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**HEAVY METAL AND FESTIVALIZATION AS A DRIVING FORCE
BEHIND FINNISH TOURISM GROWTH**

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ABSTRACT

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<p>This thesis delivers an extensive study of the connection between heavy metal music, festivals, and music travelers with regard to the tourism opportunities it creates. This subject is of keen interest to the author as there seemed to be a substantial amount of people being notably impacted by heavy metal and festival culture. So, the intention behind conducting this study is to get a better understanding of music tourism, festival culture, heavy metal audience, how frequently they travel to festivals, how meaningful festivals are to them, how far they travel for the festival, and most importantly, how they perceive Finland as a focal point for heavy metal music and festival tourism.</p> <p>The research was carried out through on-site interviews and online questionnaires with heavy metal fans from all around the world. An in-depth interview with Helsinki Death Fest organizer, Mr. Ilkka Johannes Laaksonen, was also conducted for a better understanding of the music festival scene in Finland. The main intention of the survey is to examine the contribution that heavy metal music and festivals make to tourism in Finland. The research also intends to evaluate the decision making and buying behaviors of worldwide heavy metal audiences about Finnish metal festivals.</p>		
Key words		
commercialization, festivalization, heavy metal, impacts, sponsorship, tourism trend		

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1 INTRODUCTION

It is no surprise that Finland is considered the epicenter of heavy metal music and home to some of the greatest metal festivals. Finland tops the world rankings in terms of metal bands per capita since the country possesses more than 53 metal bands per 100,000 citizens. Those thousands of Finnish heavy metal bands have a strong fan base in Finland and all over the world. Finnish metal symbolizes the significance of the country among international musicians and metal fans. This Finnish metal culture and lifestyle intrigues the fans and they familiarize themselves with Finland through the music. Not only did heavy metal and festivals help to shape a remarkable international image of the country, but also turned into a noteworthy financial resource for the country through music tourism. According to a market report by Nordic travel pass (NOMEX 2016), the live music market is the most rapidly growing and economically successful part of the Finnish music industry contributing 50% revenues to the industry out of total 905 million euros. Not only are the festivals financially successful, but also the audience, local and foreign, have been increasing by 9% since the past few years (MXD 2016). Music festivals and events can also avoid the problems of seasonality in the Finnish tourism industry and uplift the country's socio-economic and cultural advantages and should be viewed as a creator of development in local communities. Therefore, music and festivals should be taken as a promoting factor of cultural exchange, tourism, and economic development, which can demonstrate to be definitive in the overall improvement of the country's wellbeing.

This thesis addresses the connection between heavy metal music, festivals, and the tourism opportunities it creates. Also, the thesis shows that the connection between heavy metal and the tourism industry need to be taken as a present and future pattern for more tourism opportunities because of the expanding number of people from all around the globe who travel to Finland just to attend Finnish metal festivals. Advancing and prioritizing these festivals offers an expansion in the travel and tourism industry incomes, along with local financial improvement.

The thesis also evaluates the rising chances and demand for fund investment and monetary practices which help in maintaining sustainable tourism development through music. It emphasizes the rising necessity for Finland to come up with great strategic agendas to adjust in an increasingly competitive tourism business, as well as setting up newer festivals or events for broad tourist engagement.

The thesis consists of seven chapters. The first chapter outlines the basic introduction on the topic, the importance of the research on the subject and aims and objectives of the thesis. Chapter two identifies and discusses how music and festival tourism are among the top tourism trends in the present context of global tourism. The chapter also includes the studies on heavy metal music, the world-renowned Finnish heavy metal scene, and a case study of the Helsinki Death Fest. Chapter three examines how small community-based social gatherings concentrating on music and arts evolved into big music celebrations in the course of a few decades for commercial purposes, the early phases of music festivals, and their economic share on the country's economy. Also, the chapter describes how music festivals are a perfect marketing tool for big companies and brands to promote their product and brand name through sponsorships. Some essential strategies and actions needed for sustainable music tourism development are also included in the chapter. Chapter four evaluates the impacts of music tourism on local communities and the country as a whole. The chapter consists of the other five sub-chapters regarding socio-cultural impact, environmental impact, political impact, economic impact, and destination branding through music tourism. Chapter five begins with the research methodology and the validity and reliability of the thesis. Finally, the sixth chapter provides all findings and results with detailed data based on online questionnaires, on-site interviews, and a depth interview of the festival organizer. The chapter also provides an overview of the participants and questionnaires that have been used throughout the whole thesis along with the overall findings and suggestions that were generated by the research. Lastly, the seventh chapter presents the conclusion of the overall thesis.

For the empirical study, the author chose a qualitative research method approach. The author visited various festivals in Finland for research purposes. Different national and international heavy metal fans were asked with research questions, and an in-depth interview was conducted with a festival organizer. Online questionnaires were also made to reach a wide range of respondents through the help of an online site called Survey Hero.

2 HEAVY METAL AND FESTIVALIZATION AS A NEW TOURISM TREND

Tourism has been one of the most promising factors of world economic growth in recent years. Due to the speedy globalization of the world at a greater pace in the past several decades, the travel and tourism industry has seen a significant advancement. With the emergence of low-cost airlines and pocket-friendly plane tickets, travel and tourism are no more a luxurious holiday for only the rich ones but turned into an open leisure activity to a lot more extensive population than before. Throughout the years, various types of tourism patterns emerged and evolved as new tourism trends, such as food tourism, sports tourism, religious tourism, business tourism, and health tourism. Traveling is no longer just a recreational activity for some, such as YouTubers, Instagrammers, models, musicians, movie directors, actors, but it has turned out to be a lifestyle since their profession relies upon travelling. However, the trend that is surprisingly flourishing in recent years is music tourism. (Zaleska 2018.)

Music is the perfect mechanism that strengthens social bonds. Music tourism helps to engage the local community and tourists in new exciting experiences. Music tourism goes beyond a music genres and geographical boundaries, with individuals willing to travel long journeys from all around the globe, to support their favorite artists or bands, for an in-depth study of music genre they love, and to stimulate enthusiasm for similar music in their native country. Visitors often expand their vacation during music tourism, also to visit and experience the new place, culture, and cuisine. It is an extra advantage for visitors being far away from home for music festivals because they can combine the experience of visiting a new place with attending a music festival. Also, music festivals create opportunities to meet new people from various backgrounds and form friendships. Most of the festival visitors consider festivals the best way to stay away from their problems and the negativity of the world. They also perceive festivals as an occasion where they can hide from the real world and celebrate the joy of life. Festivals help to generate a positive attitude and energy, and produce a feeling of unity and make everybody a more joyful individual. (Drifter Planet 2014.)

Since the fame of newer music genres, concerts, and music festivals is getting to be extensive for the travel business to disregard, the travel industry seems well prepared to gain advantage from that trend. Many travel companies, hotel businesses, and food services businesses which exclusively focused on music events and music tourism opportunities seem to make success and profit abundantly. With the growing realization of music tourism benefits in the government level and travel industries, music tourism is becoming remarkable among other tourism mixes. (Baran 2014.)

2.1 Heavy Metal Music

As the World is full of music and musical artist with various styles, there is always a strong quest for any musical individual or audience to categorize and label the form of music as something which represents their culture or set of conventions. Throughout the past few decades, music has been evolving rapidly and has been divided into various genres. Not just the musical techniques, lyrical themes or styles, but the geographical origin or the philosophy behind the music also often separates music from one genre to another, or contributes sufficient support to form another sub-genre. One of the fastest developing and successful genres in the musical world for a past few years is heavy metal. (Trapp 2019.)

Heavy metal is a broad concept or style of music which initially spawned as the sub-genre of rock music during the late 1960s and early 1970s in England. Loud, distorted electric guitars, bass, drums, and aggressive screaming vocals along with leather and denim clothing with spikes are the genre-defining elements of heavy metal music. The term itself is believed to have emerged from the 1960s greatest rock hits 'Born to be Wild' by Steppenwolf band when they mentioned the phrase "heavy metal thunder" in their lyrics. Although there have been various opinions regarding the real origin of heavy metal, British bands from the late 60s, such as Led Zeppelin, Deep Purple, and most importantly Black Sabbath, are considered to be the fathers of heavy metal music. Since then, the genre has gained immense popularity and evolved giving birth to various other sub-genres during the 1980s such as death metal, black metal, thrash metal, doom metal, and grindcore. (Bowar 2019.)

During the 1980s, heavy metal got more popular that it was not just limited within the United Kingdom but geographically spread to North America, South America, and the rest of Europe with lots of new bands, successful shows, and public attention. With the growing amounts of bands following similar style, the late 1970s and early 1980s also saw a musical movement in the United Kingdom known as a new wave of British heavy metal with the emergence of bands such as Iron Maiden, Judas Priest, Motörhead, Saxon, Venom, and Def Leppard. The aggression and lyrical themes of such bands influenced hundreds of other bands all over the world and influenced them to follow such an extreme direction in music. Bands in the United States were already influenced to play faster and more aggressive style of heavy metal, which they later named as thrash metal, another sub-genre of heavy metal. Few albums in this genre pushed thrash metal in such a way that it influenced and opened the door for many new bands to play extremely loud, aggressive, and fast which later on gave birth to new subgenres like death metal and black metal. (O'Neill 2017.)

2.2 The Finnish Heavy Metal Scene

Finland can be considered as a synonym for heavy metal music. Unlike other countries, Finnish heavy metal bands and music have always been treated with the greatest admiration from the local fans and public media, which is why the genre itself is so popular on a mainstream level. In the recent decades, from top-name bands like Amorphis, Nightwish, Children of Bodom, Wintersun and Sonata Arctica to underground extreme metal bands like Beherit, Impaled Nazarene, Archgoat, Demilich, Rotten Sound, many have earned dedicated supporters around the world and brought enthusiasm up in the country.

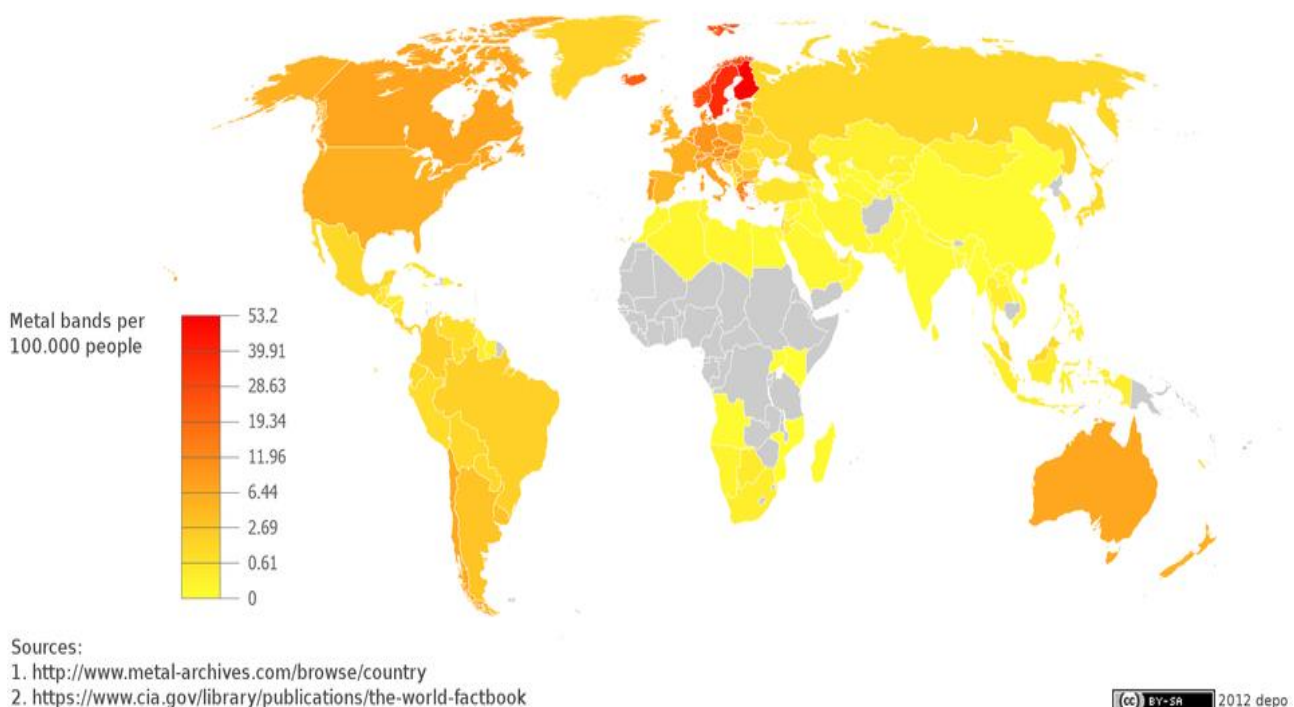


FIGURE 1. Number of Bands Per 1,00,000 People (Adapted from Weaver James 2015)

Researchers believe that the long dark winters and Finnish nature also contributes to the success of heavy metal in Finland. According to Toni-Matti Karjalainen (2015), research director at Aalto University, the relation between dark winters and heavy metal is an essential one. Many bands he interviewed cited darkness and winter as the main inspiration for their music. So this is not just a famous stereotype about Finland, but the fact behind the heavy metal progress of Finland. The inspiration for heavy metal in Finland also comes from nature. Since more than 70 percent of Finnish land is occupied by forest, heavy metal bands often photograph themselves in the forest to characterize their dark forms of art.

