



FACULTAD DE TURISMO Y FINANZAS

GRADO EN TURISMO BILINGÜE

**From a Song Contest to a Touristic Product:
challenges, threats and opportunities of hosting Eurovision.**

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Sevilla. Junio de 2022



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FACULTAD DE TURISMO Y FINANZAS**

**TRABAJO FIN DE GRADO
CURSO ACADÉMICO 2021-2022**

TÍTULO:

**FROM A SONG CONTEST TO A TOURISTIC PRODUCT: CHALLENGES, THREATS
AND OPPORTUNITIES OF HOSTING EUROVISION.**

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ABSTRACT:

The European Broadcasting Union (EBU) created in 1956 an event where music would serve as a point of union between peoples: the Eurovision Song Contest. Sixty-six years later, the Eurovision Song Contest has become a tourist opportunity for cities with a great attraction for the general public, generating a strong impact on the organising cities.

The aim of this research is to assess these impacts in previous editions and what they would be if the event were held in Spain. To this end, a thorough bibliographical and documentary review was carried out, together with a survey widely disseminated through social networks, which resulted in a total of 2153 responses. The results obtained confirm that there really is a general interest in the Festival in Spain, that the tourism product generates wide-ranging benefits for the cities and that they are confident of a positive impact after a possible celebration of the festival in their city.

KEY WORDS:

Planned event; Social and Economic Impacts; Eurofan; Eurovision; Tourism.

TÍTULO:

DE SONG CONTEST A PRODUCTO TURÍSTICO: RETOS, AMENAZAS Y OPORTUNIDADES DE ALBERGAR EL FESTIVAL DE EUROVISIÓN.

RESUMEN:

La Unión Europea de Radiodifusión (UER) creó en 1956 un certamen dónde la música sirviera de punto de unión entre los pueblos: el Festival de la Canción de Eurovisión. Sesenta y seis años más tarde, el Festival se ha convertido en una oportunidad turística para las ciudades con un gran atractivo para atraer al público general, generando un fuerte impacto en las ciudades organizadoras.

El objetivo de esta investigación es valorar estos impactos en las anteriores ediciones y cuales resultarían de una posible celebración del certamen en España. Para ello se ha realizado una profunda revisión bibliográfica y documental junto con una encuesta ampliamente difundida a través de redes sociales, lo que ha permitido obtener un total de 2153 respuestas. Los resultados obtenidos indican que realmente hay un interés general por el Festival en España, que el producto turístico genere amplios beneficios para las ciudades y confían en un impacto positivo tras una posible celebración del festival en su ciudad.

PALABRAS CLAVE:

Evento planeado; Impactos Sociales y Económicos; Eurofan; Eurovisión; Turismo.

AGRADECIMIENTOS

En primer lugar, quiero agradecerle a mi tutora Reyes González Relaño tanto por su apuesta personal por mí como por mi trabajo, ilusionándose conmigo desde el planteamiento de la idea y acompañarme hasta la entrega final, espero que cada vez que *“suene a tope una de Raffaella”* te acuerdes de mí.

A mi padre, por haberme dado la oportunidad de llegar hasta donde he llegado, a mi madre y mi hermana por acompañarme en este camino, apoyarme en cada decisión que he tomado en todos estos años y ayudarme a ser la persona que soy actualmente.

A mis compañeros de clase por estos cuatro inolvidables años de carrera y a todos los profesores que he tenido por haber contribuido, algunos más que otros, a mi desarrollo académico.

Sobre todo, a Mar, Espe y Marta por cogermela de la mano desde el primer día y no soltármela jamás, por apoyarme, por esas lágrimas y risas que serán eternas. Siempre *WsyW*.

Por último, a mi compañero de vida, Javi, por ser un reflejo en el que mirarme y motivo de orgullo, por acompañarme en mi día a día, obligarme a estudiar y preocuparse por mis estudios más que yo mismo.

A todos, GRACIAS.

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GENERAL APPROACHES

INTRODUCTION

Tourism has basically existed as long as there have been interests, tastes, hobbies and the need for leisure time in society; and, in turn, music coexists with it, being one of the oldest and most primitive forms of expression of humanity as we know it today. Calsamiglia (Europa Press, 2019) notes that music and tourism have gone hand in hand for hundreds of years and, moreover, are two concepts that have an immense diversity of supply and demand around the world.

Tourism, moreover, has been growing at a dizzying pace in recent years and with-it event tourism, both are among the largest and fastest-growing industries in the global economy. According to data from Ticketea, 184,000 tickets were sold to foreigners on its sales portal, 118% more than in 2018 (La Vanguardia, 2019). In addition, the number of visitors, in 2019, 83.5 million visitors were received in Spain, of which 4,791,982 travelled to attend an event.

Events are an important source of revenue, presenting multiple opportunities to achieve greater international recognition. In 2018, the direct economic impact exceeded €7 billion in 2019, 5.7% more than in 2018 (Spain Convention Bureau, 2020).

One of the types of events that generates the most benefits and tourist traffic are cultural events and, more specifically, music events. In Spain, an average of 850 music festivals are held every year, bringing in 382 million euros in 2019, of different types of music and focused on different audiences (Asociación de Promotores Musicales, 2022).

The biggest European festival with international repercussions is the Eurovision Song Contest in 2022, with audiences of 161 million viewers on European television alone (Eurovision.tv, 2022). The impact is such that European television stations such as the Swedish one estimates the advertising generated by the festival for the organising city at 100 million euros (Fernández, 2013). The fans of the contest, eurofans, get behind the celebration and travel to the host country to experience the competition live, and not only eurofans, the inhabitants of the city or neighbouring cities do not miss the Eurovision event either. Singers, delegations, journalists, technicians, families, groups of friends, etc., leave an important positive impact for the city in all its dimensions: economic, social, personal, political, cultural and environmental.

This paper focuses on festival tourism, analysing the different definitions and types of special events, how to organise them in an optimal way to become an event city, their impacts, how festivals work in Spain, their evolution and interesting data, the Eurovision Song Contest as a tourist event, its history and impacts in the last editions, how the Spanish market behaves with respect to the contest and what opinions exist about it as an event. We will ask two questions before we start: is the hosting of the Eurovision Song Contest really a "lottery" for the host city and is there interest in Eurovision in Spain?

It also aims to assess the impact of major events, but above all the impact of the greatest audio-visual spectacle in the world, the biggest musical competition between countries, the most followed non-sporting spectacle in Spain, with 66 years of history uniting an entire continent in front of the television on a Saturday in May: the Eurovision Song Contest.

OBJECTIVES

This work is based on the general objective of assessing the economic, social and personal impact of the Eurovision Song Contest on the host cities. In order to achieve this general objective, secondary objectives are set as follows:

- Study events, how to obtain optimal results after a good organisation, their typologies and check that the events have a real impact on tourism.
- To learn about the history of music festivals in Spain and their current impact.
- Analyse how the Eurovision Song Contest serves as an advertising showcase for cities and a tourist attraction, as well as its impacts.
- To find out about the current state of music tourism in Seville.
- To study the profile of Eurovision Song Contest fans in Spain, their motivation and their expectations and impressions of a possible Eurovision Song Contest in their city by means of a survey.

METHODOLOGY

The following resources and different secondary and primary sources of information have been used for the realisation of this work.

About secondary sources, the following have been consulted:

- Books, scientific articles, these and other publications: repositories such as DIALNET and the FAMA catalogue of the University of Seville and Science Direct. Searches were carried out using Google Scholar. National and international sources have been consulted in different languages, especially in English, Portuguese and Spanish.
- Statistical sources such as Instituto Nacional de Estadística (INE), Kantar Media, *Anuario 2020* de la Asociación de Promotores Musicales and Statista.
- Press and general articles: these sources have been used almost entirely from chapter four onwards due to the limited variety of scientific studies on the impacts of the Eurovision Song Contest. Traditional newspapers such as El País, La Vanguardia and ABC and international newspapers such as *La Stampa* and *Diário de Notícias* were consulted, as well as online media specialising in television such as *Vertele* and *Formula TV*.
- Websites dedicated to music festivals: websites such as Fever, *Oh My Festival*, Ticketea or the websites of each festival analysed in this study.

Regarding the primary sources, a questionnaire has been developed in order to analyse the current situation of festivals and Eurovision in Spain with the impacts perceived by those who have attended them. A survey was carried out using Google Forms. The survey, *Your city, Host of the Eurovision Song Contest?* was distributed during the course of this project through social networks such as Twitter and Facebook reaching a general audience and forums specialised in the festival to get closer to the eurofan public.

The form is divided into ten different blocks, with a total of 84 questions and 2,153 unique responses.

- Block 1: demographic data of participants. 6 questions.

- Block 2: general knowledge about the festival. 4 questions.
- Block 3: follow-up to the festival. 4 questions.
- Block 4: conditioned by the previous block and answered by people who have not attended the Eurovision Song Contest. Expectations to be fulfilled in case of attending the festival. 10 questions.
- Block 5: conditioned by the previous one and answered by those who have attended the Eurovision Song Contest. Evaluation after attending the Festival. 16 questions.
- Block 6: celebration of the festival in your country, general impacts. 4 questions.
- Block 7: conditioned by the previous one and answered by those people who perceive a positive impact of the celebration of the festival. Positive impacts of the celebration of the festival in your country. 7 questions.
- Block 8: conditioned by the previous one and answered by those people who perceive a negative impact of the celebration of the festival. Negative impacts of the celebration of the festival in your country. 5 questions.
- Block 9: control question to filter by nationality to access the next block. Born or resident in Spain. 1 question.
- Block 10: conditioned by the previous one and answered by people born or resident in Spain. Follow-up of music festivals and award ceremonies in Spain. 7 questions.

The project has been developed from the general to the specific. It has started with a preliminary search for information through literature review and own knowledge. After this we asked ourselves, what kind of (touristic) impacts does the Eurovision Song Contest have on the host city? And that would be our main objective to study. In order to answer this question, we have carried out a bibliographic research focused on 3 blocks which are the research of the events studies, music festivals and Eurovision to make a theoretical framework that has also been supported by statistical sources, interviews, databases and other electronic resources.

We then designed and distributed the questionnaire, obtaining 2153 unique responses and, after pooling the results, analysed and discussed them with the theoretical framework. We conclude with some general conclusions of the research and future avenues of research.

In terms of structure, the project has been divided into 6 chapters: after the introduction, the first chapter begins with the definition of an event, how they are studied, what are the different types of events that exist and their impact on cities; the second chapter focuses on music festivals, their definition and history in Spain, the current situation of the phenomenon in figures and how the combination of music and tourism works, as well as a brief review of the current reality of music tourism in Seville; the third chapter continues with an in-depth study of the Eurovision Song Contest, starting with its history, the following in Spain, its repercussions and how it serves as a dynamizer of tourism through the feeling of national and European identity and the use of postcards, among others, as an advertising showcase in Europe; The fourth chapter will identify and study the impacts obtained in the latest editions, looking in depth at the cases of Lisbon in 2019 and Rotterdam 2020-2021; a fifth chapter dedicated to the analysis of the results where we will analyse and discuss the results obtained in the survey with the theoretical framework; the sixth chapter will serve to draw a final conclusion to the project and propose future lines of research.

The methodology can be found in the following diagram:

1. EVENTS AND PLANNED EVENTS

1.1. DEFINITION

The word *event* has several meanings according to the Royal Spanish Academy and refers to an "occurrence" in the first instance, "eventuality, unforeseen fact, or fact that may occur" in the second instance and "important and programmed event, of a social, academic, artistic or sporting nature" (Real Academia de la Lengua Española, n.d., definition 3) which is the most correct meaning for the development of this project.

Event Management, an International Journal, aims to meet the research and analytical needs of a rapidly growing profession focused on events. Its co-editor, Donald Getz in 1997, defines these "major events" as an occurrence at a particular place and time; a special set of circumstances; a noteworthy occurrence. This is the general definition for an event of any kind according to the author.

For Meirelles (1999) an event is "an institutional and promotional instrument, used in targeted communication, with the aim of creating concepts and establishing the image of organisations, products, services, ideas and people by means of a previously planned event, which takes place in a single space of time, in which participants meet, either physically or by means of technological resources".

Along with Getz, the most widely accepted definition of the study of events is that of Goldblatt (2005) who defines an event as a unique moment in time that is celebrated with ceremony and ritual to meet specific needs. Both authors distinguish between an event and a planned event. According to Getz (2012), a planned event does not arise spontaneously, it must be created and planned, both in content and container, from beginning to end.

In his book *Events Studies: Theory, Research and Policy for Planned Events*, Getz points out that "planned events" seek specific outcomes in areas such as economy, culture, society and environment, with each event creating a unique and personal experience through the interaction between environment, programme and attendees. On the other hand, Goldblatt (2002) refers to Getz's type of planned events as special events, whereas for Getz they are a typology of events since not all planned events are necessarily special.

