new artists and genres they haven't encountered before.

Community and Volunteer Engagement: A significant part of the Festival's success is attributed to its high volunteer return rate and the strategy of nurturing relationships within the community. This approach fosters a sense of belonging and loyalty among the festival-goers and contributes to a welcoming and inclusive atmosphere.

Sustainability and Environmental Responsibility: Since 2003, Oyafestival has been committed to sustainability, striving to be as green as possible in all aspects of the festival. Efforts like moving away from diesel generators and continuously seeking new initiatives to improve sustainability underscore its commitment to environmental responsibility.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



Year-Round Engagement with the Local Music Scene: Unlike festivals that pop up once a year and then disappear, Oyafestival maintains a constant presence in the local music scene through smaller events, school projects, and by promoting local acts. This ongoing engagement helps to build a solid and supportive community around the Festival. They also have a club for friends of Øyafestivalen.

Attention to Experience and Feedback: The festival strongly emphasises the attendee experience, paying close attention to detail and actively seeking feedback to improve continuously. This approach to constantly refining and enhancing the festival experience is central to its value proposition. Oyafestival collects audience feedback primarily through surveys. The festival actively encourages attendees to share their experiences and opinions, which allows the organisers to gather valuable insights into what aspects of the festival are working well and what areas might need improvement. This approach to collecting feedback is instrumental in fostering a sense of involvement and engagement among the festival-goers, making them feel like an integral part of the Festival's community and development.

Innovative Artist Announcement Strategy: Instead of releasing its line-up all at once, Oyafestival spreads artist announcements from October to May, keeping potential attendees engaged and building anticipation over a more extended period. This unique strategy differentiates it from other festivals and helps maintain interest and engagement year-round.

"SMA! - Small Festivals Accelerator"
616875-CREA-1-2020-1-IT-CULT-COOP1



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PROFILE OF THE FESTIVALS SHOWCASED IN THE RESEARCH THEIR UNIQUE VALUE PROPOSITION

This document is part of the report - Small but Mighty: Selected Business Model Practices of Small European Festivals in Peripheral Areas: Needs analysis report. It describes the festivals included in the research by highlighting their unique value propositions.