Heavy metal in Finland is seen to exist and develop not just as a piece of music but, rather, as an engine of economic growth. Heavy metal is best viewed as an export product in Finland with lots of bands

playing overseas and global audiences willing to travel for the Finnish music festivals. However, this success can already date back to 1990 when, despite the economic crisis, big concerts by heavy metal bands Iron Maiden and Metallica were completely sold out. 1990 can also be considered as the phenomenal year for metal in Finland with the rise of death and black metal bands and many metal festivals, including the famous Tuska Open Air Metal Festival. Even to this date, heavy metal has never shown a sign of decline in Finland. The devotion to this genre can be seen through the latest concert by legendary US-based band Metallica in July 2019 at the southern Finnish city Hämmenlinna which 55,000 people attended, that is, about one percent of the whole country's population. Since the genre itself is well appreciated, it has also developed as a part of the country's cultural properties. From heavy metal bars to heavy metal clothing stores and record shops, many cities or towns also have at least one metal event every year. (YLE 2015; Mattila 2005).

2.3 Case Study of Helsinki Death Fest, The Commissioner

Helsinki Death Fest is a Finnish underground metal festival focused essentially on death metal bands. It takes place annually in the summer in Helsinki and lasts for two days. The festival started as a small one-day death metal show in September 2016 with 10 Finnish bands and 200 in the audience. After successfully organizing the festival for 4 years, Helsinki Death Fest is now considered one of the active and dedicated death metal festivals in Finland. In 2019, the festival was completely sold out with 500 visitors, 40% of who were from abroad. Due to the growing international significance of the festival, the festival is more motivated to provide a great festival experience for every visitor by creating a safe and friendly atmosphere where everyone can feel taken care of regardless of sex, gender, race, ethnicity, or cultural background.

The aims and objectives of the Helsinki Death Fest are to establish a platform for hardworking bands, appearing as a medium for not just Finnish bands, but also international artists from every corner of the globe who may lack the proper guidance, connections, and exposure needed to make a presence in the global metal scene. Helsinki Death Fest has been successfully contributing the metal scene by showcasing national and international bands at their festival, organizing a European tour for bands and helping bands to reach new audiences by making interviews and media exposure.

According to Laaksonen (2019), the inspiration to start the Helsinki Death Fest came from another death metal festival called Finnish Death Metal Maniacs, which happened in Pori from 2015 to 2017. The

overall atmosphere of the festival, band selection, and a large number of foreign audiences were some of the factors that pushed Laaksonen to start something similar in his hometown Helsinki. Initially, Laaksonen showed his interest in creating his festival with his close friend Jouni Vainio, who was also a dedicated death metal fan. Upon the arrival of Vainio to the team, the third member to join the ranks was Henry Randström, who was already familiar with both of them and also played together in a band with Laaksonen. With the united force and similar passion, the trio gave birth to their first-ever festival as Helsinki Death Fest on the 26th of September 2016. The festival was held at Oranssi, a youth culture center in Helsinki as a single-day event, and it was a success.

The second annual event of Helsinki Death Fest was little bigger in comparison to the first one with the addition of extra one day for the festival and participation of many international bands including Interment (Sweden), Lectern (Italy), Pyre (Russia), Casket (Germany) and Cruciamentum (UK). The festival lasted for two days at Kaivohuone, Helsinki, on the 5th and 6th of May 2017. By the third year, the festival already had good networks and cooperation between international bands, booking agencies, record companies, and local business firms, which helped them to expand the festival and include more audience and volunteers for the contribution of the event and to strengthen the festival brand. The third annual event was organized in one of the famous live music venues in Helsinki, Ääniwalli, on the 17-18th of August 2018. Like the previous years, the festival hosted a handful of foreign bands from all over the world. Performances from the Bands like Blood Incantation (US), Coffins (Japan), Wrathprayer (Peru), Fleshcrawl (Germany), Demonical (Sweden), Valgrind (Italy), Deceitome (Estonia) and seven other Finnish bands were the highlights of the festival.

After organizing the festival for three years, the trio felt the need to add more members to the organizing team since the festival was already growing and making waves in the Finnish metal scene, and three people were not enough to handle all the organizational tasks in a professional manner. With the addition of new team members Aleksi Vähämäki, Ville Yrttiaho, and Sami Ikävalko, the Helsinki Death Fest team successfully organized the fourth annual event of the festival on the 23-24th of August 2019 once again at Ääniwalli, Helsinki and it was a success again. The festival was sold out for the first time, and one-third of the total audience were foreigners. Like each year, the 2019 edition also saw the growing participation of international bands from all over the world including Funebrarum (US), Cardiac Arrest (US), Undergang (Denmark), Butcher ABC (Japan), Sadism (Chile), Phrenelith (Denmark) and Ekpyrosis (Italy). Shortly after the fourth annual event, the festival team welcomed Jari Toppinen as their new team member, and the team is actively working for the fifth annual festival, which will be rescheduled from 21-22nd of August 2020 to a new date because of the ongoing COVID-19 situation.

According to Laaksonen, for the first time, the festival is scheduled to be held at Tiivistämo, Helsinki, with the implementation of a two-stage format. The participation of 20 bands from all around the world has been revealed as well.

3 THE COMMERCIALIZATION OF MUSIC FESTIVALS

Throughout the recent decades, music festivals have extraordinarily commercialized from just a music celebration and social gathering to noteworthy economic resources among every competitive event business. With expensive ticket prices, VIP passes, numerous stages, outdoors camping facilities, and an extensive number of performing artists, festivals are not only limited to music and culture celebration but are a massive resource for money flow. With the global rise of this competition, economic opportunities, and festival demands, several other smaller or genre-oriented festivals have been emerged lately. (Time 2019.)

Finland in the context of live events and festivals is not far away from this commercialization. Live music and festival business have been growing tremendously for many years. It was anticipated that approximately 30,000 people worked in the Finnish music industry in 2013, which includes most part-time musicians and festival workers. According to the annual report made by Tolpanen (2014), the total financial growth in the Finnish music industry has risen by 3.1% in recent years from 837.2 to 863.2 million euros, which includes recording, employment and festivals. The festival and live music profit hold half of the total financial value with 438.8 million euros meaning that it has grown by 6% compared to the past few years. Moreover, the Finnish copyright agency TEOSTO also achieved 5.9 million euros from the festivals and small gigs all over Finland in 2013. Not only the festival business is on its peak of commercial success, small privately-owned venues, live bars, and pubs are also getting success, and the profit has increased by 11% compared to past few years which makes the value of 240.8 million euros all over the country, which is almost half amount of the festival business. (Tolpanen 2014). According to statistics Finland's Pxweb database (2018), 83% of people who are over 9 years, attended at least one cultural event in 2017, including concert, theatre, dance, movies, museums, opera, and exhibitions. Similarly, 25% of the whole country's population over the age of 15 attended particularly music festivals, which means almost 6 out of 10 people of the whole population attended a music festival in 2017. (Statistics Finland 2018.)

This massive commercialization can be credited to the free streaming and download services of music because of the rise in internet and technological advancement since the dawn of the 21st century. During the 1970s and 1980s, the era when the idea of music festivals started in Greece, a group of people used to come together who had similar tastes in music to celebrate the value and principles of music and their culture together until it changed into a commercial item. Back then, festivals were a hotspot to practice

a communion culture. Because of this technological development and free internet streaming of the 21st century, record companies and artists' earnings have declined and shifted to live performances as an essential key for commercial success. For any band or solo artist, playing a music festival is financially more rewarding than depending on album sales. These events have created the establishment of a new partnership between record companies, artists, and festival business which directly helped to flourish the festival businesses and gave birth to various other super concerts. (Time 2019.)

3.1 The History of Music Festivals

While there is a huge number of successful music festivals in the world today, it is important to know the history that music festivals have been around since the 6th century B.C with Greek five-day festival of social gatherings for music, games, and competition. The festival was named Pythian games and held at Delphi sanctuary, the place where the lord Apollo, the deity of music and poetry had defeated and killed the dragon named Pytho. Even though the games, competitions, and parties were also part of the event, music was an essential part of the festival. Many years later, some similar festivals started to evolve within different communities in the world, including Europe and the USA and finally the word “festival” appeared in the English language around the middle of 16th century, generated from the term “feast” because of the importance of dining and parties in the celebration. (Lewis 2019.)

With the emergence of the Newport Jazz Festival at Rhode Island in 1952, the western world finally experienced the festival culture, and it is considered to be the root of all big modern festivals. The festival had a strong audience presence of 13,000 people, and the festival hosted well-known singers from jazz, blues, and gospel genres of music like Billie Holiday, Ella Fitzgerald, Frank Sinatra, Miles Davis, John Coltrane, and many others. This festival is also considered the first festival where youth started camping and sleeping in parks as part of a music celebration. The year 1959 saw a rise of Newport Folk Festival, sibling festival of Newport Jazz Festival, and it is considered to be the hallmark event that helped to shape the rock and roll genre of music because of the first-ever electric performance by Bob Dylan using electric guitars and equipment. 8 years later, in 1967, the Monterey Pop Festival appeared being the first-ever Rock festival in the world, and one year later, Milwaukee’s Summerfest came into existence being the first North American festival with the highest record of 1,000,000 audiences in the 11-day long festival. However, the rise of the Woodstock Festival in 1969 is considered to be the most important

year in the history of modern music festivals as it was the event when the big companies or business organizations realized the economic value of festival culture. (Marzarottu 2018.)

Compared to Woodstock, many other huge festivals came into existence from the 1970s to 2000 in Europe and the USA. Isle of Wight Festival and Glastonbury Festival (UK) in 1970 paved the way for many big festivals to emerge, whereas Burning Man Festival in 1986, followed by Lollapalooza Festival in 1991, and Coachella Festival in 1999 are some excellent examples of successful huge festivals in the USA. Other important festivals that emerged during that period are Rock in Rio (Brazil), Summerfest (USA), and Governors' Ball (USA). In recent years, although commercialization of music festivals is a significant resource for financial achievement in the community, the real essence and experiences are somehow fading away because of the high priority given to the financial outcomes than the audience satisfaction. (Lewis 2019.)