As Bowdin (2006, p. 13) mentions "many authors have discussed the definition of events and the various terms used to describe them, however, there is only limited agreement on standardised terms, definitions or categories of use". It defines an event as "an organised occasion, a meeting, convention, exhibition, special event, gala dinner, etc. An event is sometimes composed of several but related functions". Bowdin further elaborates on the concept of the word "event" from a more typological point of view in which we can see that any planned event is not a special event. Contrary to Goldblatt, Getz (2002, p.27) follows Bowdin's line and understands a special event as "a unique or infrequently occurring event, outside the normal programmes or activities of the sponsoring or organising entity".

To further understand the planned event and to find a more exact definition of the term in addition to those mentioned above, there are other authors who delve deeper into the typology and functions of events. Shone and Parry (Berridge, 2007) with a combination of the previous authors define the planned event as "a phenomenon that arises from

non-routine occasions, where recreation is produced from cultural, personal or organisational objectives and is detached from normal activities or everyday life”.

From the University of Deusto, Cristina Ortega Nuere (2020, p.14), president of *ENCATC-European Network of Cultural Administration*, defines an event as "...a scheduled event that may be of a cultural, leisure or professional nature, without necessarily discriminating the degree of importance of the event”.

We can observe that all definitions lead to the same point and highlight the same terms: events are phenomena that occur at a specific time and space, unrepeatable, with a specific organisation, responding to specific objectives and with different typologies. For the purposes of this paper, we have considered using Getz's terms, in order to make a more exhaustive analysis of events and major events.

Having delimited the concept of the event and planned event, which from this point onwards will be referred to as an event, it is appropriate to describe how these events are studied, how they have been classified, what processes have been designed and what techniques are used to evaluate them.

1.2. EVENT STUDIES: UNDERSTANDING PLANNED EVENTS.

The theory that best encompasses the sector and organisation of events and studies this phenomenon is known as Event Studies. This academic field was launched by Donald Getz (2007) to unify theories and knowledge applied to the understanding of planned events.

Getz introduces his book *Event Studies, theory, research and policy makers* (2007:27) with a focus on the speed at which events, their organisations and event management are growing. Event management as a profession is booming and gaining high recognition globally. All agents (public and private sectors) need professional management and, above all, an important academic base on which to build. In order to develop its study, it starts from the *Event Management Body of Knowledge*, EMBOK, developed by different academics and professionals. EMBOK is based on five pillars which must be mastered in order to correctly understand the functioning of events. As can be seen in figure 1.1. these are: management, design, marketing, operations and risk.

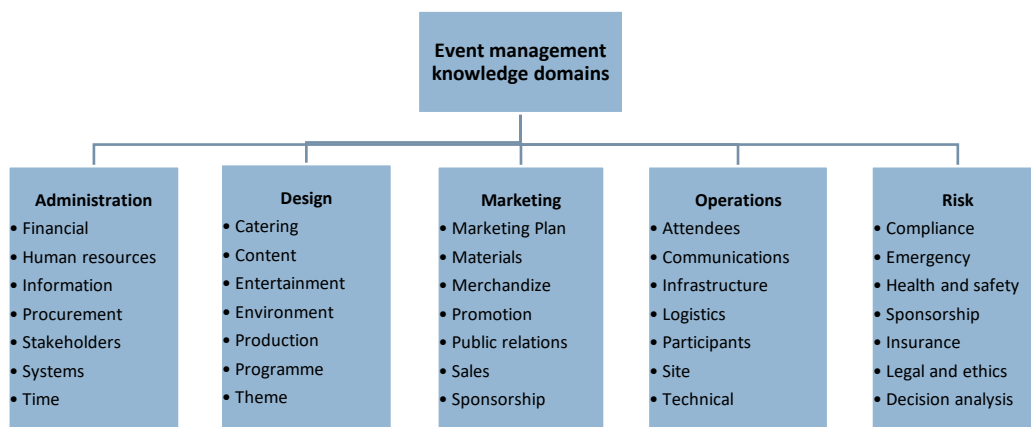


Figure 1.1. The EMBOK model of event management knowledge domains

Source: Own elaboration based on Silvers *et al.*, 2006

Event Studies analyses the big picture and all the issues surrounding planned events, as well as their management, design and production. Event studies and event management should be separated from each other, as is currently the case. After the realisation of any event, of greater or lesser size or typology, the economic or sociological effects after an event can be studied independently of having or not having interest or studies on the planning or production of the event. In short, events have political implications that cannot be ignored, and are not the sole domain of event producers and managers (Getz, 2007).

It is in this circumstance raises the need to justify this event-theoretic approach. For the author, this new approach is necessary in order to expand the existing knowledge based on the usual practical operations of the activity and thus give it a theoretical foundation. For the author, *Event Studies* are:

"...is the academic field devoted to creating knowledge and theory about planned events. The core phenomenon is the experience of planned events, and meanings attached to them. Event Studies draws mainly from the social sciences, management, the arts, humanities and a few closely related professional fields" (p. 02).

Getz expands on his theory by clarifying the difference between what he describes as a field of study that aims to provide a theoretical foundation for the activity of event management, to which he has given the name *Event Management*:

"...event management is the applied field of study and area of professional practice that draws upon knowledge and theory from Event Studies." (p.02).

Event management is the practice of event production in the sense that Getz emphasises its rapid and continuous development, which means that event studies must explain and understand the multiple implications of the phenomenon, each of which has a major impact on today's society.

Mastering skills such as designing and producing an event requires higher education, many of the professionals are involved in consultancy or setting up their own event production companies, which again highlights the need to learn management skills. Management theory and knowledge must also be applied to event organisations.

This is where Event Studies emerges according to Getz (2012) and that is why it is placed at the top of this pyramid, not because of a higher order of importance than the others, but because its very existence in the educational sphere is necessary to support the event design/production and management professions.

This understanding of the phenomenon will serve to create knowledge applicable to all events, in any context.

Dr. Joe Goldblatt (2002) argues that the organisation of an event goes through five common phases to ensure its continued effectiveness. These five phases or steps of successful event management are research, design, planning, coordination and evaluation.



Figure 1.2. The 5 phases to organise an event

Source: own elaboration based on Goldblatt (2002)

In the first phase of **research**, he and other experts conclude that too little time is spent on pre- and post-event research. The better the research you do before the event, the more likely you are to produce an event that matches the outcomes intended by the organisers or stakeholders.

The three types of research used for pre-event research are quantitative, qualitative or a combination of both. It is important to tailor the type of research to the event and is determined by the objectives of the research, the time available to carry out the research and the funds available. As shown in the figure, there are different types of research methods depending on the information required: written survey, focus group, case study, observer or combined methods.

But the research does not end here, once the data obtained from the first phase has been analysed and understood, and before proceeding to the design phase, the author argues that the approach to organising an event should not start with "what event something", but "why do we have to do this event? Goldblatt (2002) calls them "*The five w's: how to produce consistently effective events*":

- *Why* must we hold this event?
- *Who* the stakeholders will be for this event?
- *When* the event is being held?
- *Where* the event will be held?
- *What* is the product of the event we are creating?

Before starting to plan an event and to complete the research phase, it is often necessary to conduct a SWOT analysis to support decision-making. The SWOT analysis will help to identify internal and external variables that may prevent the event from achieving maximum success.

In the **design phase**, Goldblatt (2002) shows that there are numerous ways to initiate this process, emphasising that designers are constantly looking for inspiration and that

this continuous search for new ideas will further strengthen the activities they propose for an event.

Creativity is a key aspect of any event and an opportunity to differentiate. Mind mapping allows the event organiser to start collecting ideas and making links that will later lead to logical decision making to ensure that the creative ideas fit perfectly with the goals and objectives of the event and the needs of the stakeholders. And to finalise this process we need to know if the event is feasible so far in various terms: financial, human and political.

The third phase, **planning** "is typically the longest period of time in the event management process", due to disorganisation and this lack of criteria and research. This disorganisation is caused by frequent changes resulting from substitutions, additions or even deletions due to poor research and design. To avoid this, this phase consists of using the laws of time/space/tempo Goldblatt (2002).

The first thing is to know when the event will be held, but not before knowing how much time we have to prepare and carry out this process. The moment the client approves the date of an event, the organiser must begin to assess how the planning period will affect other operations already underway. Therefore, the importance of time sometimes demands that, when an excessive amount of time is allocated to produce an event in a professional manner, the organiser must turn down the opportunity.

With regard to the law of space, it refers to the physical space where an event will be held. Authors González and Morales (2009) recognise how important the selection of a good space is. As organisers they prepare an elaborate checklist to carefully review each element. The checklist should reflect the goals and objectives of the event and not simply replicate a form that you have copied for convenience. You then select the venue that specifically fits your needs, wishes and expectations.

Tempo refers to the pace at which events unfold, both during production planning and during the event itself. From the moment the client approves an agreement or authorises you to proceed with the planning until the final meeting, you need to know the expected pace of events.

The fourth is the **coordination and execution** of the event. The key to this phase is to optimise resources, time, space and tempo in the most efficient way. The manager is the key person in charge of the production "road book". The production of the event starts with the set-up at the given location and ends with the dismantling (González and Morales, 2009).

The fifth phase deals with **evaluation**. Events can be evaluated by each part of the event management process or through an overall review of all phases. In addition to the internal evaluation by the organisation, Goldblatt (2002) emphasises the value of conducting a satisfaction survey. González and Morales (2009) refer to ROI (Return On Investment) to measure the economic impact.

The process of organising an event, as we can see in the figure above, is continuous and a constant learning process. The first phase, research, is related to the last phase, evaluation, and the data obtained must be considered for future events.

1.3. TYPES OF EVENTS

Events, because they have such general characteristics and at the same time are so diverse, can be classified in many ways.

The first classification is based on the size of the event. Agüero (2007) classifies them by number of attendees: mini-events (<50), small (50-249), medium (250-499), large (500-2000) and mega-events (>2000). According to *Events Management* (Bowdin et al., 2012), events by size would be local, major, hallmark and mega-event and the unit of measurement would be impacts (attendance, media, profile, infrastructure, costs, benefits). This is reflected in the figure below:

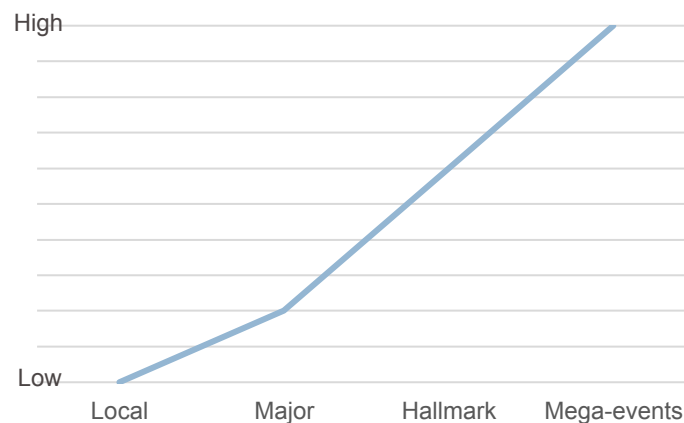


Figure 1.3. Level of impacts depending on size

Source: own elaboration based on Agüero (2007)

Following Bowdin's (2012) definition, institutions should produce a series of festivals and events aimed primarily at local audiences and organised primarily for their social, playful and entertainment value, as Janiskee (1996) puts it

"... family-fun events that are considered 'owned' by a community because they use volunteer services from the host community, employ public venues and are produced at the direction of local government agencies or such as service clubs, public safety organisations or business associations." (p. 404)

Major events are events which, because of their scale and media interest, are capable of attracting significant visitor numbers, media coverage and economic benefits, are usually sporting in nature and must meet three characteristics: involve competition between teams and/or individuals representing several nations; attract significant public interest, nationally and internationally, through spectator attendance and media coverage; and be of international importance to the sport(s) concerned and feature prominently in the international calendar.

Tourism researcher Ritchie (1984) defines hallmark events as those major events, of limited duration, developed primarily to increase the awareness, attractiveness and profitability of a tourist destination (p.02).

Mega-events are those that are so large that they affect entire economies and resonate in the world media. For Getz (2005, p. 18) *"are those that yield extraordinarily high levels*

of tourism, media coverage, prestige, or economic impact for the host community, venue or organisation." (p.18)

The Eurovision Song Contest by approach has a virtually global reach but is concentrated at the European level and also because it changes venue on an annual basis it does not fit any of the above definitions, which is why Fleur Hishman calls it a *great event*, as it falls, in terms of scale, between a major event and a flagship event and has characteristics of both. A great event enhances the image of the host city, is regular and has a different location for each edition, has a dramatic character and has international participants and media coverage.

Another common classification of events would be by their form or content. Goldblatt (2002) differentiates the classification into four main groups: celebrations, education, marketing and meetings. The first group is made up of those festivities that aim to celebrate something, from fairs, festivals to social events; the second group includes those that have an educational background, they can be held in a professional environment, to present new projects or products, or in a more social environment such as a graduation or events for students such as research fairs, but always with an educational background; the third aims to show something to the general public, through advertisements or promotions in order to increase sales; in the last group, attendees seek to remember or recall, for example, an emotional bond with the other participants.