However, dating back to the year 1912, Finland already had a well-known music festival in Savonlinna. The annual festival was hosted until the Winter War started in 1930, and the festival was interrupted for the next 20 years. Soon after the Winter War, the year 1951 saw the resurgence of the music festival scene with the emergence of the first Sibelius Musical Week. The festival later changed its name in 1976 to Helsingin Juhlaviikot (Helsinki Festival), which is still active today. The 60s and 70s are considered the golden times in Finnish music festival history because of the rise of Savonlinnan Oopperajuhlat (Savonlinna Opera Festival) in 1967, Ruisrock in 1970 and Provinssirock in 1978. Ruisrock is the first and oldest Finnish festival focusing on pop and rock music, and it is the second oldest long-running rock festival in Europe. The establishment of the Finland festival association in 1968 was another milestone in the Finnish festival scene since it was the only Finnish central organization for festivals and host more than 60 music festivals in Finland. These days there are many music festivals in Finland for every category of music festival audiences. Ranging from pop, jazz, heavy metal, hip-hop, blues, electronic, rock, and country music, some of the big and successful ones are Porijazz, Ilosaarirock, Provinssirock, Helsingin Juhlaviikot, Tuska Open-Air, Kaustinen Folk Festival, Ruisrock, Nummirock, Steelfest Open-Air, Blow Up, Weekend Festival, and Flow Festival. All these festivals still exist and have a tremendous positive reputation among festivalgoers. According to the Finland festival association in 2014, the Finnish festival business is rapidly growing, with a 3% increase in ticket sales and a 9% increase in the whole audience compared to the previous years. (Valkama 2003; Finland Festivals 2014).

3.2 Marketing and Corporate Sponsorship

Music is a perfect tool to develop a relationship between a brand and festivalgoers. These days music festivals are not just a hub for live music and center of attraction for music lovers, but also a great marketing platform for big or small brands and companies. There are various reasons behind this appealing impression of the music festival on brands. With the significant number of audience in the same spot for multiple days, it is safe to assume that attendees have some good financial situation because of their ability to afford expensive tickets for festivals. Thus, brands and companies find it very effective to integrate themselves among popular trends like music festivals through event sponsorship. It is a subtle but productive approach for brands to establish themselves as a significant part of the festival among festivalgoers. (Fromm 2019.)

Since many brands and companies are working hard to make a positive impression among their target audience, event sponsorship can also encourage the purchasing decision of the target audience and create a long-lasting brand impression because of having a direct interaction with the audience on an advantageous moment like a festival. It is considered one of the ideal approaches of marketing since it is not expensive as print advertising on newspapers or magazines, and audio or visual advertising on radio or television. With this approach, companies can save a considerable amount of money and create deep and meaningful customer relationships. However, it is essential to note that not only the brand needs festivals, but also the festivals need them. Festivals need financial support from brands and corporate houses for their sustainability. A huge number of festivals these days use sponsorship to minimize their festival production cost, to offer more exciting musical experience and to reach their business goal. (Friedman 2019.)

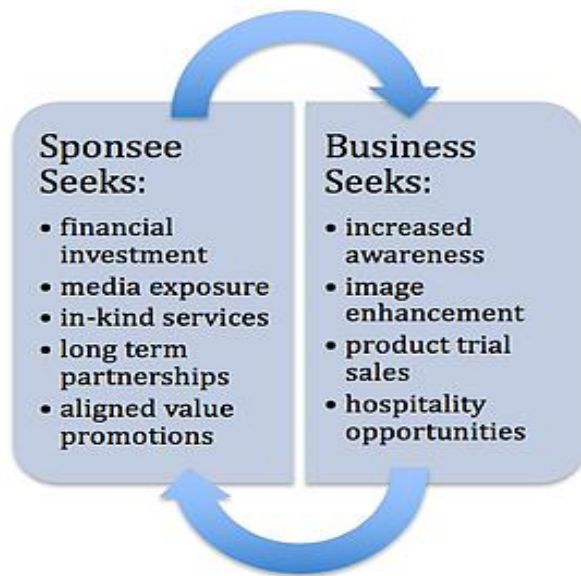


FIGURE 2: Relation between Sponsee and Sponsor (Adapted from Event School London 2019)

According to Event School London (2019), the friendship among sponsees and sponsors needs to be mutual with both parties accepting and providing profit in return. This mutual business friendship can only be established when the sponsee provides cooperation and various marketing rights for the sponsor inside the event premises that can be commercially advantageous for their brand and company as a return for the investment made by sponsors for festivals.

3.3 Sustainable Music Tourism Development Strategies

Better planning and strategies are the key to success in any commercial sector. Likewise, the most important aspect regarding music festivals refers to the viable and most adequate management strategies which need to be applied for better festival outcomes. Since music festivals are considered to be the backbone for tourism development, the important aspect of music festival management needs to consider is festival sustainability or the increment of the audience flow. Therefore, the proper analysis of audience attitude, and in general audience satisfaction, should have a vital role and be in the primary focus of the potential strategies to be implemented, which in turn may incorporate the elements that drive the audience to take an interest in the event. Similarly, in order to regulate good music tourism management strategies, the recognition of festival quality and the components that lead to audience dedication are an essential one. (Pololikashvili 2018.)

3.3.1 Audience Segmentation

According to Pololikashvili (2018), it is important to analyze and segment the audience for the various types of music that the host destination can offer. Everybody has different preferences for the music they listen to and the type of music festival they want to attend. Such segmentation methods provide an extraordinary insight into the audience based on their genre preferences in music and help to pursue not only the demographic criteria, for example, age, sex, or nationality but also psychographic criteria, for example, the desires, expectations, and goals of a particular audience or a group. Segmentation result should also incorporate an examination of their travel style, travel activities they are interested on, their seasonal choices, duration of the trip, price ranges, their booking channels, and social desires. Similarly, it should also have a strong priority of their gain and pain focuses. With audience segmentation, it is easier to develop strategic measures to meet the needs of their audience better, which helps the festivals to increase ticket sales and get more loyal festival audiences. Moreover, deep knowledge of the audience enables festivals to get sponsorship from various brands and companies too, since they all want to get their marketing messages directed to their specific target customers. (Oakes 2003.)

3.3.2 Marketing and Social Media

During the past few decades, marketing has been a driving factor to attract a great number of audiences in festivals, which is an essential thing for making a profit and promoting the culture of the host region. Because of the rising demands of music festivals in every country, it is getting tough for festivals and the host region both to stand out from the competitors. In this case, only proper marketing can get the audience's attention and offer potential benefits to the audience. Among the various marketing channels, social media is widely used and is considered an effective one. With the use of social media, festivals or host destinations can be familiar with the needs and demands of audiences and get access to the audience's feedback regarding their experiences, satisfaction, and dissatisfaction, along with their motivational factors to visit the festival. With the various posts, photos, videos, and reviews from audiences in social media regarding the festival experience, good performances, and their favorite artists, more festival advertising and social media buzz can be created because of the post reach which allows a significant amount of people to interact in the post. However, social media can benefit the festival even before the festival starts. Social media buzz can be generated immediately when the festival organizer announces the band or artists, ticket details, transportation and venue details. All these social media promotions influence the audience to buy tickets in advance before they sell out and book their

accommodation beforehand. Festivals are a challenging and competitive business that require a significant amount of marketing activities. Nonetheless, with social media, it is easier for organizers to avoid high advertising costs since social media posts can also be made for free, and it is risk-free. With the use of such a strong marketing channel, festivals can achieve tremendous positive impact on the host community and the business itself. However, effective marketing is only possible when the festival has a proper understanding of the product they're offering, its market value, and the audience's attitudes towards those items. (Lee & Babin 2008; Reddy 2015).

3.3.3 Logistics & Location

Logistics and location should be the primary focus of every organizer, and the planning of an event should begin many months prior to the event date. According to Dmadden (2018), the main strategy of festival logistics and planning should focus on making sure that the festival is organized in a simplified and audience-friendly manner to the extent where it can eliminate any troubles that may arise to festivalgoers throughout the festival. If festivals focus on making an enjoyable and effortless event, audiences attend the festival again, even if the ticket price is high. Consumer experience and enjoyment are the essential factors behind the success of a music festival business.

Conducting a practical site visit would be the ideal technique to evaluate the flow of how audiences and vehicles enter the venue. Depending on the size of the event, setting up various check-in lines and gates can ease the logistic process of the festival from carting audience flow to the supply of most essential electrical equipment, sound equipment, stage setups, food and beverage, and booth materials into the venue. To make festival entry very smooth and hassle-free, parking operations and traffic patterns should be handled carefully. Setting an online ticketing platform and the use of ticket scanners also helps with the smooth entry management in the entrance gate and ensures that audiences pass through the gates quickly. (Eventbrite 2017; Dmadden2018).

Choosing the right place or venue is an integral part of the logistics process. The location should be somewhere that matches festival goals and conveniently accessible such as near to an airport, seaport, bus stop, or train stations. Visualizing the space with a site map is necessary to avoid last-minute problems regarding space. An adequate strategy and management team should be created for the selection of festival location, and to evaluate how the location can accommodate the main attraction of the festival, including the festivalgoers. To construct an effective strategy, each festival needs to understand the significance of these necessities. The strategy should be made based on the impact on

every department to the music festival, which includes location operations, power, security, ticketing providers, IT groups, food stalls, production groups, and logistics. Depending on the urban or rural location of the festival, the on-site strategy should meet all the location requirements, including the regulations and permits from the local authorities. If the festival is outdoors, the production team should be prepared for unexpected weather conditions with equipment like tents, wind blockers, additional power sources, generators, whereas an indoor festival needs to make sure the indoor venue has good heating or air conditioners and firefighters. (Eventbrite2017; Dmadden2018).

4 IMPACT OF MUSIC TOURISM ON THE LOCAL COMMUNITY

Music tourism is a part of tourism that conceptualizes music festivals and musical events as a mechanism for local community and country's development, creating a positive image of the destination to appeal to more tourism growth. The main motive of music tourism is related to the unique music and festival experiences they provide, giving a chance for people to be a part of something exciting, which is not usually a part of everyday life. In recent years, music tourism has appeared as an essential component of the worldwide tourism industry and rising as a fast-growing area of the tourism and leisure industry, bringing significant impact on the host communities. (Getz 1995, 1991; Crompton & McKay 1997; Arcodia & Robb 2000).

The rise of music tourism has been credited to various factors, but most importantly, the effect that the music and festival business has had on the tourism industry and the local community is a significant one. In recent times, music is apparently connected with every single segment of the economy, tourism, and the local community. It has incredible impacts on the tourism industry, the local community, and has in this way opened a door for a lot of advantages and opportunities. Throughout the years, music has transformed significantly, prompting developing patterns and trends in the music and tourism business. It is imperative to understand that there are various channels through which music has always influenced the tourism industry and community either in a straight way or in indirect ways. (Tourism Embassy 2013.)

The involvement of local communities and international visitors in a music festival is increasingly more typical, creating financial, political, social, and natural impact on the host community. Even though some communities are constantly trying hard to achieve financial benefits from festivals, many of them are searching for political and social acceptance from the rest of their general public. If proper knowledge is given to the local and urban communities, it increases the opportunity for the people in the local community to plan their new strategies and procedures for the development towards the utilization of their culture and resources as an important asset. For instance, music festivals can be included in the national or regional strategies of the Finnish government, considering the popularity of Finnish music and culture worldwide. Since Finland is already known as the promised land of festivals, the appropriate music tourism strategies should be put into effect, which can have so many positive effects, most outstandingly the expansion in job opportunities in the host region. Sometimes this prospect of job creation is a key segment in the overall development of the local region or host community. Other

impacts comprise the strong local economies and the travel industry, just as improving the urban culture and feeling of community pride. They likewise develop social communication and recreation exercises, along with enhancing the personal satisfaction of individuals and quality of life. (Anderson & Getz 2009.)

4.1 Socio-cultural Impact

Music tourism is not only known for its economic effects on the local economy today, but also known for its contribution to social and cultural improvement. The socio-cultural impacts of music tourism on a host community are those that influence everyday characteristics of local people's life and lead to a change in the way of life, beliefs, social cooperation, and existence. For instance, by making and conveying social qualities and developing social sharing, expanding local image and culture as well as advancing a feeling of honor and strong bond with the community. Festival organizers intend to address these anticipations by promoting the possible advantage a festival can deliver. (Moscardo 2007; Small 2008).