González and Morales (2009), make a more exhaustive classification and identify the following groups:

- Cultural celebrations: cultural significance, such as festivals, carnivals, parades, etc.
- Religious events: considered sacred in the context of a particular religion, such as ceremonies or processions.
- Public events: elections, political rallies or international summits, organised by political parties or public bodies.
- Arts and entertainment events: where entertainment is passive: performing arts, literature.
- Corporate and commercial events: conventions and meetings or fairs and exhibitions that relate to sales and promotion.
- Educational and scientific events: congresses and conferences, where knowledge is created and shared.
- Sporting competitions: relationship with sporting practice.
- Recreation: fairs, or events based on fun and games.
- Social events: organised primarily to raise funds or awareness.
- Private events: such as various parties and other social celebrations.

Both classifications González and Morales (2009) and Goldblatt (2002) are interrelated. According to Goldblatt's definition, celebrations would include cultural, religious, public, art and entertainment-related events; in education, educational and scientific events; corporate, commercial and recreational events would be included in the marketing typology; and in meetings, social and private events.

These would be the two main ways of segmenting events. Agüero (2007), breaks down the classifications into other secondary ones such as according to the place of development (indoor or outdoor), according to their scope (local, regional, national, international); or according to their objectives (promotional, informative, formative, social relations, internal relations, external relations).

Once again, we note that in events studies there is no consensus on the classification of events. For the development of this paper, we are going to focus on cultural celebrations, more specifically on musical events or music festivals.

1.4. IMPACT OF EVENTS ON CITIES

Getz (2007) separates the term "outcomes" from the term "impacts". For the author, "outcomes" derive from the model in which transformation processes (management systems and the event itself) convert "inputs" into "outputs" or "outcomes". Impacts" have a more specific meaning within this approach. People who experience the outcomes of events feel impacted by them.

The author divides the impacts of these outcomes into 4 dimensions: personal, social, cultural and political, economic and environmental and we will study them following his bibliography.

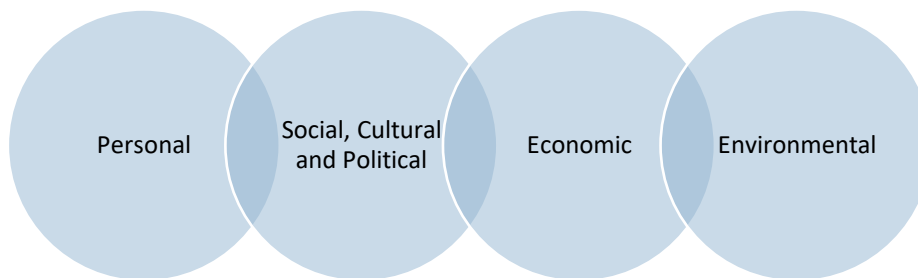


Figure 1.4. The four dimensions of events impacts

Source: own elaboration based on Getz (2007).

Let's start with personal impacts. People experience and feel everything around us, so how one "experiences" an event is one of the most important factors in capturing attention before, during and after the event, especially for future editions. Interested, perceptive and engaged people will have different kinds of experiences and outcomes.

In terms of the possible personal outcomes that can be experienced on the negative side we have the perception of an event that did not meet expectations or was boring and induces a waste of money or time, on the other side, a positive experience can be perceived as meeting or exceeding expectations, generating a change of attitude (towards the event, sponsors, events in general).

The impact derived from these results would be on the negative side loss of interest in the event, or type of event, and negative communications of the event.

On the positive side, in addition to greater interest in these types of events and good communications, we would have loyalty to the event and a higher level of involvement and participation in the activities that make up the event, getting them to return to the next edition and/or recommend it.

Continuing with social, cultural and political outcomes, the author points out that in "social, cultural and political outcomes of events arise from the five categories of stressors or casual forces" (Getz, 2007).

These factors, their outcomes and possible responses are set out in the following table:

| Stress factors. | Social, cultural and political outcomes. | Responses or impacts. |
|--|--|--|
| Spending/investment on events. | The money invested could be spent elsewhere. However, with sound economic policies, mega-events and event tourism are an important source of income that would accrue to the social and cultural sphere. | The "social exchange theory" makes the perception that only some will reap these benefits, with the rest of the population receiving a negative economic impact on them due to poor economic management in the organisation. |
| Host-guest interactions. | The influx of tourists can change the event landscape in cities. Events and event tourism can be transformative forces for communities or social groups. When the "commercialisation" of social events begins, the meaning of social events is lost and will be accompanied by a fragmentation of the community. | Widespread loss of interest in own and local culture. The main response to avoid this would be opposition to event tourism or maintaining boundaries to keep tourism out of the culture of the locality. |
| Development, activities and traffic related to the event. | Congestion in the city, infrastructure overcrowding, crime or other various disturbances. Noise pollution, environmental pollution. Also, socio-cultural impacts of events including benefits in terms of increased social activities. | Need for widespread infrastructure improvement or ad hoc support to meet demand. Limit attendance levels so as not to overcrowd venues or relocate events to new venues. |
| Community participation in events. | Society perceives two types of feelings: feelings of ownership, control and profit or "them versus us". To achieve an event-integrated community, a "civic momentum" must be created that gives society the impression of significant and lasting benefits in society. | Political action on the basis of perceived ownership and control. Cultural transformation, promoting social integration and civic pride, turning events into permanent institutions. |
| Media coverage | Changes in perceptions and attitudes resulting from media coverage, An event can be perceived as an opportunity or a threat to society. | Manage good coverage to improve the promotion of the destination. Avoid public pressure, protests and political demonstrations by enhancing security. |

Table 1.1. Social, Cultural and Political Impacts

Source: own elaboration based on Getz (2007).

The economic impacts have been studied and researched, generating considerable controversy. In terms of investment and new money flowing into the area, it generates income and wealth, as well as sponsorship and subsidies for attendees.

This in turn can be detrimental to residents due to price inflation. A possible response would be a thorough assessment of the expected cost/benefit and a proper strategic approach between local associations, government agencies and local suppliers.

Another economic consequence would be the centralisation of events in one area. People prefer to stay away from commercial areas to avoid crowds, while others flee the city altogether, decentralising events would allow the whole population to both desaturate and benefit from them. This may require land changes, which are often proliferated by large-scale events. These changes consider urban renewal and development. Cities such as Gothenburg (Sweden) have their own event and entertainment zones, thus helping the city to grow in economic, social and cultural terms.

Finally, it will take a strategic approach and strong local business and community involvement to promote long-term economic change. Through 'capacity building' ensuring that events coming to the city lead to a better readiness to attract future visitors, as well as avoiding local economic leakage and increasing 'backwards linkages' will reverse the gains by boosting support for major events.

The last impact, which is increasingly considered by different organisations, is environmental. Tourism is one of the sectors that pollutes the most, 8% of greenhouse gases come from it (Fernández, 2019), added to the events, especially festivals, the waste generated, and the use of natural resources is very high.

Getz (2007), names some impacts such as direct impacts on land, waste generation, activities and agglomerations also directly and indirectly damaging, damage to ecosystems, increased traffic, energy consumption, etc. Already in 2007 the Olympic Games had its own environmental policy whereby host cities had to implement some green operations and sustainable design, although measures were already started at the Sydney Olympics in 2000. So far, the London 2012 Olympic Games are considered to be the most sustainable (Maza, 2012).

Thanks to the United Nations Environment Programme, governments and environmental groups, it is becoming increasingly common to hear of a new type of event: "the sustainable event", defined as "an event that is designed, organised and delivered in a way that minimises potential negative environmental impacts, and leaves a beneficial legacy for the host community and all those involved" (*Fundación Oxígeno*, 2014, p. 3).

In Madrid, within its environmental policies and the *#Madrid360°* plan, it was stipulated that large events held in the city with an attendance of more than 5,000 people, such as the LGTBIQ+ Pride celebration or large festivals like Mad Cool, will have to have an environmental impact report that includes preventive and compensatory measures for polluting (Parra, 2020).

2. FESTIVALS TOURISM

2.1. DEFINITION

The term "festival" refers to events that are characterised by a variety of events and can last for a long period of time. At the same time, the festival can attract a larger number of attendees, as the variety of activities and publicity of the festival itself is much greater (Bembibre, 2009).

Music tourism is a recent phenomenon, as is cultural tourism itself. That is why certain authors introduce it within the concept of cultural event tourism, "it consists of travelling and staying overnight in another place to celebrate a cultural event. The event can be a traditional festival, a religious event or even a macro event, such as a summit or a film festival" (Martos, 2016:23). Other authors such as Campbell (2011) refer to music tourism as tourism that involves the movement of individuals for the purpose of enjoying the celebration of live music or experiences related to the creation or performance of music.

Bonnet (2011) considers that an event to be considered a festival has to meet the following criteria:

- To offer a unique artistic programme in an intensive way.
- Be a public event.
- be of a periodic nature and of limited duration.
- To be recognised by a specific brand name.

2.2. MUSIC FESTIVAL CONCEPT

Music festivals and their celebration, as we will explain in this chapter, do not reach the ceiling. The different musical bets aspire to attract local and foreign audiences in order to consolidate themselves over time.

Ramírez (2006, p. 251) relates people to music in two different ways: the first by turning it into an accessory of collective identity and serving as a reflection and form of expression in the artistic and cultural plan of a civilisation; the second refers to music as the founding basis of a collective identity, a self-expression and a way of socialising, creating community affinity groups and generating a sense of belonging".

Following the definition, we can extract how music festivals are a form of expression of collectives of people, that is, they are spaces where people with the same musical tastes and certain related aspects socialise at the same time as they consume the music that attracts them.

2.3. HISTORY OF MUSIC FESTIVALS IN SPAIN

We have to go back to the 1950s to find the first festival held in Spain, albeit in a festival-contest format: "Festival de la Canción". This first festival coincided with the opening of the country to the outside world and the "boom" in tourism. This Festival is born following the roadmap of the San Remo Festival.

The *Festival della Canzone Italiana di Sanremo* (Sanremo Italian Song Festival) is the oldest and most important remaining competition dedicated to Italian song. It has been held annually since 1951 in the town of Sanremo, on the north-western Ligurian coast. From the very first editions it was one of the biggest media events of the year, often even broadcast outside Italy, as well as the most representative showcase of Italian popular music (Agostini, 2013).

The well-known Benidorm Festival in Alicante together with the Festival de la Canción Mediterránea in Barcelona laid the foundations of the Spanish festival culture. These were competitions whose main purpose was to search for and promote new talents. The winners of these formats, in addition to a financial prize, were postulated as possible representatives of Spain in the Eurovision Song Contest, as stated in the Eurovision-Spain portal (Guerrero, 2021).

The first edition of the Benidorm Festival was in 1959 and 39 editions were held. In the 70s it went through a period of crisis which led to its disappearance in 1985, but later in 1993 it re-emerged, only to close completely in 2006.

It is not until July 2021 when the news of the return of the Benidorm Festival breaks, this comes after the alliance of the Generalitat Valenciana, the city council of Benidorm and RTVE in order to create a great musical event to help the revival of tourism after the pandemic, according to ABC (J.L.F., 2021). The renowned "Benidorm Fest" consists of three galas, two semi-finals and a final from which the next Spanish representative at the Eurovision Song Contest will emerge. The first edition and selection of 2022 consisted of 14 songs of which, after a vote of the jury, the demoscopic jury and the public, the Cuban Chanel was the winner with the song *SloMo*, which represented Spain in the 66th edition held in Turin, Italy (20 Minutos, 2022).

The success of Benidorm Fest has been reflected not only in the audience figures, being the most watched programme in its three days of broadcasting on national television, with young audiences representing 37% of the audience (Cabanelas, 2022), but also in the number of reproductions on the different platforms, adding up to more than 13 million reproductions before the gala. During the gala finale, 679,000 tweets about the event were broadcast. The official hashtag #BenidormFest was Trending Topic nº1 in Spain for 10 hours and No. 1 worldwide during the event, trending in 23 countries (RTVE, 2022). With this data we can see that this type of format continues to be successful in Spain and that the idea of the revival of the Benidorm Festival was a real success.

Andalusia had its own Song Festival in Alhama (Granada) in 1966, similar to the format of Benidorm, but with a regional projection that quickly spread throughout Andalusia (García, 2016).

As far as music festivals are concerned, beyond the festival-contest concept, we have to go back to the 1970s in Spain. After the fall of Franco's regime and the new democracy and promoted by the social change, the first open air festival, Festival Internacional de Rock Progresivo, was held in 1971 in Granollers (Barcelona) with an attendance of 3500 people. Although it was not accepted by the local population, it laid the foundation for what we know today in Spain as a music festival. Almost five years later, in the summer of 1975, we find in Canet de Mar the Canet Rock Festival becoming the largest live festival up to that time, with an unimaginable attendance of 40,000 people in a single day. With the advent of democracy, the difficulties in offering live music disappeared, which helped to diversify the offer and improve the organisation of what would become in the early 90s the great festivals, some of which are still present today.