Music makes the best life and travel experiences. It likewise fits well with both traditional and modern tourism observing the new experiences of all living societies. Music tourism enhances the social fabric of the host communities in which music festivals or events happen. Moreover, it creates an opportunity for every member of a host community to unite and celebrate together or even participate in a festival showcasing their talents. This relation develops when people and groups cooperate in the festival or with one another through volunteering, recreation activities, and social affairs. All these happenings benefit the local people from the rise of new skills and enthusiasm, and an expanded feeling of community essence and pride. (Mayfield & Crompton 1995.)

Additionally, music festivals also help to have a friendly connection with people from various cultural backgrounds, exceeding the national boundaries. Because of this, local, regional, and foreign relations are regenerated and enhanced. As the festivals put the entire host region in audience and media attention, including its community and culture, it can make socio-cultural impacts. However, if the music festivals do not meet the expectation of the host community or the local people are unsatisfied with the negative festival impacts, it can risk the long-term achievement of the festival. So, the acceptance and satisfaction of local people are fundamental for the progression of the festival. (Delamere 2001; Small, Edwards & Sheridan 2005).

4.2 Environmental Impact

Music celebrations are generally seen as fun and entertaining occasions, and all the subsequent waste produced by the festival is often overlooked. Like all human activities, festivals require resources like water, energy, land, equipment, food, and products of various types. Similar to many big festivals, even at the local level, small festivals can also involve a significant number of attendees. The demand for resources gets high naturally if the audience increase, and so does the risk of adverse environmental impacts. Pollution generated from festival celebrations is one of the most noticeable environmental effects that festivals have on the environment. (Pereria 2018.)

Because of the significant involvement of people, there is always a high need for land and water resources for the festival. The environmental impacts of festivals connected to land and water could be in the form of single use plastic bottles, unnecessary wasted water, poor management of wastewater, or potential contamination of water resources. Plastic cans and bottles used in the music festivals are highly disastrous for nature, which take hundreds of years to decompose. Burning the bottles as a solution is another highly damaging act to the climate as they produce ozone-depleting substances and gases. Furthermore, since most of the festivals in the world are happening near water resources like lakes, seas, and rivers, the constant contact of water by a large number of people and toxic chemicals produced by festivals can raise the risk of harmful elements like plastics, toxins and other wastages on water resources. Such elements can result in diminishing the cleanliness of water that locals drink and use for farming. Contaminated water resources can likewise lead to numerous sorts of health problems, including diarrheal disease, and other serious sicknesses, for example, guinea worm infection, typhoid, and dysentery. It also directly harms the lifespan of water species. (Lange 2018.)

Similarly, noise is consistently noted as another noteworthy environmental effect of music celebrations. The proper management of such occasions requires cautious planning of noise reduction as it can hamper both health and behavior. Excessive noise can worsen the psychological health of humans and other living organisms and disrupt the ecosystem. It can cause hypertension, excessive stress, tinnitus, hearing loss, sleep disorders, and many other health-related casualties. (Nune 2017.)

With more and more environmental degradation rising through festivals, recent years have seen the co-operation between music festival organizers and environmental activists working for the solution of environmental problems that festivals create. This connection has raised due to the understanding that music festivals can appear as extremely unsustainable and destructive for the environment. In contrast,

it can be a great event to raise awareness regarding environmentalism. Although many festivals have been developing environmental strategies in recent years, a significant number of organizers still need to take it seriously and should develop eco-friendly behavior with simpler frameworks. Yet, it additionally depends on the attitude and effort of audiences themselves and their way of dealing with cleaning up after the festival celebration. It is not easy being green, yet that is not a reason to not attempt. If every festival and festival audience focuses on addressing the local environmental impacts of their activities and operations, such as the growing use of renewable energy on the festival area, waste reduction and recycling, water preservation, and minimizing noise, air and land pollution, we can avoid the future risk of environmental degradation. This practice likewise creates a safe environment for humans, nature and our ecosystem. (Rolfe 2013.)

4.3 Political Impact

There are many ways by which politics and festivals are connected and can affect each other. Festivals have been usually utilized for political motives throughout history. Monarchs and rulers have used festivals and events to popularize themselves and the territory they rule. These days governments around the world are using festivals as a fundamental piece of their policies for territorial development. Festivals help to create social and monetary cohesion, confidence, and a sense of pride that connects local people and government. Moreover, festivals are seen by politicians as an incredible occasion to raise social awareness for all societies and cultures. There is unarguably always a component of governmental issues encompassing the festivals. Many studies show that festivals have the remarkable potential within different governmental policy domains because of their capacity to improve social, cultural, and financial dimensions in society. (Getz 2012.)

Festivals can be organized for various political reasons, and governmental issues normally impact their administration and marketing. The emotional powers behind festivals can be utilized for politically both good or bad reasons by hypnotizing the crowd and inciting profound feelings on them (Getz 1997). One of the historical and notable examples could be the movement to free Nelson Mandela in 1988, which was a broadcast show from London's Wembley Stadium. The concert also celebrated Mandela's 70th birthday and presented some of the all-time superstars in musical history like Stevie Wonder, Whitney Houston, and Sting as a performing artist. (Billboard 2013.)

In the context of the present global heavy metal scene, some festivals have been rising against politically harmful ideologies and beliefs like white supremacy, racism, fascism, xenophobia, islamophobia, misogyny, bigotry, and transphobia. Organizer Kim Kelly from the anti-racist extreme metal festival, Black Flags Over Brooklyn, believes that the global rise of white supremacy and fascism has put everyone at risk. According to Kelly, heavy metal festivals should never appear as a ground for right-wing extremism (Metal Injection 2018). However, some governments and public authorities in the world have canceled many metal concerts lately because of the psychological message of the music. They believe that such musical atmosphere can be a real challenge when it comes to security concerns due to the lyrical theme of the music regarding violence, war, suicide, or anti-religion. (Vice 2019.)

4.4 Economic Impact

The number of financial transactions that happen throughout the event, including visitor's expenses and all the expenditures made for the organization of the festival at the host community, are the essential components for economic impact assessment of a festival. The volume of the expenses that symbolize new money to the host region, for instance the amount only generated after the festival and not including the money which was already within the region, is the most important and fundamental component of the economic impact model. (Jago & Dwyer 2006.)

With the fast growth of music festivals all around the world, it is clear to acknowledge that music festivals are a beneficial monetary source for the economy of the local community due to their remarkable value chain. Today more than before, music festivals are a strong backbone for economic development and considered as the powerhouses of the many modern societies. With every activity that happens during the music festival, for instance, logistics, accommodation, stage installation, first aid, and food and beverage services, music festivals can help to create job opportunities throughout the whole year. Music festivals help to flourish the travel industry and open excellent business opportunity for a region's cafés, shops, hotels, air terminals, transportation services, and different organizations for the rise in their business. Therefore, it is important to admit that festivals can generate positive financial impacts to varying extent, along with expanded revenues and job opportunities in the host community. (Pololikashvili 2018.)

Currently, many individuals, business organizations and, governments are associated with setting up music festivals. This involvement demonstrates the fact that so many individuals or companies, even the

governments, are motivated and interested in investing in the festival business because of their positive financial outcomes. (Camilleri 2018.)

Sometimes the economic impact of the festival can be categorized as direct, indirect, induced, and personal income. Direct economic impacts mean the expenses that visitors directly spend on goods and services during the festival whereas, the indirect impacts are the expenses that various business organizations or organizers spend to satisfy the audience and festival demands, which includes advertisement of the festival, supply of foods and beverages and services, installation of stages and merchandise areas, security, and tax. The induced economic impacts originate from the rise in the expenses of local people, because of their income growth and indicate the money caused by the labour costs of the festival. The last impact, personal income, is firmly connected to another kind of effect, that is, the impact on the expenses of local people, and it indicates the growth in the income of citizens because of the rise in visitors' expenses. (Shuib, Edman & Yaakub 2013).

4.5 Destination Branding

All communities in the world have been using festivals to showcase an essential quality of them: the principles and beliefs of the community that represent them. Among those characteristics, there is a substantial amount of other special qualities that range from cultural heritage to music festivals. However, music festivals are considered a significant attraction. Festivals are utilized as a marketing tool for the branding of the host community since they have great capability to influence the image of the destination, which can enable the rise of visitors and encourage various destination marketing agencies to distinguish their region and products among their contenders. The destination image directly influences the visitor's decision-making process when choosing the place for music tourism. So, the image of those particular destinations is believed to be the most significant factor to distinguish the destination from other competitors. In most cases, even if the visitors have never visited a particular destination before, only image and positive reputation help to create a desire, which increases the chances that visitors select that destination for their musical trip. (Cai 2002.)

Sometimes some particular places are strongly renowned with music, which makes them a substantial touristic hotspot. A destination where famous music was composed, was the birthplace of legendary musicians or had great music festivals, hosting globally renowned bands or artists, such place has been successful on the progression of music tourism because of the positive image of the destination. In this

sense, music and musical heritage appear as the main factor for praising the host destination and branding it for more tourist flow. This process has been in practice for many years. An excellent example of this process can be people visiting Salzburg, Sydney, and Abbey Road in London, because of the enthusiasm created by the history of Mozart, the Opera House, and the musical group Beatles, respectively. These are also the main key factors developing destination branding because of the identity, musical value, and importance of that heritage. (Gibson & Connel 2005.)

The extensive usage of social media sites by festivalgoers are also considered an essential tool for destination branding. With all the posts, photographs, and reviews regarding the festival and host community on social media, there is a great chance to address the festival and local region legitimately, while improving the image and popularity of the host destination inside the local community and broadening it out into the global community. (Grames & Vitcenda 2012.)

5 RESEARCH METHODOLOGY

Research methodology is a systematic approach that helps to organize the research process to identify, choose, process, collect data, and evaluate information about the research subject. The research methods section helps the readers to critically analyze the validity and reliability of the research providing clear information on the process of data collection and the evaluation process of the collected data. Research methodology also shows how the final research outcomes meet the targeted objectives and the aims of the research. Overall, the main intention of the research methodology focuses on the accomplishment of the research plan and goals determined by the researcher. (Sileyew 2019.)

The empirical part of the study focuses on qualitative research methods, which include a variety of tasks, including research, survey, and interviews. The qualitative research methods format was chosen because the qualitative approach gathers detailed information focusing primarily on getting information through either open-ended or conversational correspondence. The results of the qualitative approach are always progressively distinct that the conclusion can be drawn effectively from the information that is received.

For the empirical studies, the author has attended some music festivals with a significant number of international visitors. During the festival visit, the author conducted interviews with festival organizers and visitors. However, a survey with 20 questions were also set up to reach more people in the survey. The link for the online survey was posted and spread through social media sites like Facebook and Instagram. To get suitable participants for the research, the author has selected a group of people and festivals for the utilization of the best sampling method in the thesis. The author believes that the usage of such research method approach helps to obtain actual data which can be highly beneficial for the festival organizers, hospitality industries, transportation industries, marketing agencies in Finland because of the rising demand of festivals and increasing participation of local and foreign music lovers in the country. The findings of the research also help to come up with the best strategies for sustainable tourism development through music and festivals.

5.1 Qualitative Research Methods

A qualitative research method is a research procedure designed to reveal and outline the attitudes and behaviours of certain focus groups concerning a particular issue. Some of the commonly utilized

qualitative research approaches are in-depth interview, target group study, anthropologic survey, and thematic analysis. (Bhat 2019.)