The first 'massive festival' was Iberpop 1984, with headliners such as Nacha Pop and Alaska y Dinamara. It was followed by the successful Espárrago Fest, which was followed by four more editions in the small town of Huétor Tájar, which included Extremoduro among its most important artists until its internationalisation in 1995. The influence of these festivals and thanks to the emergence of other small festivals of local importance throughout the peninsula, Doctor Music Festival, Sónar and FIB arose between 1994 and 1997. These three festivals are the before and after on the Spanish festival map. These festivals included the whole musical spectrum of the time and had artists such as David Bowie, Linkin Park or Metallica among others. Sónar is still held today and has travelled to more than 23 countries.

The big festivals, as we know them today, with Primavera Sound, Sónar, FIB and BBK Live as the main exponents, derive from that first impulse that came from those pioneering festivals, which have now been joined by others such as: Medusa Sunbeach Festival, Arenal Sound, MadCool, Cabo de Plata, etc.

2.4. THE CURRENT SITUATION OF FESTIVALS IN SPAIN IN FIGURES

There are hundreds of festivals held in Spain at present and, as Hosteltur (Porras, 2019) reports, they have an upward trend, bringing more tourists and greater visibility to the destinations, resulting in a great economic and promotional impact. We will now take a look at the figures generated by this type of event in Spain, how it has evolved up to 2019 and what the current situation is like after the pandemic.

Regarding the supply of festivals, we can observe that the number of festivals in Spain has remained stable over the last decade, some festivals have disappeared, while others have returned, or new ones have emerged. According to the National Statistics Institute (INE), since 2010 the number of festivals has remained the same in recent years, with an average of 861 festivals held.

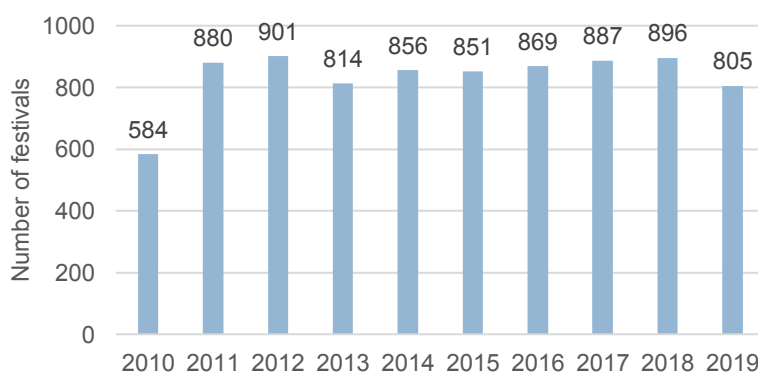


Figure 2.1. Number of festivals held in Spain between 2010 and 2019

Source: own elaboration based on *Anuario APM* (2020)

In terms of the number of attendees in 2017 5.8 million people attended a music festival, in 2018 the figure grew by 9.61% to 6.4 million and is close to 7 in 2019, with a growth of 7.81% to 6.9 million attendees (Neolabels, 2020).

In terms of festivals, the ones that have gathered the most spectators in 2019 are Medusa Beach Festival, Arenal Sound, Viña Rock and Primavera Sound with 315,000, 300,000, 240,000 and 210,000 attendees respectively. Like attendees, revenues are growing annually, so that, direct profits generated a total of 382 million euros thanks to live music in Spain, 14.6% more than in the previous year (APM, 2020).

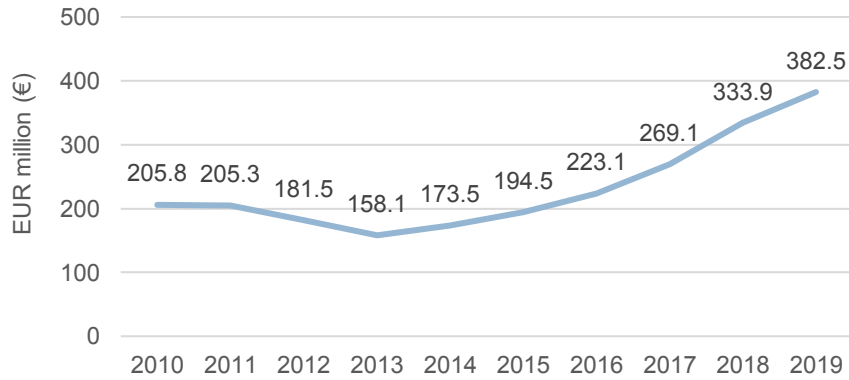


Figure 2.2. Revenues from festivals held in Spain between 2010 and 2019

Source: own elaboration based on *Anuario APM* (2020)

2.5. MUSIC + TOURISM = WINNING COMBINATION

Around 1000 music festivals are held in Spain and their number of fans exceeds those of football and other sports. *El Hit de los Festivales de Música en España*, a report by Entradas.com, considers this type of event as a new type of tourism and estimates its impact in 2018 at around 5,600 million euros (Porrás, 2019).

Moreover, as we already know, global tourism was growing until 2019 and, after the decline in travellers due to COVID limitations in 2020 and 2021, the tourism market is strengthening its recovery in 2022.

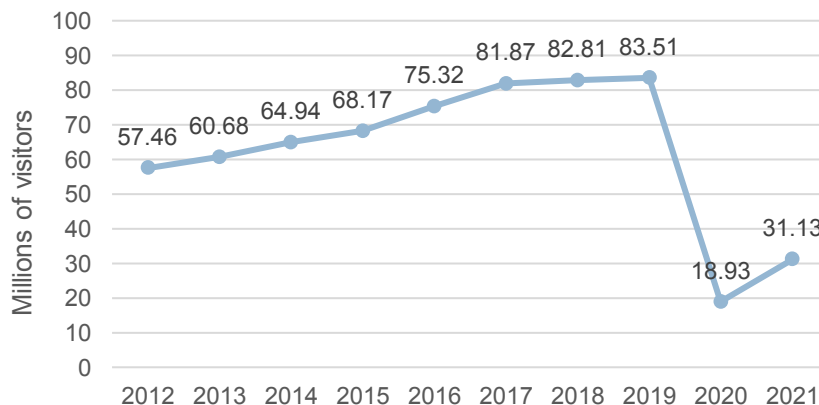


Figure 2.3. Number of international visitors to Spain (2012-2021)

Source: own elaboration based on National Institute of Statistics (2022).

However, music festivals as tourism boosters generate a great economic impact on the cities that host them, Sónar had an economic impact of 125 million euros in Barcelona, also in the Catalan city, left 120 million euros the Primavera Sound, followed by, in third position and billing 64 million in Madrid the Mad Cool Festival (Statista, 2020).

By autonomous communities, the ones that hosted the most festivals in 2019 were Catalonia (179), Andalusia (118), the Community of Madrid (104) and the Community of Valencia (94). On the other hand, those with the highest turnover were Madrid, Catalonia, Andalusia, Valencia and the Basque Country. In the following graph we can see the current income of these five regions and the difference with the income in 2010 (APM, 2020).

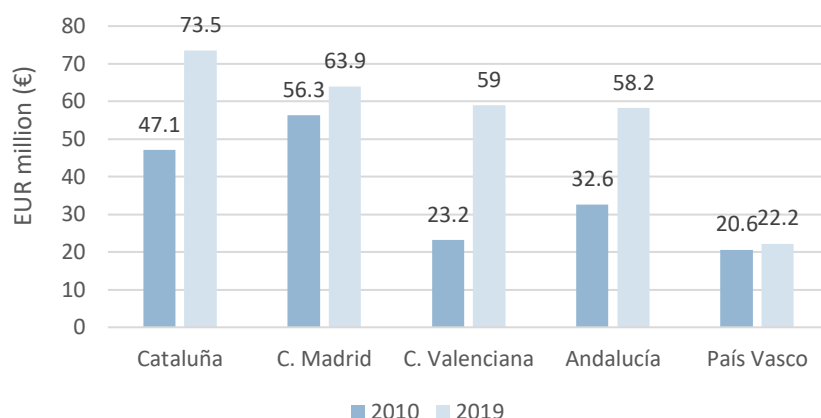


Figure 2.4. Income from music festivals (2010 and 2019)

Source: own elaboration based on *Anuario APM* (2020).

Comparing the results, we confirm that the festivals are an important source of income for all the communities, and in continuous growth and in cases such as the Valencian Community, tripling the turnover.

According to a study carried out by the ticketing portal Ticketea in 2016, 54% of the attendees of music festivals in Spain are women and 46% are men. By age, 57.8% are between 16-29 years old, 28.7% between 30-39, 9.3% between 40-49 and the remaining 4.3% over 50.

The study provides other interesting data. For 40.1% of festivalgoers, attending a festival involves planning a full trip (travel and accommodation). For another 22.8% it involves a journey of more than 45 minutes, but not a full trip. Another 37.1% attended less than 45 minutes from their place of residence.

The Spanish cities that most visit the ticketing portal are and therefore reflect where there is more festival culture are: Madrid, Barcelona, Valencia, Seville, Alicante and Granada. And although Spanish festivals are a source of tourist attraction for the Spanish market, some, such as Circuit Festival in Barcelona, Mad Cool and FIB, arouse general interest outside our borders. Of the total number of attendees at Circuit Festival, 80% were international audiences, 52% at FIB and 13% at Mad Cool. According to Eugeni Calsamiglia, general manager of Ticketmaster Spain in 2019:

"Music tourism is not a new phenomenon, it has always existed, but in recent years it is growing exponentially". Comparing ticket sales data on Ticketmaster, in 2018 the number of tickets sold to tourists has increased by 116%. This is an important contribution to Spanish tourism, the economy's main source of wealth (Europa Press, 2019).

The average amount spent on tickets by tourists is €67 and they spend an average of €400 in total at the destination, 23% more than the national public, which spends €51 on tickets and around €320. With regard to the festival season, the majority is concentrated in the months of June, July and August, 65%, but with the increase in temperatures and good weather in the months of May and October, extending the summer season, a greater diversification in the time of the offer is proliferating (Neolabels, 2020).

In terms of music galas Seville hosted in 2019 is the MTV European Music Awards, which was attended by national and international artists Rosalía, Dua Lipa, Becky G, Ava Max, Halsey and Mabel. The fact that it was broadcast live in 180 countries and reached a potential audience of 450 million households makes this great event a spectacular source of projection for the city.

The awards were complemented by various events around the city, such as the MTV World Stage concert by the legendary band Green Day in Plaza de España, the live broadcasts of the VodafoneYu radio programme with two exclusive concerts by the singers Aitana and Don Patricio, and the MTV Music Week Concerts, which will be held at the Andalusian Centre of Contemporary Art in Seville and will focus on the national "indie" scene (Morillo, 2019).



Image 2.1. Institutional poster MTV EMA Seville 2019

Source: Sevilla.org website

As for the impact that this event had on the city, in addition to positioning Seville as a city of large and international events and advertising as a tourist destination in those 450 million homes, we will point out some relevant economic impacts collected in the institutional page Sevilla.org in 2019:

- The MTV European Music Awards and the associated week of musical activities mobilised 30,000 attendees to its various concerts, plus 5,000 who attended the gala at FIBES.
- The awards gala was broadcast to 500 million households in 180 countries.
- The economic impact on the city reached 50 million euros, 5 million more than the previous edition of the MTV European Music Awards.
- Only SICAB, the International Purebred Spanish Horse Show, comes close to the MTV figures, although at a great distance: 40 million euros in direct impact.

- For two weeks, 1,500 people were involved in the organisation, mainly in setting up and dismantling the stages and assisting the staff.
- The 4- and 5-star hotels were close to full occupancy on Friday, Saturday and Sunday. 9,000 hotel beds were booked for the entire MTV team.
- 1,300 transfers, AVES and charter flights, and more than 100,000 meals were provided to the MTV team.
- No other event held so far at FIBES has had such an array of technologies or such repercussions.
- The destination Seville was featured in more than 5 million tweets during the main days of the MTV Awards and "Sevilla" was constantly played throughout the gala.

In view of the benefits gained from the awards, the city is looking to host other renowned events such as the Billboard Latin Music Showcase, the first edition held in Europe of this great event where the winners of the Latin Billboard awards offered different concerts around the city, this event is scheduled for 2022, following the cancellation in 2021 due to the pandemic situation (Carazo, 2021).

However, there are more and more festivals that leave great benefits in the city such as Interstellar, which celebrates its 6th edition with an average of 20,000 attendees per season, Primavera Sevilla Festival, two editions with 16,000 attendees in total, PuroLatino Fest, which will celebrate its first edition in the Olympic Stadium of La Cartuja with a capacity of more than 70,000 spectators.

In addition, new cycle festivals are proliferating in the province, such as Icónica Fest, awarded as "Best Festival 2021" and "Best New Festival 2021" by the Iberian Festival Awards 2022 held in Plaza de España (IcónicaFest, 2022) or Noches de la Maestranza, which started operating in 2020.



Image 2.2. Advertising poster Iconic Fest 2021

Source: Festival official website

3. EUROVISION: A PERFECT TOURISM PRODUCT?

3.1. HISTORY AND SOME RELEVANT FACTS

In the 1950s, and after the Second World War, the members of the board of the European Broadcasting Union, EBU from now on, met and set up a committee with the intention of creating a new programme to bring countries together, as a sign of peace and unity, through entertainment.

At the end of 1955, the director general of Swiss Television, Marcel Bezençon, came up with the idea of creating a song contest, following his admiration for the Italian San Remo Festival. In Rome, in October 1955, the EBU General Assembly approved it and named it *Grand Prix du Festival de la Chanson Européenne*. Its first edition was held in the city of Lugano, Switzerland. As well as being designed to unite Europe, one of the intentions was to test the technological strength of European television and to promote cultural understanding. The main idea was, and still is today, albeit with some variations in form, that member nations, and active members of the EBU, would submit original songs to be performed and broadcast live.

With the contest rules already in development, the seven countries participating in the first edition, Belgium, France, Italy, Luxembourg, the Netherlands, Switzerland and West Germany, decided to *shape* the contest by creating a common set of rules to be followed. The winner in Lugano was the Swiss artist Lys Assia with the song *Refrain*.

Although the voting was initially secret in the first edition, it was decided that, given the interest in this part of the format, it should be revealed and made public and announced *on the spot*. In 1958, the "Eurovision Grand Prix" and after the success of the two previous editions became a major annual event. In 1959, Monaco debuted *Mon Ami Pierrot*, performed by Jacques Pills, bringing the total number of participants to 11, with the addition of the Netherlands, Austria, Denmark and the United Kingdom. In this edition, it is determined that the winning country will be in charge of organising the next edition of the festival, provided it has the economic and logistical capacity, and this has lasted until the present day.

Spain did not participate until 1961 because it did not have sufficient infrastructure and technical facilities. The debut was made by Conchita Bautista with the famous song *Estando Contigo*. In the words of Pardo (2005), "the Festival was a success as a programme, and from that moment on, those in charge of Spanish public television, TVE, the only one at the time, were obsessed with winning it on occasion" due to its potential to unite with Europe and promote Spanish culture to Europe.

Pardo relates that the festival has never been free of controversy, and that already in 1964, the only festival of which there is no copy since its studio burnt down a week before the festival was held, demonstrators appeared with placards while the Spanish representatives, the group TNT, were singing, alluding to the Spanish and Portuguese regimes.

The 1968 edition was surrounded by controversy. The management of TVE designated Joan Manuel Serrat as the chosen one to represent us in London, but he was withdrawn a few weeks before the start of the competition after the public broadcaster learned of the artist's intention to sing in Catalan. However, a promising young Spanish and Latin

American musician who was on tour in Mexico at the time was designated as the representative *in extremis*. The young, Madrid-born Massiel returned to Spain with the first *crystal microphone*, the festival winner's trophy, after defeating the United Kingdom with her *Congratulations* performed by Cliff Richard. The victory of *La, La, La, La* brought the first celebration of the festival to Spain, the chosen venue was Madrid and the Teatro Real. The graphic image was developed by the painter Salvador Dalí.



Image 3.1. Graphic image of Eurovision 1968 designed by Salvador Dalí

Source: RTVE Archive

Countries such as Austria were absent from the festival due to the regime and although at the time Franco's government had Spain under a state of emergency, thus disallowing the entry of foreigners, it was exceptionally lifted for this festival. The edition ended with the first ever two-way tie at the top of the ranking, the countries of Spain, the United Kingdom, the Netherlands and France, and in the absence of any rule that contemplated this situation, it was decided to proclaim the four states as the winners.

Pardo (2005:43) asserts that it was not until 1974 that the festival reached its turning point and became the phenomenon it is today thanks to the participation of ABBA and the revolution that resulted from the triumph of "Waterloo".

In 1993, the record number of participating countries to date was achieved due to the new Balkan countries and former components of the Soviet Union, 25 member states. The organisation set a maximum limit of 25 countries, with the lowest-ranked countries rotating and giving up their places to those that were waiting (Pardo, 2008:81).

Another of the events that "revived the debate and interest in Eurovision throughout Europe" (Pardo, 2005:91) was the Israeli representation in 1998 of the singer and transsexual Dana International. The debate arose after the repercussions of the clashes between the Orthodox and the secular over the nomination of their representative on all European television and news channels. She emerged as the winner with 172 points, following the artist's profile on the specialised website Eurovision-Spain.com (n.d).

The executive supervisor of the event until 2020, Jon Ola San, marks the beginning of a new era in the festival after the disappearance of the live orchestra in 1998 and the change to pre-recorded music and especially after the large number of applications to participate in the 2004 edition in Istanbul, the creation of elimination rounds.

In principle, the system consisted of directly classifying the 10 best-ranked countries from the previous edition together with the Big Five (those countries that contribute most to the EBU economically and in terms of audience), made up of Spain, Italy, France, the United Kingdom and Germany, which do not have to go through these semi-finals in recognition of their work in support of the union. This system receives complaints from the different television channels, and it is only decided to automatically classify the aforementioned Big Five, and to create two semi-finals from which the other 20 countries will be selected for the final together with the host, which obtains the automatic classification, this system is maintained to this day (Eurovision.tv, 2019).

In 2013, Turkey decided to leave the festival for, among other reasons, the "debauched" profile the festival was taking and the injustice to the rest of the participants of the *Big Five's* automatic qualification (Iriarte, 2012).

In recent times, the most remarkable events are Australia's participation in the festival, and the buying of votes by different countries. In the case of Australia's debut, SBS was invited to participate directly in the final for the celebration of the 60th anniversary of the festival, due to its strong following in the country, which has been broadcasting the festival since 1983. In 2016, it became a full-fledged country (Derbyshire, 2022)

The EBU has been working for years to prevent vote buying both in the jury and in the popular vote, the best-known case being the vote buying by Azerbaijan. Since the entry of the Eastern European countries, there has always been a proven theory that they voted for each other, either because of "*neighbourliness*" or similar musical and cultural tastes, however, doubts about vote buying seem to be gaining more strength since 2013. The Azeri country, according to a popular Lithuanian newspaper, distributed sim cards around the country and others with a small population or audience in order to get the *twelve points* of the televote (La Voz de Galicia, 2013).

In the last edition held in Turin and according to El País (2022), the EBU invalidated the votes of the countries of San Marino, Romania, Azerbaijan, Poland, Montenegro and Georgia in the second semi-final after intercepting a similar voting pattern between them. Going into the final, the votes of these six countries were the average of their closest neighbours. Those affected are officially calling for these votes to be corrected, claiming that such a pattern does not exist. Meanwhile, the festival's executive director, Martin Österdahl, issued the following statement (Eurovision. TV, 2022):

"...the EBU takes attempts to manipulate votes during the Eurovision Song Contest extremely seriously and has the right to remove them, as the rules dictate, regardless of whether or not such votes can influence the results..."

3.2. EUROVISION IN SPAIN: FROM "LA, LA, LA" TO "MO, MO, MO".

The Song Festival is a media event. The most obvious difference between media events and the rest of the television genres is that, by definition, they do not belong to the programming routines.

Other authors explain that the contest shares characteristics with major international events such as the Olympic Games or the Football World Cup. But they also compare it with annual events followed worldwide such as the Oscars gala, the Superbowl *Halftime Show* or the MTV awards (Bolíñ, 2006). Jackson argues that the fact that it is a

competition between nations makes the event unique in its genre, and the fact that it is faithfully followed by so many spectators makes it more than just a media event, it makes it a *special event*. Following Getz's (2012, p. 27) definition, Skodra (2010) defines the event as:

"... are events of a unique and festive character, with their own image, status, prestige or brand, of a limited and fixed duration that draw immense media attention to the host cities. They are events that usually involve a series of actors who plan and control the event, while an audience experience the atmosphere of the event." (p. 12)

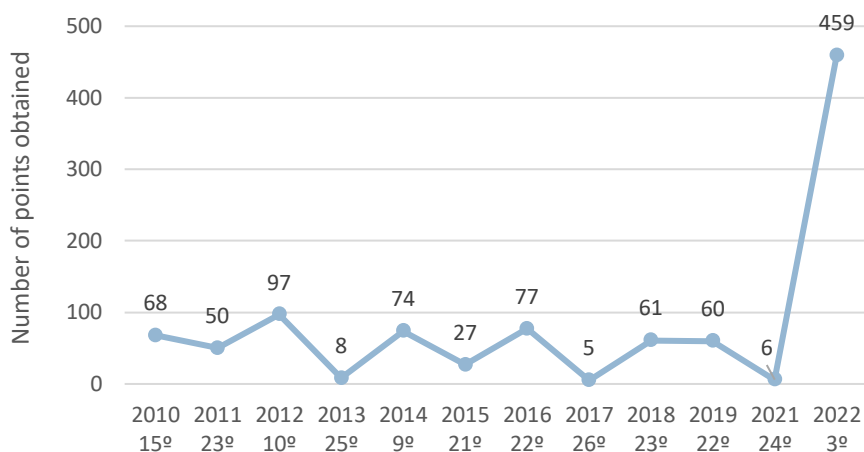


Figure 3.1. Spain's Eurovision record (2010-2022)

Source: own elaboration based on RTVE.es (2022).

Although authors such as Joaquín Luna (2022), define the Festival as "a pain in the ass" or "the European festival of joy and the acrobats who take over the stage to disguise their musical limitations" or others define it as a "festival, outdated, for four "geeks", expensive and of little interest" (Obregón, 2021), the reality is that the contest gathers around 200 million viewers every year on Saturday night, gaining more and more followers, and that it is cheaper than an episode of programmes with much less relevance and audience, so much so that TVE could go to Eurovision for 63 years with the cost of one season of *Cuéntame* (Mahía, 2016).

The festival is experiencing a greater following by younger audiences, "young audiences between 15 and 24 years of age are growing to 52.8% of the total" according to RTVE (2021). This following by the younger population is due to the digital adaptation of the format and new forms of communication.

The YouTube channel of the contest accumulated 50.6 million unique users from 234 different countries in 2021, with the younger audience representing 71% of consumers. On social networks such as Twitter, almost 5 million tweets were posted worldwide on the night of that year's final alone. In other social networks such as Facebook in 2019 there were more than 9 million interactions related to Eurovision.

Spanish people is also the ones who have created the most *playlists* on Spotify with the songs of the festival, in addition to the same platform having its own compilation list, 55,000 extra playlists have been created from Spain (Ruiz de Gauna, 2021).

In 2022, Spain was fifth in the paid betting to win the festival, reaching second place just hours before the final. The *hype* created around the candidacy since the election of the artist at the Benidorm Fest, where she left everyone surprised with a brilliant performance, added to the good reactions of the specialised press after the rehearsals in Turin, the promotion on social networks and the team that accompanied our representative Chanel, has restored the enthusiasm of the Spanish public and above all "Eurofans" (La Vanguardia, 2022).

So much so that this year the festival has been followed by 7,700,000 million viewers, with an audience share of 52.65% and a peak of 71.6% during the voting with 8,853,000 viewers, making it the fourth most followed festival in history and the most followed since 2008. Regarding the audience, we can highlight the growth with respect to the 2021 data in terms of the number of viewers by age group, with a 72.4% share among young people aged 13 to 24, 64.75% in the 25 to 44 age group and 57.12% in the 4 to 12 age group.



Image 3.2. Fragment of Spain's performance at Eurovision 2022

Source: RTVE.es

At a press conference following Chanel's bronze medal at the Festival, the director of communication, María Eizaguirre, provided some more data that reflect the wide following of the festival: an accumulated total of more than 15 million viewers between the 3 galas, 989% more traffic on social networks and RTVE pages with respect to the 2021 festival, the second most watched performance on YouTube is the Spanish one with more than 9.000,000 views in just 48 hours, more than 980,000 tweets launched from Spain (the first country to tweet about the festival) and the biggest conversation of 2022 on social networks with the *hashtag* #Eurovision *trending topic* in Spain for 16 hours (RTVE Play, 2022).

The EBU, aware of this following of young audiences, has decided to partner with the social network TikTok for the 2022 edition. The hashtag #Eurovision has 3.8 billion video views to date, and more than 1.4 billion for last year's hashtag #Eurovision2021 (TikTok, 2022). In view of the above, we can affirm that Eurovision is interesting, and without a doubt, more and more every year, as the figures for linear television, video platforms and music streaming support this.

3.3. EUROVISION'S IMPACT ON TOURISM

3.3.1. Instrument of European and national identity

Identity could be defined as "the expression of a set of particular traits that differentiate a being from all others" (Rojas de Rojas 2004). Identity goes beyond the individual or general identity, there are multiple identities such as gender, political, ethnic, etc.