The qualitative research method often refers to logical research, which for the most part consists of an examination that investigates for answers from questions, gathering pieces of information for research, utilizing a systematic approach to discover the appropriate responses from pre-characterized questions, and preparing a few optional questions to use when it is necessary. Moreover, it tries to comprehend a given research issue or point from the viewpoints of the local populace it includes. Qualitative research is particularly viable in getting socially explicit data about the qualities, opinions, practices, and social settings of particular populaces. It is also believed that the results carried out by qualitative methods are more understandable for people who do not understand statistics. Since leisure activities like a music festival and concerts involve a great deal of human interaction between people of various backgrounds and cultures, a qualitative approach is better to analyze people's behaviour, needs, and hopes, also based on their attitude, gestures, and symbols. (Veal 2006, 195.)

5.2 Reliability and validity

Reliability and validity are different ideas which are used when assessing the strength and quality of research. They play a vital role in research to determine how well a strategy, method, or test evaluates the research. Reliability is about the consistency of a measure, and validity is about the exactness of a measure. Reliability refers to the degree to which the collected data can be replicated when the research is done again under similar conditions. In contrast, validity refers to a degree to which the data evaluate what they are intended to evaluate. If a similar research outcome can be frequently accomplished by utilizing the same techniques under similar conditions, the research is viewed as reliable. The effective way to evaluate validity is by checking the quality of results, which must require to harmonize with already existing theories and other methods of a similar approach. The results must guarantee that the collected data and respondents' answers are answered and explained similarly by both researchers and respondents. It is essential to accomplish the reliability and validity test of a research work regardless of which research approach or technique is applied for investigation. The significant purpose of this is to assess the genuineness of the research work. (Middleton 2019.)

However, according to Veal (2006), sometimes the response can also be different based on the people's conditions because of the difference in human response to social science research. He believes that the

reliability of research in social sciences contains limited efficiency compared to the natural sciences since it engages with humankind from diverse backgrounds and the environment as the subject itself.

In this thesis, the implementation of questionnaires and in-depth interviews, along with an on-site visit to a music festival, discussion with audiences and organizers, helps enough to support the reliability and validity of the study. So, the research is as legitimate as precise concerning the possibilities and current phenomenon of the Finnish heavy metal festival tourism.

6 DATA ANALYSIS AND RESULTS

Data analysis is the methodology toward evaluating data using intellectual and informative observation to deliberately learn all aspects of the information and data gathered or distributed. In this process, data is gathered from various sources related to the research subject and examined to create a conclusion or findings. Descriptive data analysis helps to analyze and interpret quantitative and qualitative data gathered from the relevant field and to meet the objectives of the research. (Perez 2019.)

For this research, an on-site intercept approach was applied in the festivals that author attended during the months of June-August 2019. An assortment of 30 questionnaire was made, out of which 20 was chosen for the survey. The study combines 3 open-ended and 17 alternative questions. To get a delegate sample of the heavy metal fans, surveys were undertaken all through the festival time frame. The interview was conducted while visitors were entering the festival premises, or close to the food stalls and merchandise sale areas. Visitors interested in participating were given a three-page questionnaire in English.

Additionally, an online survey was also conducted for the research using the survey website Survey Hero with the same questionnaires designed for the interviews. All the information and data gathered from the respondents were checked and investigated carefully. A definitive aim of the research was to reach a wide range of heavy metal fans and come up with a productive result and outcome concerning the key effects of heavy metal and festivals in local tourism of Finland.

Lastly, a series of 5 different questions was generated as an in-depth interview with the founder of Helsinki Death Fest, Mr. Ilkka Johannes Laaksonen, to get a comprehensive picture of the festival phenomenon in Finland. The strategic measures for the long run of festivals and the development of festival production are also discussed in the interview with its impact on the local tourism and economy.

6.1 Chart, Table and Analysis

In this chapter, findings and data from on-site interviews and an online survey are mixed, analyzed, and interpreted in charts with the help of Microsoft Excel. A summary of each finding is also included in the chapter. A total of 40 respondents participated in the research, out of which 15 were conducted on-

location during Helsinki Death Fest and Tuska Open Air Festival in Helsinki in June and August 2019, whereas 25 respondents participated in the survey through an online questionnaire.

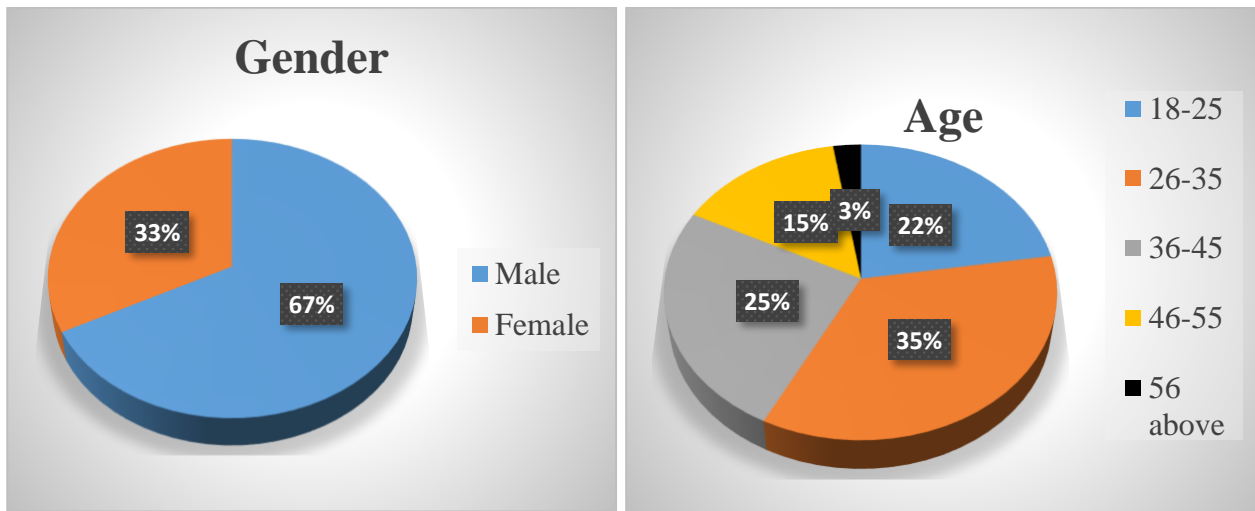


FIGURE 3. Gender and Age

The first two questions of the survey provide the results of the demographic differences among the respondents. For example, 27 males and 13 females responded to the survey, which accounts for 67% and 33% of total respondents, respectively. The study reveals that there were 14 people from the age group of 26-35, making it to the highest with 35% among the total respondents. Similarly, there were 10 people from the age group of 36-45, 9 people from 18-25, 6 people from 46-55, and 1 person above 56. Overall, it is noteworthy that male participants reveal a significant interest in taking part in the research and heavy metal music compared to females. In contrast, the age group of 26-35 seems to be the most dedicated populace in heavy metal music.

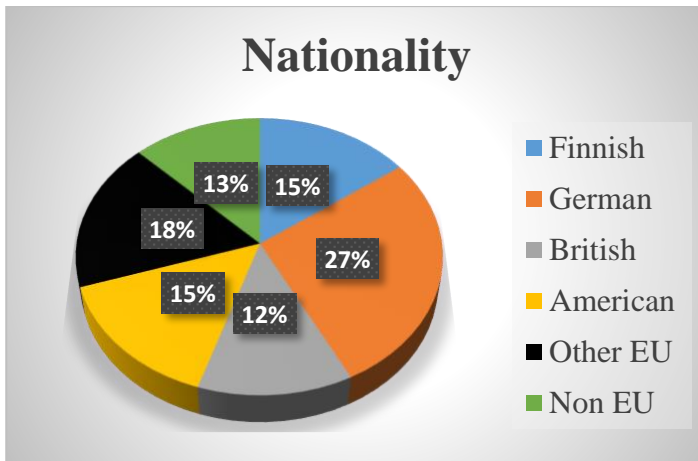


FIGURE 4. Nationality

The third question of the survey was primarily focused on various metal fans who travel to Finland to attend metal festivals or want to do it in the future. The main intention of the question was to identify their nationality and to evaluate the Finnish metal and festivals popularity in foreign countries. However, some Finnish metal fans coming out of the Helsinki region were also included in the survey to check domestic metal tourism within the country. Out of 40 respondents, 11 were from Germany, 7 from various EU countries like Estonia, Denmark, Sweden, France, Portugal, Netherlands and Hungary, 6 from the USA, 6 from Finland, 5 from UK and 5 from non-EU countries like Mexico, Brazil, China, Russia, and Ukraine. According to the study, German people are the most frequent visitors and the highest ones wanting to visit here, making it 27 % of the total respondents.

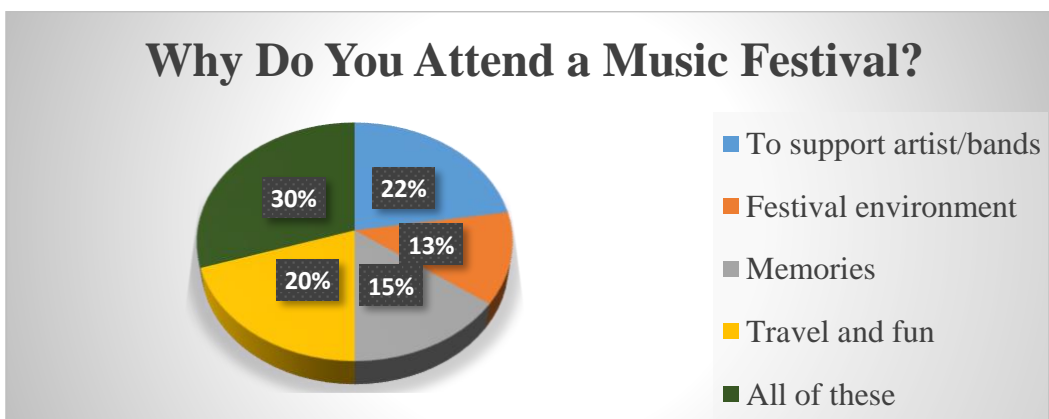


FIGURE 5. Purpose of Attending Music Festival

Concerning the possible reason for attending a music festival, the respondents were asked about the purpose behind their festival visit. 22% of the total respondents stated that their main intention regarding music festivals is to support their favorite artists and bands; 20% of participants answered this question

by mentioning travel and fun. Similarly, 15% attend to collect pleasant memories, and 13% of participants attend the festival because of the overall festival environment. The most common responses come from 30% of the overall attendees who consider all of those above-mentioned factors as their purpose of attending a festival.

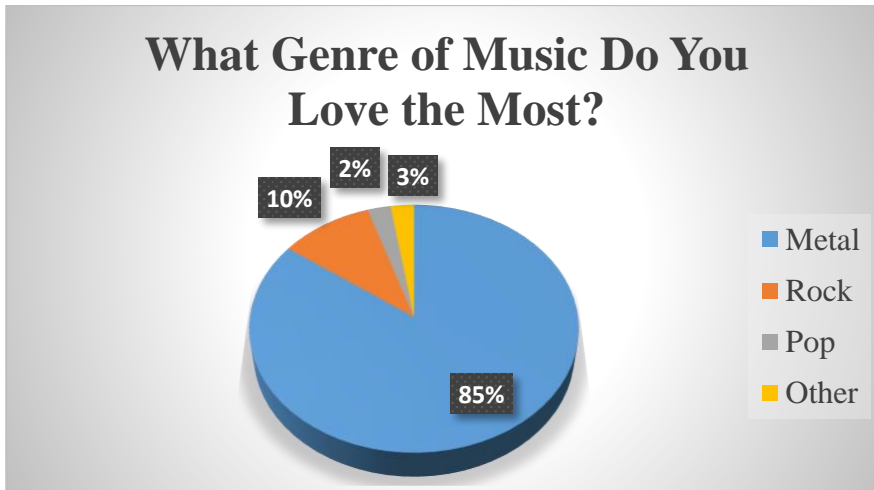


FIGURE 6. Preferred Genre of Music

The above chart provides data on preferred music genres among the respondents. Not surprisingly, 85% of the respondents cited heavy metal as their most-preferred genre, whereas 10% stated having an interest in rock music, 2 % mentioned pop music, and 3 % referred other genres over the ones mentioned above. From the data, it is clear that heavy metal has been one of the most preferred music genres in recent years.