Individual identity must be studied alongside social identity. People live in society, and therefore, we develop around it. Cerutti and González (2008) discuss how identity is constructed, concluding that "it is constructed in contact with others, insofar as differentiation with respect to those others is its essence. On the other hand, they define collective identity "as a state of consciousness, the more or less explicit feeling of belonging to a group or category of people, or of being part of a community" (p.78).

Anthony Smith (1997) argues that national identity is the greatest exponent of collective identity. Therefore, national identity is "supposed to be an effective means of defining and locating the personality of individuals in the world through the prism of collective personality and the culture that characterises it" (p. 15).

Article I of the EBU Statutes states that the organisation seeks to strengthen the identity of peoples, social cohesion and the integration of all individuals, groups and communities. We can thus understand identity as an essential element of Eurovision, since, through its musical performances, stage designs, presentation postcards, etc., cultural meanings of national identity are reflected.

"The music event is the post-industrial equivalent of the Universal Exhibitions. These fairs then promoted the new nation-states in the same way that now, the new states use the Eurovision Song Contest as a vehicle to build themselves" (Bolin, 2006: 203).

There is room for national, regional and European identities at Eurovision. Studies that analyse European identity do so on the basis of a particular country and explain how these nations are constructed through the festival (Ortiz, 2016).

In this context, the Eurovision Song Contest is seen as a symbol of European popular culture because it is already part of a traditional ritual. The Song Contest represents a sense of "European togetherness" as part of a routine. This apparent sense of community, therefore, allows individuals to imagine a real connection with other members of different states (Jordan, 2011:11).

Eurovision is today the main European cultural thermometer and nations use the festival as a promotional platform, to showcase their cultural heritage on the Eurovision stage.

Some examples of the folklore of each country can be found in the Eastern countries, or the Portuguese Fado. Going back to the East, these countries represent the old traditions and local traditions, serving also as a differentiating element for the European competition.

Ukraine and Russia are two countries that also show their history, dances, costumes and rituals on stage, such as Ukrainian singer Jamala, who swept Eurovision 2016 with *1944*, a song that paid tribute to the Tatars who were expelled from Crimea by the Soviet Union

in the same year, or the "Russian grandmothers" who, with their traditional costumes and folk pop song in a local language, came second in 2012.



Image 3.3. Extract from Russia's performance at Eurovision 2012

Source: El Periódico.com (2012)

Another way of appreciating national and European identity is in the slogans which, since 2002, show the message of unity that the competition aims to convey to the international community:

| Years | Slogan |
|--------------|---|
| 2014 | <p><i>Join Us</i></p> <p>"In relation to the many participants, members of the press and fans that will come to Denmark for Eurovision, it's about putting our arms out and welcoming them. To say: Join the party, join the competition - join us", says Jan Lagermand Lundme.</p> |
| 2015 | <p><i>Building Bridges</i></p> <p>"The importance of openness, tolerance across all borders for a joint interaction. With the song contest in Vienna, we want music to build bridges across borders, cultures and languages. Considering the unifying power of this great common European event, we invite all to build bridges and to join hands.", says Alexander Wrabetz.</p> |
| 2016 | <p><i>Come Together</i></p> <p>"Come together conveys that people are welcome to enjoy Eurovision 2016, at the venues and everywhere in Stockholm. The slogan is a link to the history of the festival, bringing together past and present, uniting each and every country that participates with us," adds Lotta Loosme.</p> |

| | |
|------|--|
| 2017 | <i>Celebrate Diversity</i> |
| | "The notion of celebrating diversity started last year with the "Come Together" slogan and is at the heart of the Eurovision values, the inclusion of all the countries of Europe together celebrating something in common and putting aside all differences", says Jon Ola Sand. |
| 2018 | <i>All Aboard</i> |
| | "Lisbon is using the ocean's connectivity as inspiration with the slogan All Aboard, inviting the international community to come together for this year's competition, by also creating twelve extra logos to represent the uniqueness but at the same time belonging to the same of each country" says Gonçalo Madail. |
| 2020 | <i>Open Up</i> |
| | "Rotterdam and the Netherlands invite all fans to " <i>open up to</i> " music, to people, to different people. The values of Eurovision are universality, inclusion, diversity and now openness", says Jon Ola Sand. |

Table 3.1. Eurovision slogans in the editions from 2014 to 2020

Source: own elaboration based on Eurovislon.tv

3.3.2. Postcards as a tourist showcase

According to Jordan (2005), postcards are the short film clips that appear between each song during the Eurovision Song Contest introducing the artist. These postcards resemble tourism advertising campaigns, as they are essentially representations of each country's heritage.

In the beginning, the postcards showed images of the participating country and the next to act, showing the buildings, monuments, customs and cultures of these countries. Others are focused from a more personal point of view of the artist, seeing them in their homes, with their families and friends in the most recognised places of their country.

In the 2021 edition, due to the pandemic and travel restrictions decided to make a hybrid between both approaches: the participants appear in hologram format in a "little house" situated in different locations of the country where the artist's hobbies, tastes and activities are reflected. This concept was developed in reference to the confinement caused by COVID: "The house will be the central theme, precisely because our salons have never been more important than this year and at the same time, we open our house to the rest of the world" (Salas, 2021).

On the other hand, others, and the most popular nowadays by the organising countries, revolve around the presentation of the representative of each country in Lisbon 2018, discovering an emblematic place in Portugal and, sometimes, carrying out a traditional activity of the country.

At the beginning of each postcard, the artist crosses a door that is also typical of the country (Torre, 2020).

In this way, viewers can see Portuguese traditions and tourist attractions through the experiences of the artists participating in Eurovision themselves, who become tourist ambassadors of the country.

These postcards were made possible thanks to the sponsorship of *VisitPortugal*, which saw the festival as the biggest and best possible showcase to publicise all the possibilities that the country has to offer from a tourism point of view. They are 43 minutes of promotion of the country, which will be broadcast to 1.5 billion people, with an audience of around 200 million.

They also continued with the *#CantSkipPortugal* campaign, according to their website, *Cantskipportugal.com*, a promotional project for the country, to directly influence tourism demand, increase tourism revenues and indirectly strengthen the profitability of tourism businesses and indirectly strengthen the profitability of companies in the sector. They also used the same galas to showcase the different corners of the country, kicking off the two semi-finals and the final.

In addition, they dedicated a space during the voting to promote Portuguese culture. In a humorous tone and with the help of the character David Attenburguer, *Planet Portugal* presented some facts and curiosities about the country (La Criatura Creativa, 2018).

4. CASE STUDY: IMPACT OF EUROVISION ON THE CITIES OF LISBON (2018) AND ROTTERDAM (2020-2021)

As reflected in the theoretical framework, major events are a major tourist attraction for visitors and leave different impacts on cities. In order to study the impact of the Eurovision Song Contest in Spain, we will use data from two different festivals: the LXIII Eurovision Song Contest in neighbouring Portugal in Lisbon (2018) and the LXV Eurovision Song Contest in Rotterdam (The Netherlands) in 2021.

We will analyse their impacts along Getz's (2007) 4 dimensions: personal, social, cultural and political, economic and environmental, and beginning by analysing the personal dimension, compiling some statements collected in different media about personal experiences in 2018.

Ripoll (2018) highlights how society was very involved in the celebration of the festival, leisure venues, restaurants and cultural centres were themed around the festival.

In the blog *V de Viajar*, Airas publishes a video in which he tells in first person how his experiences were during the festival and although he values as outstanding the organisation by RTP (television in charge of the production of the festival in 2018) he fails the main leisure attraction, the Eurovillage, which was saturated and had few activities that also differed from what one expects as a complementary activity to a great event like this: "I leave with a great taste in my mouth, but I think it could have been even better, Lisbon was not prepared for so many people" (2018).

Analysing the testimonies found on the internet, we can see how the result of an incorrect forecast of attendees or poor planning management means that everyone has perceived a negative impact from the activities organised in the city for the Eurofan public, poor, boring complementary activities, queues in services, etc., which lead to a waste of time or even money.

However, they point to the good organisation of public transport, a city dedicated to the public both by its inhabitants as well as entertainment and catering venues, good activities by the sponsors (when a good brand image), a lot of security in the city and, when it comes to the festival itself live from the stadium, the reviews are also very positive. The big event leaves an overall positive impact and experience for the attendees, creating greater brand loyalty and engagement and recommendation.

Socially, culturally and politically, the venues, with more or less success, are involved in the celebration of the festival, to show both local and foreign audiences the best they have to offer. In terms of activities, the festival has a dedicated fan zone with activities and live concerts called *Eurovision Village*, in 2018 it was set up in Terreiro do Paço or Praça do Comércio, between 4 and 12 May. Local artists such as Simone de Oliveira, Doce, or Capicua among others took to the stage to represent Portuguese culture, along with some classical music samples or fans.

Following the concept "Lisbon, a city facing the river", the opening ceremony, known as the *Blue Carpet*, was held next to the Tagus, where all the 43 representatives of the edition pass by on the Sunday before the week of the festival, where the media are spread out to interview them and the fans come to chat with the artists or have their

photos taken. It is a public event with free access. Another event, at night in this case, is the *Euroclub*, a place where delegations, press, accredited fans and the general public can attend and listen to the artists of this year's edition live and to music from previous years. It took place at the *Lust in Rio* nightclub by the river from 4 to 12 May (RTP, 2018).

Along with other activities, such as street markets of international food, meetings organised by the delegations themselves with the artists, and as we have already mentioned, all the catering and entertainment venues are dedicated to the festival and its supporters, involving the whole society and making it aware of the positive impact on the whole community of a great event like the festival, rooting its local culture through a "Portuguese festival" as the RTP called it. The professor Mangorrinha highlights the national pride in the victory and the good organisational capacity are some of the impacts he anticipates from the 2018 edition of the Eurovision Song Contest (LUS, 2018).

In M80 Radio (2018), the author defended Salvador Sobral's 2017 victory in Ukraine and the subsequent holding of the festival in Lisbon as a "strategic opportunity" with which the country would benefit from repercussions "far beyond the contest". With regard to the cultural impacts, which are related to "the dissemination of Portuguese knowledge", Mangorrinha emphasises that "in fact, there are debates these days, as well as the promotion of Portuguese music" that encourage "and generate an exchange capable of further enriching Portuguese culture, with international projection".

Transport infrastructures were also reinforced, with exceptional transit measures and reinforcement of transport by *Carris*, trams and buses, and the four metro lines taking the "exceptional measures that an event of this magnitude deserves", Fernando Medina told the newspaper SAPO 24 (2018). Security was also reinforced in the city with 17 cameras distributed at strategic security points, in addition to a special security device (Sá & Santos, 2018). The National Institute of Medical Emergencies also deployed a wide range of medical emergency resources around the city (2018).

According to the Portuguese Institute of Marketing Management, on the impact of the big entertainment event, 82.1% of respondents think that holding the festival in the country is very important and positive, and indicated the importance of showing an image of Portugal capable of organising big events, followed by the good economic impact not only for local tourists, but also for foreigners (Holofote, 2018). In the economic field, "there is no Web Summit or Euro 2004 that compares to Eurovision 2018" (Ferreira & Santos, 2018).

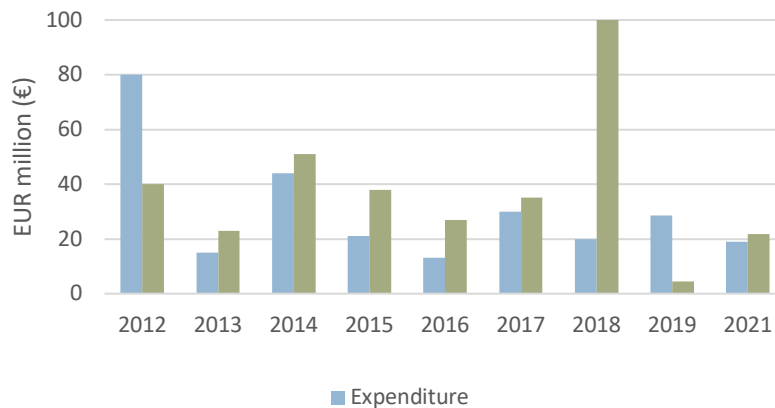


Figure 4.1. Expenditure and income from the Festival (2012-2021)

Source: La Stampa (2021) and Statista (2021)

As we can see, the cost of organising the festival is an average of 22 million euros, which is shared between the public funds of the host country or city, public television, EBU and participating countries. The Eurovision Song Contest is one of the most profitable major events today, and there are only a few years in which, at the very least, the investment has not been recouped, namely 2012 and 2019. In 2012, held in Baku, the cost overrun was due to the construction of the new *Crystal Hall* stadium specifically for the festival. The country put all its efforts into showing Europe and the world an image of a city open to the world and tolerant after its independence in 1991 (La Vanguardia, 2012).

However, thousands of demonstrators supported by Amnesty International demonstrated during the week of the Festival to demand an end to corruption in the country, respect for human rights and, as *Human Rights Watch* pointed out, many homes located near the site of the festival were illegally demolished and the families living in them were forcibly evicted without prior notice (Human Rights Watch, 2012).

In the case of 2019, the near-zero revenue was due to the country's remoteness from the rest of Europe, which attracted no more than 5,000 visitors, the high-ticket prices that forced Israeli television, KAN, to give away tickets to Tel Aviv residents or hire extras to fill the galas, and higher prices for accommodation and, perhaps most importantly, the country's political uncertainty between Israel and Palestina (BBC News World, 2018):

The "Eurovision lottery" in Lisbon, as Hernández-Morales calls it for El País, is the case of the best economic performance of the festival in history, given that with an investment of just over 20 million, and carrying out the simplest festival to date, but with the greatest identity, it obtained an economic impact of close to 100 million euros (Ansedor, 2018). The head of the hoteliers' association pointed out that all the beds in the city center were sold out and highlights not only the tourism coming from Eurofans or curious people who want to experience the festival live, but also the more than 2000 accredited journalists who come to Lisbon to cover the celebration. These statements coincide with those made by Ricardo Macieira, Market Manager of Airbnb in Portugal (Publituris, 2018), who values very positively how the festival translates into a success of bookings in the city.

According to the Eurovision-Spain portal in 2018, Lisbon increased tourist arrivals by 40% thanks to the festival, catching up with other markets such as sister country Brazil, Finland, Sweden or Austria, which increased bookings by 292%, 281%, 157% and 138% respectively. Spanish bookings increased by 79%.

Employment is also one of the most important economic indicators, with more than 1500 direct jobs created in the 2012-2015 editions, not counting indirect jobs in the construction of the stage, stadium fit-out, Eurovision Village, security, transport sector, etc. (Boyle, 2016).

Other indirect economic impacts perceived by Professor Jorge Mangorrinha are the consolidation of the city of Lisbon as a "city of events and not just a city with events", the strengthening of tourism demand and opening to new visitor profiles and finally the perception by Portuguese companies of the importance of partnering with events, in order to gain prominence in the market (2018).

But undoubtedly the greatest long-term economic impact is the publicity obtained from the Festival being seen by 180 million viewers, as it is estimated that the advertising value can be between 60 and 80 million euros, with other television stations, such as the Swedish one, being even more optimistic, estimating a value of 100 million euros (Fernández, 2013).

The last dimension studied by Getz (2007) is the environmental one. The Portuguese RTP tried to reduce this as much as possible by holding the first eco-sustainable festival made 100% with renewable energies in addition to enriching the city of Lisbon with water resources obtained from a rainwater harvesting system (Cava, 2017). The environmental delegation of the city council collaborated with the organisation to promote the use of public transport, with greater frequency and reinforcement of the fleet, or to travel around the city on foot by advertising in different locations the most common routes and nearby public transport stops, avoiding the use of private transport or taxis and the consequent emission of gases.

In the case of Rotterdam 2020/2021, we will discuss the economic and social impact through urban renewal. The city of Rotterdam is divided into north and south because of the Nieuwe Maas river that crosses the city. Most of the affluent neighbourhoods are located on the north side of the river, while the south side, Rotterdam-Zuid, is mostly industrial and working class (Doucet et al, 2010). It is often regarded as a disadvantaged district of Rotterdam containing many poor households in the Netherlands (Hoff et al, 2016). High unemployment, low levels of education, poor cohesion and cheap and poorly maintained social housing are the result of a long political disinterest in Rotterdam-Zuid, due to its geographical location (VPRO, 2008).

In the late 1980s, plans were drawn up for the redevelopment of Rotterdam-Zuid, as large areas on the river side were empty and abandoned, however, these redevelopment plans are still ongoing.

In 2011 and due to the slow development of the initial plan and worsening problems that are unprecedented in size and intensity for the Netherlands, a comprehensive plan to combat the backwardness of Rotterdam-Zuid and improve its quality of life was redrafted. One of the pillars addressed by this national programme is an area development approach consisting of the creation of higher income housing, the attraction of offices, new tourism offerings, relocating events to the area and the incorporation of city centre functions into Rotterdam-Zuid (NPRZ, 2019).

Because the festival had to be cancelled in 2020 and when it was held in 2021, the country still had too many COVID restrictions, parallel activities and visitor numbers were reduced.

Even so, the Rotterdam authorities saw with the festival a number of opportunities for the Rotterdam-Zuid project and Rotterdam as a city, these are (Huisman, 2020):

- Long-term economic spin-off
- Promote Rotterdam as a whole
- Media attention
- Kick-starter for Zuid and its residents
- More public spaces to meet and live connecting both sides of the city
- Improvement on social economic climate
- Area boosted in tourism that will attract new initiatives
- More involvement of the local business.

5. YOUR CITY, HOST OF THE EUROVISION SONG CONTEST?

The survey has been designed with the aim of finding out the general knowledge and perception of the Festival and to evaluate the possible impact of the event at state and local level in the social, economic, cultural and tourist sphere, using various variables such as population segment, origin, level of studies, level and destination of expenditure, experiences and expectations with respect to the festival.

5.1. ANALYSIS OF THE RESULTS.

In this section, we will mainly collect the results obtained after carrying out the survey (see appendix) with regard to a possible holding of the Eurovision Song Contest in Spain and the impacts that most concern the participants.

From the first block, demographic data, we can see three different profiles of Eurovision fans. In the first case, the ideal profile is a woman, aged 18-30, heterosexual, university-educated and middle class; the Eurofan profile is a man, aged 18-30, homosexual, university-educated and middle class; the non-fan of the festival repeats the same first profile.

69% of those surveyed who only watch the gala or do not follow the festival are not aware of the existence of the two semi-finals prior to Saturday's grand final and 76% of these profiles also consider that the poor results achieved by Spain in the last RTVE management are not the cause of the loss of interest in the festival. However, 92.67% of the festival's followers say the opposite and attribute this loss of interest to the poor results and management of public television.

79.80% of respondents acknowledge that they follow the Festival and are interested in the selection processes of the different countries and in finding out about the songs. Only 0.9% of respondents avoid watching the broadcasting of the Festival. In the following graphs we can see how only 61.5% consider themselves Euro fans, although the rest have a good relationship with the festival and follow it, and that the reasons why they follow it are because of the musical competition and the TV show it offers (73.04%).

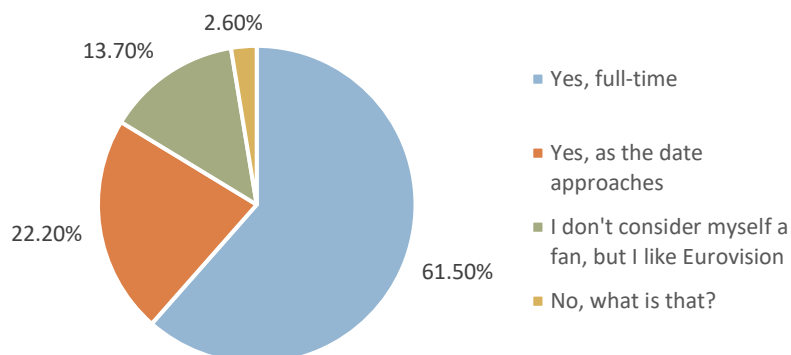


Figure 5.1. Are you eurofan?

Source: own elaboration from *Your City, Host Of The Eurovision Song Contest?*

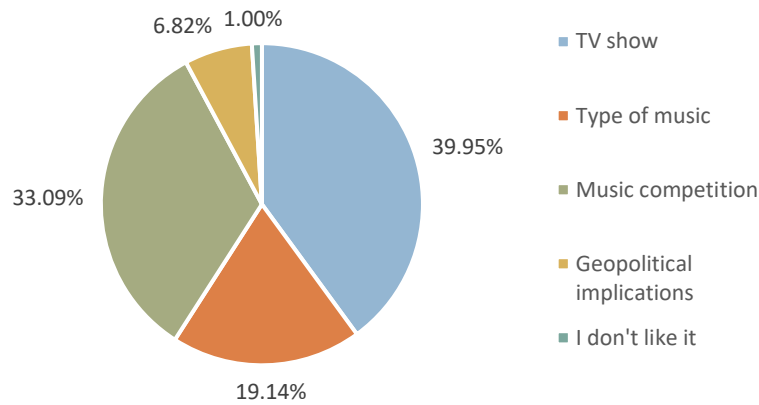


Figure 5.2. Why do you like Eurovision?

Source: own elaboration from *Your City, Host Of The Eurovision Song Contest?*

Going deeper into the "Eurovision experience", 60.30% have attended some edition, while 32.90% have not attended, but would be willing to, and 6.80% have no interest in going. The first reason for not attending is the high cost of accommodation and transport (40.19%) or not being able to travel (25.10%), only 8.11% have not been able to get tickets for the live shows as an impediment to travel.

In the case of travelling to a destination that coincided with the event, 57.70% considered it very likely that they would buy tickets, 27.3% also considered it very likely and the remaining 15% considered it unlikely or not at all likely.

Those who have not attended the Festival provide the following information on what services are most valued in a city hosting the Festival, on a scale of 1 to 5, with 1 being not at all and 5 being very much: 75% value very much when travelling to the city good communications with the tourist's country of origin and infrastructure in the city; as for the cultural activities available in the city, the percentage is more linear on the scale, with 27.8% valuing it as indifferent, reflecting that the cultural visit to the city comes second to the Festival; 79.2% value very positively the fact that it is an attractive city to visit; 31.9% do not find the Festival's complementary activities relevant; as far as nightlife is concerned.

The percentage does not vary much on the scale, with the highest interest being in the 18-30 age group (77.5%) and the lowest in the 41+ age group (81.52%); finally, the proximity to other nearby tourist destinations does not arouse a clear interest either.

The 80.3% who have experienced the festival and the live experience have gone 27.5% because they have the time and economic capacity to do so and 20.42% because of the proximity to their city of origin, with 12.73% coming in third place because it is an interesting destination to visit.

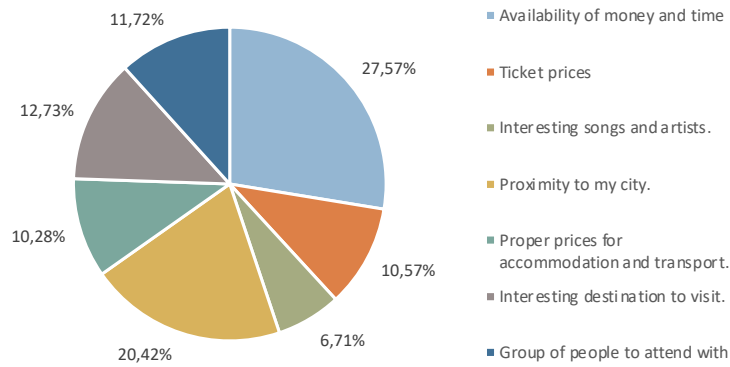


Figure 5.3. Why did you go or what were the circumstances?

Source: own elaboration from *Your City, Host Of The Eurovision Song Contest?*

Spending by attendees is almost evenly split: 24.9% spent on average less than 300€ including travel and tickets, 36.1% of attendees spent an average of between 300 and 600€, 19.1% spent between 600€ and 900€, and the remaining 19.9% spent more than 900€ in the city. And as for the services they most valued after visiting the city, the results are very similar for those who have not yet been able to attend and those mentioned above. However, with regard to the services that they have missed, they highlight more affordable prices for accommodation and 71.1% more and better activities to complement the festival.

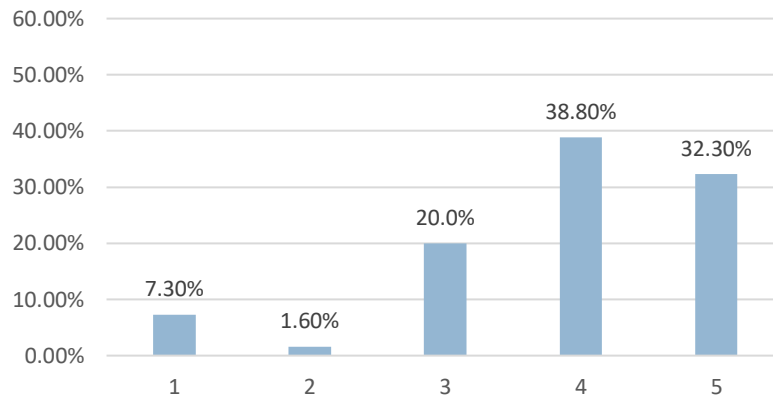


Figure 5.4. Ranking: special activities to complement the festival

Source: own elaboration from *Your City, Host Of The Eurovision Song Contest?*

With regard to holding the festival in the survey participant's country of origin, they were asked whether or not they have the impression that Eurovision is a music festival, with 43.80% of respondents answering that it absolutely is, 54.7% also consider it to be a music festival, although they qualify it as a political festival or music contest, while 1.5% exclude it from this type of event. In turn, 95.35% would like their country to win Eurovision and therefore hold the festival and would also consider attending it. As for the overall impact on the host country, 97% consider it to be positive.