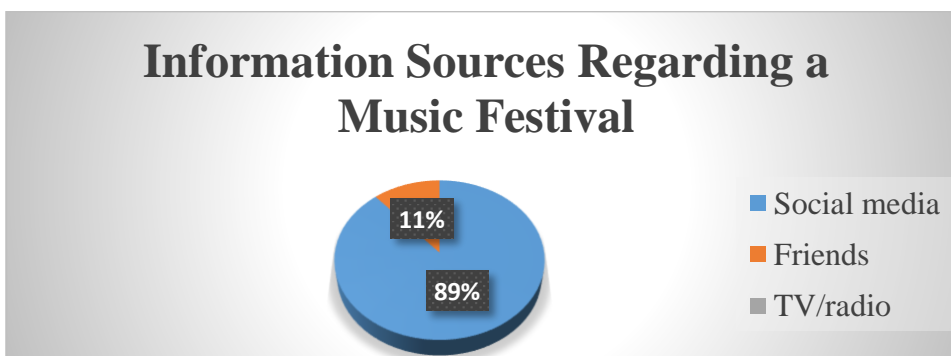


FIGURE 7. Information Sources regarding a Music Festival

Regarding the information of a music festival, research participants were asked about the sources where they usually look for information about a festival. 89% of the respondents stated that social media sites are the primary tool for them to find music festival updates. 11% of respondents were not using social

media sites, so they had to rely on word of mouth and recommendation from friends. When asked about the media like TV/radio and newspaper, nobody mentioned those sources as an essential platform to get festival information. From the above chart, we can assume that social media sites are very popular among music fans and can be considered as an effective marketing tool in the music festival business.



FIGURE 8. Information Accessibility of Finnish Festivals

The seventh question of the survey was to assess if it was easy to find information about Finnish festivals. 70% of the respondents agreed, and 30% disagreed. Based on the answers received from the respondents, it can be estimated that the lack of social media presence and language differences are somehow making it challenging for foreign visitors to have proper knowledge of festivals in Finland. Consolidating the aforementioned issues can overcome such problems and help festivals to get more visitors.



FIGURE 9. Motivations for Attending a Music Festival in Finland

In order to explore motivations for attending a music festival in Finland, participants were asked to mention the motivational factors to come to Finland for a music festival. To this question, 37% of the participants cited artist selection as the main factor which motivates them to plan a trip to Finland. Likewise, 20% mentioned ticket prices, 15% festival reputation, another 15% overall atmosphere of the festival, and 13% indicated location. The results of the study give the sense that artist selection has been taken as a high priority in Finnish festivals.

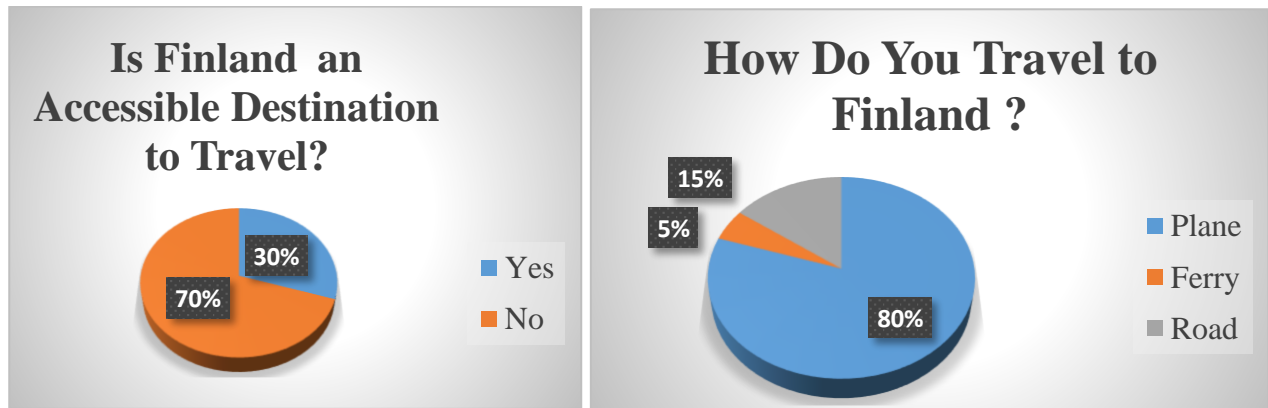


FIGURE 10. Finland as a Travel Destination

The above chart demonstrates the opinion of participants about the travel accessibility to Finland and the transportation option they use while traveling here. As shown in the chart, the majority of the respondents, which accounts for 70%, believe that Finland is not such a convenient destination for traveling. In comparison, only 30% answered it as a convenient travel destination. Meanwhile, regarding the transportation option participants used for traveling, 80% mentioned airplanes as their preferred means of transportation. Besides that, 15% have chosen road transport, out of which all of them were Finnish respondents, and only 5% mentioned ferry. The overall study of the data suggests that the geographical location of the country seems to be an obstacle when it comes to foreign visitors flow in Finnish festivals.

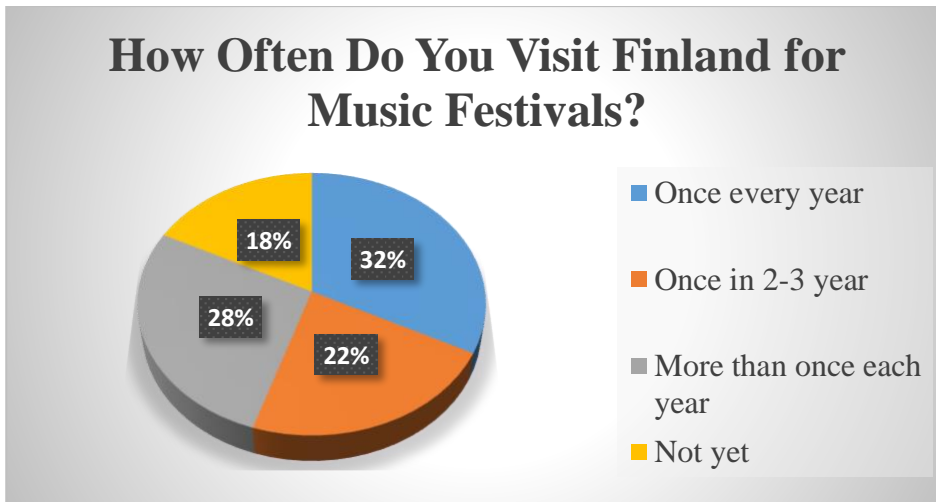


FIGURE 11. Number of times Respondents Have Visited Finland for Music Festivals

Data obtained from the above chart confirms how frequent the respondents visit Finland for music festivals. Surprisingly, 32% of respondents answered once every year, 28% more than once every year, 22% once in 2-3 years, and 18% of respondents have not visited Finland yet. With this data, it can be predicted that the popularity of Finnish festivals is growing globally and has excellent potential to bring more international audiences in the future.



FIGURE 12. Sightseeing during a Music Festival Trip to Finland

The question mentioned in the chart was asked to figure out whether the respondents travel to Finland solely for the music festival or also to visit natural sites, cities, and heritage within the country. The main aim of the question was to examine the possible impact of the music festival on the growth of local tourism. The majority of the respondents, which is 27 of the total, stated that they also visit the natural sites, cities, and heritage during their festival visit in Finland. However, 13 of them were only interested in attending a festival. With this data, it can be assumed that the majority of the music audience also

prefers sightseeing besides a music festival. It is safe to say that music festivals are a vital component in attracting holidaymakers.



FIGURE 13. Visitors' Expenditure Behavior

The above chart examines the connection between music tourism and the financial opportunities it brings to the host community. The result of the data indicates that 65% of respondents spend 500€-1000€ per trip when visiting Finland for music festivals. Likewise, 27% spend 200€-500€, and 8% spend more than 1000€. The question had four possible options, out of which nobody chose less than 200€ as their trip expenses. From this data, we can assume that if music festivals can be seriously promoted and supported by local and governmental levels, it can play a vital role in the upliftment of the economic status of the overall music industry, local businesses, host region and the country.

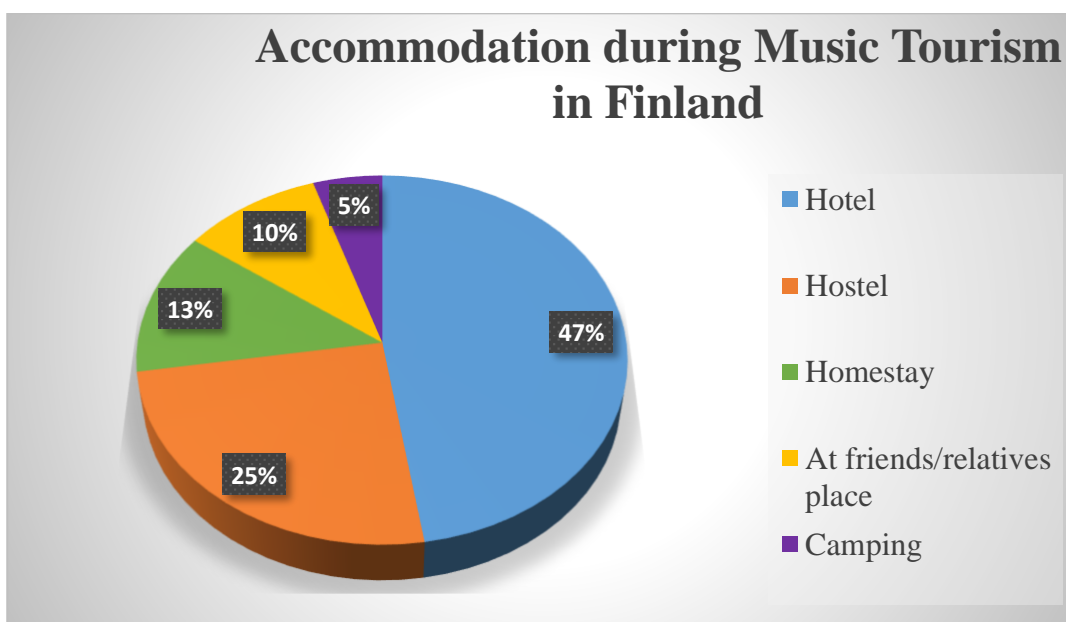


FIGURE 14. Accommodation during Music Tourism in Finland

Since music festivals are valuable to more industries than just tourism, this question aimed to figure out the accommodation option that respondents choose during a festival visit in Finland and the impact it has on the hospitality industry. As seen in the pie chart, 47% of the total participants answered hotel, 25% hostel, 13% homestay, 5% camping, and 10% stated that they stay at their friend's or relative's place. Thus, the data clearly illustrates that festival attendees often prefer hotels as their choice of accommodation. It is also clear that music festivals can appear as essential drivers for the hospitality industry.



FIGURE 15. Obstacles for Attending a Music Festival in Finland

Obstacles and challenges that travelers face regarding festival tourism are one of the most important factors to be analyzed. According to the survey result, 50% of the respondents listed location and expensive flights as the main obstacles, 17% financial situation, 15% language, 10% weather, 5% lack of information, and 3% listed others where they mentioned travel visa. Thus, it can be determined that the country's geographical location and expensive flight tickets are a high threat to music festival tourism in Finland.