On a scale of 0 to 5, with zero being not at all important and five being very important, the positive impacts that suggest the greatest interest are the promotion of the country abroad, valued as important-very important by 93.9% of respondents, or with 92% the

improvement of the image and promotion of the country, the short-term economic impacts, with 87.3%. This is followed by the opening up to a new profile of tourists, with 77.5%, job creation and growth in sales, 77.1%, improvement of infrastructure in the city, 65%, and lastly, with 54.5%, long-term investments.

Of those surveyed, 3% were of the opinion that holding the festival would have a negative impact on the city, the most worrying being the perception of an economic investment with little return of benefits (64.21%), the preference for other types of investment in the city (56.3%) and saturation of transport and infrastructures (54.7%). Other aspects, such as attracting a "festival-goer" tourist profile or negative impact in the event of poor organisation, show less concern, with only 17.1% and 23.4% of respondents being very concerned.

In order to find out more about interest in music festivals in Spain, a final block of questions was dedicated to this subject, which yielded the following results: 96.1% consider that there is a strong festival culture in Spain, although the data collected indicate that 31.8% have never attended one and only 22.5% attend at least one every year.

The most valued aspects of music festivals are the prices of subscriptions and tickets (29.78%) and the artists attending (34.95%). Only 16.55% value the proximity of the event to their place of origin. 17.05% have never been to a festival, which means that 4 out of 5 have bought tickets to attend, the most frequented being Puro Latino Fest (14.11%), Bilbao BBK Live (8.71%) and Mad Cool (8.22%). It is worth noting that 33.5% are inclined to attend festivals with a less generalised following on the Spanish scene. The festivals most interesting festivals are Arenal Sound, Mad Cool and Starlite Festival, with 21.12%, 15.10% and 12.69% respectively.

Lastly, we asked about the following of music award ceremonies, the most similar in terms of spectacle, musicality and competition to Eurovision, as many of them have a public vote, the most supported being the international MTV Ema Awards with 38.8% of the support, and the Spanish Los 40 Music Awards with 17.78%. 79.39% have never attended any of these awards, although 10.35% confess to having attended the Los 40 awards ceremony and the remaining 16.26% have attended other radio galas such as those held by Cadena 100, Cadena Dial or MTV, among others.

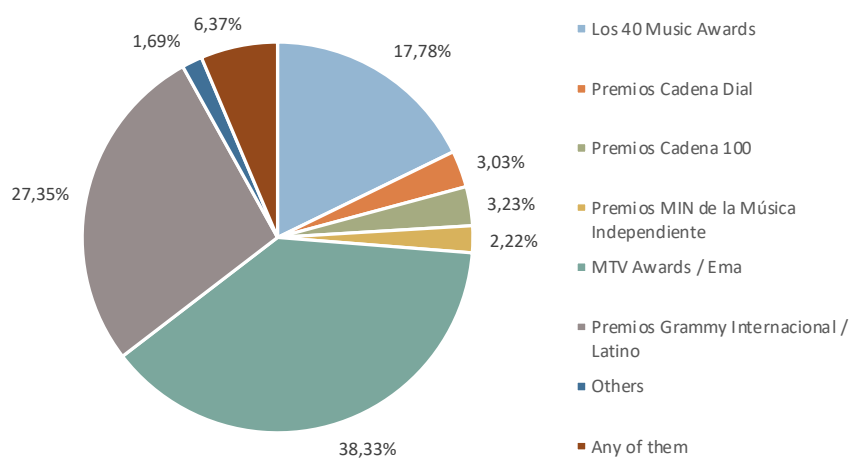


Figure 5.5. Which of the following musical galas are you most interested in?

Source: own elaboration from *Your City, Host Of The Eurovision Song Contest?*

5.2. DISCUSSION OF RESULTS

After the results obtained in our survey, the study of the impacts of the Eurovision Song Contest in Lisbon and Rotterdam and considering what was studied in the theoretical framework, we can discuss some aspects with respect to the theoretical framework.

And as Getz (2012) points out in his research, theoretical studies and minimum knowledge of management are necessary to be applied to the organisation of events and, in coherence with our survey, more than half of the respondents are concerned that a bad organisation of the Festival, or a big event of any kind, will negatively affect the image of the city. To avoid this, and as Goldblatt (2002) argues, it is necessary to carry out the five phases of research, design, planning, coordination and evaluation in order to achieve a successful event, and to avoid, as some of the testimonies we have collected in terms of impacts, an over-saturation of the destination.

With regard to the music festivals held in Spain, we can highlight how there is interest in attending festivals of this kind, and as the study carried out by Neolabels and Fever in 2020 states, the sector is growing and this is reflected in the results obtained, with almost 70% confessing to having attended one in the last year. In this same study, Medusa Beach Festival, Viña Rock and Primavera Sound are indicated as those with the highest number of attendees, however, our respondents have opted for others such as Arenal Sound in 14.11% or others of lesser relevance in 33.35%, highlighting the wide range available in our country.

As for the profile of the Eurovision spectator with respect to the typical profile of the music festival attendee according to Ticketea, we can say that it is very similar, except in some aspects such as the economic one, where the music festival follower is willing to spend an average of €200 on their trip, while the "Eurovision tourist" would spend 51.20% of this amount up to €600.

Like Huisman (2019), we can also affirm that Eurovision is somewhere between a major event and a flagship event, and deserves to be treated in a special way, due to the impact it has on the population, but with its own characteristics.

Getz (2007) states that a special event has impacts on four different dimensions: personal, social, cultural and political, economic and environmental, and that in addition to being mostly positive, these are of concern to both the general population and administrations. Extrapolating from the results of the survey, we can affirm that this is the case, as 97% of the responses are in favour of a perception of positive impacts after the event is held in their city.

This is also supported by the statements made by Hernández Morales (2018) in which he values the "lottery" that organising Eurovision means for the cities and how the data collected subsequently support this: 40% more tourists, more than 1500 jobs, advertising impact worth €60 million, a sustainable festival in both economic and environmental terms, etc.

Mangorrinha (M80, 2018) highlights national pride after a local victory in the competition as one of the most important benefits for society, with 98.8% of respondents confirming that they would feel proud as a country of a victory in the competition.

On the other hand and recovering Luna (2022) Eurovision is a "festival, outdated, for four "geeks", expensive and with little interest" our research carried out and data collected in the survey are not consistent with their statements and is that as Mahía (2016) collects

an episode of any TVE program costs more than a Spanish participation in the festival, taking into account that € 300,000 of the budget are broadcasting rights, or as RTVE.

According to statements by its head of communications in 2022, the Festival has had an accumulated total of more than 15 million viewers between the 3 galas, 989% more traffic on social networks and RTVE pages compared to the 2021 festival, has had more than 980,000 tweets launched from Spain (first country issuing tweets about the festival) and the biggest conversation of 2022 on social networks, with the *hashtag* #Eurovision *trending topic* in Spain for 16 hours, among other data. And our survey supports this data, with 83.70% considering themselves Eurofans, 39.95% who watch it for the TV show, 33.09% for the music competition and 94.20% who would go to experience the event live if it were held in their city.

Comparing the impacts captured in the theoretical framework, the 100 million euros in Lisbon, the tourism showcase of the festival, the numbers of bookings and tourists during the week of the festival, the local opinions and the survey results as a sample of the willingness to attend Eurovision or to have their city host Eurovision, we can affirm in coherence with Ferreira and Lina (2018) that no other large planned event, gathering so many people, leaves such good positive impacts for the city.

6. CONCLUSIONS

This paper seeks to highlight the capacity of major events and festivals to boost tourism activity, improving the attractiveness of destinations and attracting new visitor profiles. Events, and especially special events, have grown in number and importance over the years, which is why they are the subject of study for many authors and have a great deal of weight in the tourism agenda of large cities. Events have evolved in response to changes in demand, have increased in number and importance in society and are a growing part of the tourism sector.

In this Final Degree Project, we have analysed how to organise an event, the stages involved and its positive and negative impacts on the economic, personal, social, cultural, political and environmental spheres. Among the benefits of events in destinations, we should highlight the improvement of the image of the city and the promotion of tourism through the publicity offered by the event, the development of the city as an "event city", the economic wealth generated, as well as the improvement in the transport network, accommodation and infrastructure.

We have classified events according to the criteria of different authors, cultural celebrations, religious events, public events, art and training events, corporate, sporting, social, private, etc. One of the most advanced industries is that of major event tourism, which mobilises a large number of tourists, both national and international, and resources, but which is of great benefit to cities. Specifically, cultural events have been analysed, specifically festival tourism in Spain, music festivals, which, although they are not the most relevant to be studied in depth, move a large number of people.

In Spain there has been a strong culture of music festivals for years, and as the data confirms, they are an important source of income for the cities, which, combined with tourism, means that more and more autonomous communities want to hold them in their provinces.

The major event chosen to analyse its tourist impact and perception was the Eurovision Song Contest, with more than 50 years of history, an event with an international following and impact, which annually attracts 200,000,000 spectators from home and an average of 50,000 tourists in a week in the host city. Eurovision has become a tourist product that complements the musical contest. The event demonstrates how with good organisation and planning, together with its postcards, visual identity, songs, staging, *intervals act* etc., it has the perfect opportunity to showcase its tourism potential to the world and to reap incalculable benefits with minimal investment. Only a few cultural phenomena can boast of being the showcase that Eurovision is, so much so that due to the uncertainty for the election of the host of the Festival in 2023 after the victory of Ukraine and considering the war conflict it is going through, there are many countries that have offered to host the contest, Spain included, thanks to the candidatures of cities like Madrid, Barcelona or Valencia.

For this analysis, an extensive bibliographical review of specialised authors, reports from different official bodies and the press were carried out, and a survey was subsequently designed to find out what the Spanish public's perception is of a possible holding of the festival in Spain. For the most part, the surveys completed by residents in Spain have been considered, as they are the most representative data for measuring the impact of the Festival on tourism.

The results of this survey highlight how Eurovision in Spain is of interest and how people are willing to bet on it both as an audio-visual product and as a tourist opportunity for our country. According to the data collected, it attracts mainly young tourists, of a medium economic level and with a spend of €300-600€. This tourist profile also values good transport links for visiting the city and cultural and leisure activities in which they can participate, both cultural and parallel to the Festival. In addition, Seville as a destination has demonstrated, such as in the MTV EMA Gala in 2019 its ability to organize events that generate a positive impact for the city.

The results of the survey *Your City, Host Of The Eurovision Song Contest?* shows that Spanish people have a general interest in Eurovision, been watched by thee 79.8% of respondents. Furthermore, from the 39.7% of respondents who have not experienced the show live the 32.9% would be willing to travel for this purpose. Respondents also agreed that it is a tourism product that generates wide-ranging benefits for cities and also personal ones, due to the feeling of national pride after a local victory (98.8%). The huge majority would like their country to host the festival being aware of the high benefits that hosting the festival attracts, as long as a good organisation has been carried out.

Furthermore, can be said that the big challenge for a city hosting Eurovision is to put on a good show, in terms of television and in the city: the first challenge is focused on the viewer. It must generate an attraction for, at least, the host city and make them visit it in the future. This depends on the good organisation of the television show (organised by national public television) that really serves as a tourist showcase and is capable of promoting the destination in the most appropriate way, although this is one of the main threats: not making a good show can make the viewer not pay attention to the show, losing interest and losing that potential tourist.

The second is focused on the Eurofan who comes to the city to experience the festival live. The visitor must return to his or her city of origin with a feeling of fulfilment after the visit and a desire to return. This will only happen with a good organisation of the city: good leisure activities, infrastructure, transport services, security, etc. Otherwise, the main threat is that the tourist, due to poor organisation and planning of the event, will end the trip with a bad experience that will not make him or her return in the future.

And therein lies the great opportunity and main objective of organising Eurovision: the worldwide repercussion of the host city and country, a fame that can be very beneficial in the future, making the city known as a destination. Undoubtedly, the greatest profitability lies in tourism, the fact of the massive arrival of Eurofans, whatever the chosen city, is a reality.

Following the results obtained in this study, I would try to go deeper into aspects such as the real repercussion of the festival outside Europe and the impact of its celebration outside the circuit of European cities. On the other hand, valid arguments could also be offered to the different private and public agents that act in these events for the greater and better promotion of these events in their localities, a better adjustment between supply and demand that would result in greater benefits for all parties.

A future line of research is how the organisation of the event could evolve in order to have a long-term impact and legacy in the organising cities, with beneficial repercussions on local society, and at the same time serve as a tourist attraction for the general public, changing the type of mass tourism to event tourism, avoiding the seasonality of the sector and being more sustainable in economic, social and environmental terms.

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