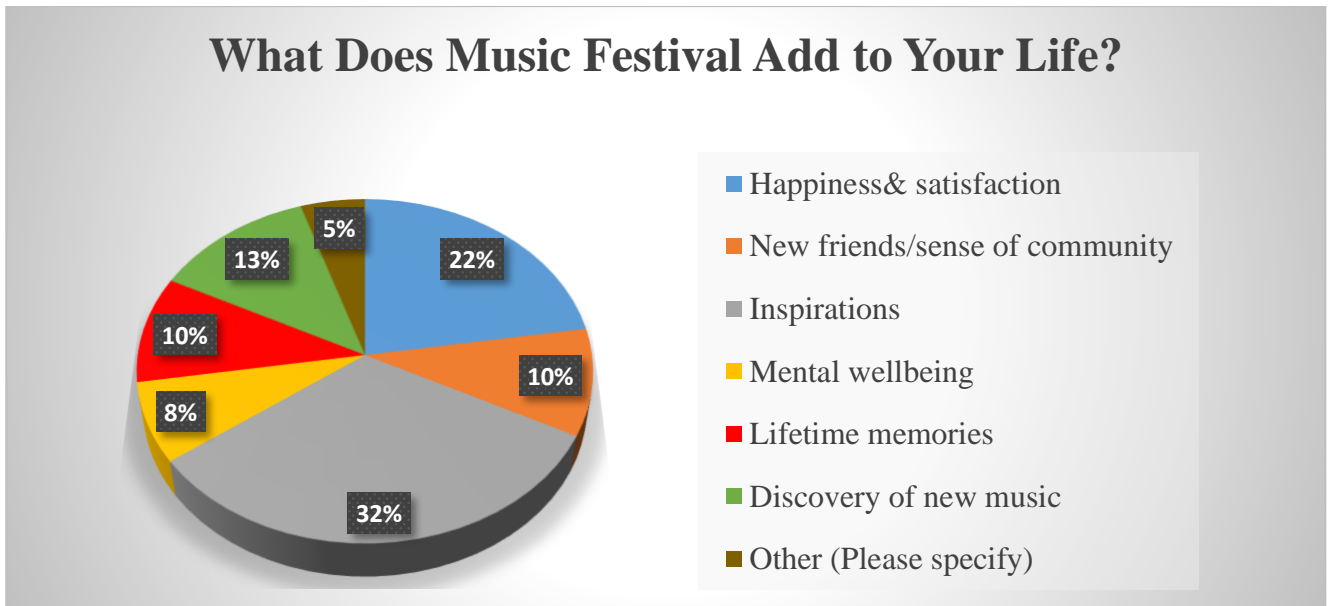


FIGURE 16. Impact of Attending Music Festivals on Personal Life

Attending a music festival is typically seen as a fun activity, but the research data proves that it is more than just that. The main intention of asking this question on the survey was to know the benefits and impact of a music festival on the respondent's life. According to the data, many respondents have chosen inspirations as the significant impact of a music festival, which is 32% of the total participants. Similarly, the second biggest majority, 22% have chosen happiness and satisfaction, 13% discovery of new music, 10% getting new friends and having a sense of community, another 10% mentioned lifetime memories, 8% mental wellbeing whereas 5% have chosen others and specified music festivals as the best opportunity to escape from their regular work and family life. Overall, these findings showed that music festivals could appear as therapeutical for every individual on maintaining a well-balanced life in all aspects.

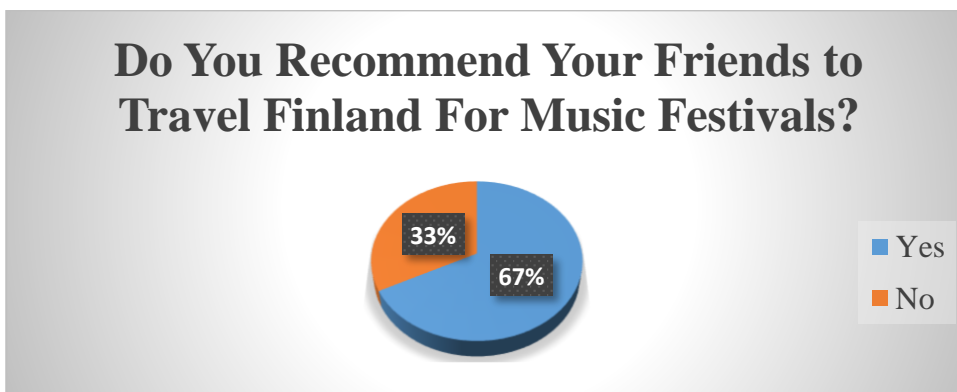


FIGURE 17. Recommendation

The satisfaction of the visitors is illustrated by the fact that a vast majority with 37 out of 40 respondents would recommend traveling to Finland to attend music festivals. Through the above-presented data, it can be assumed that the majority of the visitors are satisfied with the overall experience during Finnish festivals, and the goodwill of the festival has spread well.

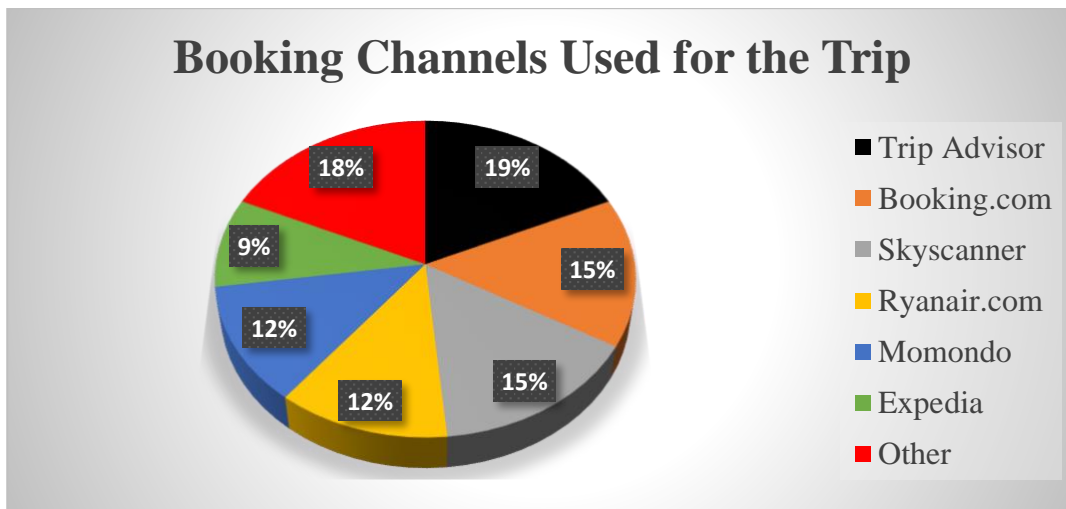


FIGURE 18. Booking of a Journey to Finland

Three open-ended questions were also included in the survey. The first question was regarding the booking process of a journey to Finland and the respondent's choice of booking channel or travel agency. Not everyone answered, so based on the total 33 responses received, everybody appears to be purchasing flights and accommodation tickets online without the involvement of a third party. However, many booking channels were indicated by respondents as their most-used booking platforms. The pie chart has been created for the most common answers received and to present the data clearly. The data demonstrate that 19% have mentioned Trip Advisor, 15% mentioned Booking.com, another 15% mentioned Skyscanner, 12% mentioned Ryanair, another 12% mentioned Momondo, 9% mentioned Expedia, whereas 18% of respondents have mentioned various other booking channels except for the common channels which are mentioned above. Among that 18% of respondents, the single mentioned booking channels were Faremaker, Kayak, Kiwi, Tripmonster, Budgetair.com, and Google Flights.

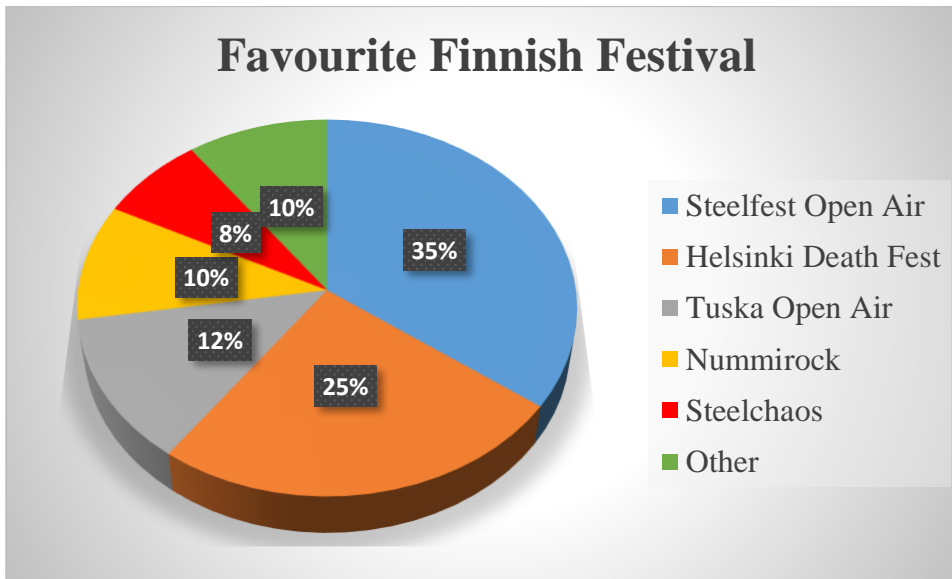


FIGURE 19. Respondents Favourite Finnish Music Festival

For the second open-ended question, respondents were asked to mention their favourite music festivals in Finland. Based on the answers, a pie chart has been created for the easier presentation of the data. It was found that the majority of the respondents, which is 35% of the total, likes Steelfest Open Air. Helsinki Death Fest appeared as the second most preferred festival, with 25% of respondents choosing it. Similarly, 12% of respondents indicated Tuska Open Air, 10% indicated Nummirock, 8% indicated Steelchaos, and another 10% have mentioned various other festivals as their favorite festivals in Finland. Other mentioned festivals include Blow Up, Flow Festival, Pori Jazz, and Provinssirock. When asked about the reason for choosing these festivals, respondents who mentioned Steelfest Open Air, Helsinki Death Fest, and Steelchaos mostly pointed out the factors such as excellent artist selection, festival atmosphere, and the preferred genre of music. Some respondents also indicated factors like convenient location and reasonable tickets for choosing Helsinki Death Fest. Tuska Open Air fans pointed out factors such as festival reputation, friendly people, and the feeling of community. All of the Nummirock fans mentioned the festival atmosphere as the main factor. Other factors received from the respondents were multiple days of musical experience for Flow Festival, good customer service for Blow-Up, cleanliness and hygienic food for Pori Jazz, and good security for Provinssirock.

Likewise, the last question of the overall survey was an open-ended question that was asked to respondents to point out the problems of Finnish festivals, which need to be improved to attract more international visitors. Some of the common issues mentioned were the lack of accommodation option during the festival, unavailability of package tickets, lack of payment options, uncertain weather

condition, expensive tickets, expensive festival catering, inconvenient local transport, language differences, travel visa, inaccessible venues, lack of mobile charging stations, and lack of toilets.

6.2 Interview with Case Company

An on-site interview of five questions was conducted with Helsinki Death Fest organizer, Mr. Ilkka Johannes Laaksonen during the festival, on the 24th of August 2019. The main reason behind conducting the interview was to get the idea of the festival business scene in Finland and their contribution to local culture, economy, and tourism. The interview also investigates the challenges and opportunities of organizing a music festival in Finland, together with its positive and negative impacts in the host region.

What makes heavy metal festival distinct from other forms of events in Finland and how they can contribute to local tourism?

According to Laaksonen, heavy metal is not just a genre of music, but a way of life and ideology that provides a sense of belonging to metal fans. Laaksonen adds that heavy metal music and festivals give a sense of opposition to established authority and are disconnect from the ordinary society. He believes metal festivals are unique compared to other events because they are the spot where people from all genders, races, and cultures come together as a subcultural formation to celebrate their way of life and attributes of metal culture more than just enjoying live music. Regarding its contribution to tourism, Laaksonen states that almost half of the attendees at his festival come from abroad, which can be considered as a simple example of its impact on tourism. Moreover, he believes that Finnish metal music and festivals are as much a part of tourism appeal for international metal fans as Lapland for ordinary visitors.

How do you feel the organization of a metal festival helps to boost the local economy and cultural exchange in Finland?

Laaksonen states that music festivals can provide valuable opportunities for local businesses ranging from accommodation, transportation, food, beverages, and the entertainment sector to flourish and market their goods and services globally. According to him, this has a noticeable impact on generating money and expanding financial progress in the local and regional community. With a massive number of festival visitors coming together into a region, Laaksonen believes it has the effect of giving a pleasant culture to the guests and local people for sharing cultural perceptions, behaviors, and lifestyles.

What do you feel are the positive and negative aspects of organizing a music festival in Finland? What are the obstacles, and how can we overcome it?

In Laaksonen's opinion, the positive aspects of organizing a music festival in Finland is the acceptance of Finnish metal music and festivals worldwide, which encourages and attracts thousands of domestic and international music tourists every year. He believes that the satisfaction of the audience, bands and artists, and business partners after a successful festival is what motivates him to keep running the festival. When it comes to negative aspects, Laaksonen points out factors like the lack of sponsors and public funding, unavailability of suitable venues, high taxation, expensive infrastructure and labor costs, uncertain weather, and the lack of governmental support. According to Laaksonen, to have a smooth and risk-free sustainable music festival scene, the government should come up with a subsidies plan and reasonable festival liability insurance policy.

How do you feel the organizational quality of a festival affects the overall experience of visitors?

According to Laaksonen, festivals need to focus on the service quality, core product quality, and satisfaction of festival guests. He believes it is an essential factor that determines whether or not the festival has met the expectations of visitors and influences the future of the festival. He adds that the organizational quality of a festival has a profound impact on attendees regarding the behavioral intention and motivation for them to attend a particular festival in the future. In his opinion, some of the important factors for visitor's satisfaction where high priority should be given are artist and band selection, sound quality, stage set up, security, organizer's professionalism, customer service, cleanliness, hygiene facilities, and the overall festival environment.

How can government policies have positive/negative impacts on a music festival and overall music tourism?

Laaksonen affirms that the future of festivals depends not only on the visitor's flow but also on the government's policy. According to him, government involvement can significantly influence festival strategy and operating methods. He believes that government policies are essential for all kinds of festivals, but it should not exceed the limit to the extent where festival cannot make their own decisions. In his opinion, government policies and guidelines positively influence the safety and security of the festival, medical services during the festival, transportation management, camping availability, waste management, and overall festival environment. Whereas, based on the Laaksonen's festival experience, one of the top negative impacts is the visa regulation for international artists or fans who require it to enter Finland. During the interview, He mentioned some of the last-minute cancellations of artists due

to visa complications who were scheduled to play at his festival. According to him, another major negative impact is obtaining a permit for setting up a festival in public spaces, which is difficult most of the time. Laaksonen states that there are various policies regarding the festival location, audience number, noise level, and traffic guidelines related to the festival, which can make it difficult for the festival to operate easily. He believes that Finland's global reputation as an epicenter for heavy metal music and festivals can be at risk if the country is not flexible with its festival policies and guidelines.

6.3 Findings

This chapter reveals the findings of the survey, which have been attempted as part of this thesis. Empirical data acquired from the research affirmed a large portion of the premises introduced in the literature review. The findings of this research suggest that the greater part of the respondents that participated in the research are happy with the festival experiences in Finland and most likely going to recommend their friends to visit Finland for music festivals.

Similarly, it was found that heavy metal music and festivals are of essential significance to the festival audience of all genders and age group. It is also revealed that music festivals are not just known for their fun elements but can be considered as a perfect opportunity to bring different types of people together with an equal opportunity to celebrate the joy of music. According to the research, Finnish festivals are not away from this phenomenon since festivals in Finland are getting popular everywhere and turning into a major tourist attraction. In addition to this, it has been proved that music festivals have the undeniable contribution of generating revenues and expanding financial development at the local, regional and national levels giving opportunities for accommodation business, transportation business, and every leisure business to flourish. While examining the motivations to attend music festivals, it was found that the connection of artists and bands and their music to the audience impact the overall decision-making process for most of the audience along with factors such as festival atmosphere, reputation, ticket prices, and location. Furthermore, the study proves that the overall impact of the festival on respondents is not only limited to musical inspiration, fun, travel, and social gatherings, but the psychological and social wellbeing are also among the top positive effect of festivals on the audience. The study also concludes that the growing popularity of the internet and social media sites has changed the way people get information about music festivals.

Overall, apart from the positive aspects, the study revealed that the expensive flight tickets due to the geographical location of the country are making it difficult for foreign visitors to attend music festivals in Finland. However, with a significant number of music travelers still coming to Finland, it can be assumed that the heavy metal music festivals are essential elements of Finland's tourism appeal and have been providing a lively and friendly culture; for music travelers, organizers, and the local community alike.

6.4 Suggestions

Analysis of the study discovered that there are still some factors that need to be examined to provide a well-balanced view of music tourism experiences in Finland. Participants have provided an extensive analysis of what they consider to be the significant factors affecting music festival tourism experiences. At first, music festival tourism in Finland is struggling in terms of accommodation and local transport for many years. Excluding Helsinki, some popular festival locations on a different part of Finland like Hyvinkää, Kauhajoki, and Pori have a problem regarding the availability of hotels and other accommodation facilities during the festival time. The total availability of hotels and accommodation services in smaller towns are still insufficient for the festival audience, which is why many people are forced to travel to other nearby locations for the overnight stay. Due to the poor local transportation within the festival areas, visitors are required to walk a long way or pay high prices for the taxi. Thus, festivals or local authorities need to add more accommodation and transportation options in the town or ask local people to prepare their properties available for rentals, which would also be the ideal decision that can benefit both parties. With this, the visitors will have plenty of additional options for accommodation and transportation, which may significantly help the overall festival experience of the visitors.

According to the respondents, another major inconvenience of making a festival trip to Finland is the expensiveness of the overall products, including festival tickets, flights, accommodations, and caterings. An average regular ticket for a day festival in Finland costs approximately 80-90€ whereas a multiple-day festival cost 200-300€. The prices are almost double for the VIP tickets. In this case, including the expenses of overall flights, transportations, accommodations, caterings for a few days at a festival amounts to a huge part of the monthly earnings of the audience. In this regard, the availability of discount vouchers, gift cards, loyalty, or membership rewards along with package tickets containing overall

accommodation and transportation facilities can reduce the problems of worried visitors and encourage them to plan a festival trip in Finland.

Furthermore, a lack of payment options was also pointed out as a serious issue from the respondents. Most of the festival, accommodation, and transportation businesses were found to offer no extra payment options outside of common credit or debit cards, which could decrease the interest of visitors for making a trip. The addition of various online payment systems can largely encourage visitors to make a trip without any difficulty.

When it comes to the overall satisfaction of visiting the festival, nothing is more important than the effortless communication, the safety of visitors and performers, and good weather. In the past few years, various festivals in the world have been canceled because of fears of bad weather. Weather in Finland is unpredictable and uncertain weather can deteriorate the overall experience of the visitors to the same extent as language problems and lack of festival essentials do. So, it is best for festival organizers to have at least one indoor venue ready for the last-minute substitution as a precaution. Additionally, if festivals are appropriately arranged with the correct supplies and essential appliances like proper drinking water facilities, enough toilets, multi-language information brochures, battery charging points or other power sources, proper security, and emergency safety kits, the overall festival experience can be significantly pleasant for visitors. Lastly, the Finnish government should also take urgent steps regarding the welfare of music festivals in Finland, considering their positive outcomes in the overall country. Also, the Finnish immigration service needs to simplify visa procedures to make it easier for more international visitors to come.

7 CONCLUSION

This thesis intends to contribute to the study of the connection between heavy metal music and music festivals in Finland, along with their impact on local tourism. The study demonstrates the fact that heavy metal and music festivals in Finland are blooming as a major tourist attraction in recent years. The impact of music festivals, festival strategies, along with the answers from respondents mentioned in the thesis can give valuable information for music festival organizers to strengthen their policy. The thesis is also useful for policymakers to acknowledge the positive and negative outcomes of festivals and their economic importance in the country's tourism sector and economy.

Based on the data and information generated, the thesis can provide a baseline upon which the future of Finnish music tourism can be estimated. Tourism and music festivals in Finland is found to be growing at a significant pace. It was astonishing to find out the extent of various kinds of individuals from different genders, age groups, races, and cultures traveling such a long way to Finland for a music festival and being united by the shared passion of music. Finnish heavy metal music and festivals are a cultural asset that inspires people abroad to make a festival trip to Finland. It is clear that if festivals are managed efficiently and successfully, they serve to be utilized as an amazing promotional tool to boost local tourism, destination image, and the local economy. Since the reputation and popularity of Finnish festivals do not show any sign of slowing down, there is significant scope for the heavy metal festivals as well as for other business related to food, drinks, transportation, and accommodation to make an imprint on the tourism business. However, the culture of music festival tourism is something that should be seen better, not just for the tourism benefits and promotional tool, but to visualize the impact it makes on the social, political, environmental, and financial behavior of the entire nation.

Overall, music tourism is already strong at attracting visitors into every corner of Finland. It is not only promoting Finland's image abroad but helping to support new artists who haven't still found an audience outside of the country. It is time for the local authority, government, and everybody in the live music business to utilize this strength making comprehensive music tourism strategies for the sustainability and improvement of festivals, which can enable festivals to invite more international visitors to enjoy the abundance of music experiences here.

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HEAVY METAL AND FESTIVALIZATION AS A DRIVING FORCE BEHIND FINNISH TOURISM GROWTH

The main ambition of this research is to examine the contribution that heavy metal music and festivals make to tourism in Finland. I would highly appreciate it if you could respond to the following questions to conduct my research. Your participation is voluntary, and all the information provided will be anonymous and confidential.

1. Gender

- Male
- Female

2. Age

- 18-25
- 26-35
- 36-45
- 46-55
- 55 above

3. What is your Nationality?

4. Why do you attend a music festival?

- To support artist/bands
- Festival environment
- Memories
- Travel and fun
- All of these

5. What genre of music do you love the most?

- Metal
- Rock
- Pop
- Other

6. How do you usually find information about the music festival?

- Social media
- Friends
- Tv/radio
- Newspaper

7. Is it easy to find information on Finnish festivals?

- Yes
- No

8. What motivates you to attend a music festival in Finland?

- Artist selection
- Festival reputation
- Ticket prices
- Location
- Festival atmosphere

9. Is Finland a convenient travel destination?

- Yes
- No

10. How do you travel to Finland?

- Plane
- Ferry
- Road

11. How often do you travel to Finland for a music festival?

- Once every year
- Once in 2-3 year
- More than once each year
- Not yet

12. Do you travel solely for a music festival or also visit natural sites/cities/heritage during your stay in Finland?

- Only festival
- Also natural sites/cities/heritages

13. How much money on average do you spend on one festival trip to Finland?

- Below 200€
- 200-500€
- 500-1000€
- More

14. How do you accommodate yourself while you travel to music tourism in Finland?

- Hotel
- Hostel
- Homestay
- At friends/relatives
- Camping

15. What are the obstacles to attend a music festival in Finland?

- Lack of information
- Financial situation
- Location/expensive flight
- Language
- Weather

16. What does a music festival add to your life?

- Happiness and satisfaction
- New friends/sense of community
- Inspirations
- Mental wellbeing
- Lifetime memories
- Discovery of new music
- Other (please specify)

17. Do you recommend your friends to travel to Finland for music festivals?

- Yes
- No

18. How do you book your journey to Finland? What booking channel or agency do you use?

19. What is your favourite festival in Finland, and why?

20. What are the things Finnish festivals need to improve to attract more international visitors?

Interview questions for a case company

1. What makes heavy metal music festivals distinct from other forms of events in Finland and how they can contribute to local tourism?
2. How do you feel the organization of a metal festival helps to boost the local economy and cultural exchange in Finland?
3. What do you feel are the positive and negative aspects of organizing a music festival in Finland? What are the obstacles, and how can we overcome it?
4. How do you feel the organizational quality of a festival affects the overall experience of visitors?
5. How can government policies have positive/negative impacts on music festivals and overall music tourism?

Thank you so much for your valuable participation

