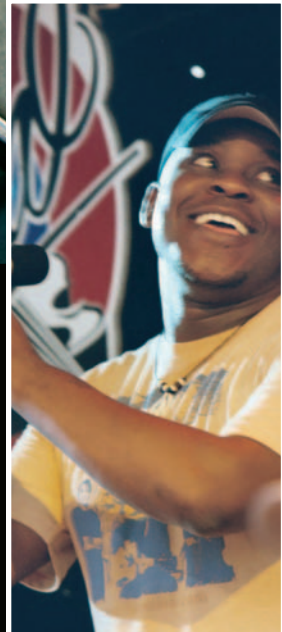


# Tønder Festival

*An asset for all...*

fotos: Madeline Glindorf • H.C. Cabalgaard • Helmut Christensen



## An Impact Analysis

## Foreword

It is an irrefutable fact that the existence of Tønder Festival in all its phases for more than 30 years now has had an appreciable influence on the town of Tønder and the surrounding area.

Tønder Festival supports the local and regional economy by creating jobs that would not have existed without it, and by its intensive use of local sources to supply the considerable demands of the Festival.

The substantial cultural tourism, estimated at around 20,000 people annually, coming the last weekend in August year after year not only to the town of Tønder itself, but making their presence felt in a broad belt to the east and north up the west Jutland coast and south into Slesvig-Holsten, has a measurable economic impact. Nor should we forget the effect on people who get to know Tønder and environs through the Festival. Many of them return to the area outside the Festival period, as the report points out.

Although the Festival started with traditional jazz, blues and folk music, it is no longer relevant to talk of music genres when considering the Festival audience: those who come to enjoy Tønder Festival's current mix of roots and folk music will also buy tickets for opera, jazz, dance, rock or world music elsewhere. It is the quality of the music on offer, the high musical value, the exchange of experience between musicians, young musicians' first festival steps... all these factors and more contribute to the continuing development of the music. For good reason, Tønder Festival is known as one of the best organised festivals in the world, with the best musicianship available.

We have enjoyed the famous Tønder Festival hospitality in our work with this report. Our thanks go to all those who willingly agreed to be interviewed, all those who took the time to reply to our on-line questionnaire, and not least for all the help we had from Tønder Festival and the Tønder Festival Foundation.

This report forms part of *Tønder Festival: An Impact Analysis*, the first initiative in the combined Preliminary Project *Tønder Festival Foundation – Fit for the Future*.

The Project has received financial support from The South Denmark Region, The Danish Ministry of Culture and Tønder Town Council.



## Introduction

This report is based mainly on two sources of information. Firstly, interviews carried out in Tønder during our visit in March and April 2008 with key actors: people who work with the Festival year round, volunteers active during the Festival days, and Festival sponsors. Then people from institutions in the town, from local businesses, hotels and restaurants. Secondly, a user survey run via the Festival homepage, addressed to participants in the 2007 Festival and gleaning a total of 526 replies in March and April 2008.

None of the report's authors had been to Tønder Festival. We knew little of its background beforehand. What has impressed us most during our work with the *Analysis* has been: firstly, the degree to which the event is based on a close, symbiotic interplay between local cultural, social and economic forces; and secondly, the degree to which Tønder Festival, year after year, functions as a conspicuous, positive force in the dynamics of the Tønder area's cultural life and activities, in the recognition and promotion of local and regional trade and enterprise, and in the social cohesion of the local community.

The Danish Government encourages personal responsibility in our society. At the same time, we often hear that volunteer work is committed but frequently undisciplined, and that volunteer organisations are less efficient than professional organisations with hired hands. Tønder Festival is a powerful example to the contrary. Every year, 1,900-2,000 people, mainly from Tønder's approx. 8,000 citizens, get together and arrange the annual Festival exclusively on a volunteer basis.

The point of departure for this report is that Tønder Festival today is a unique phenomenon, based as it is on a largely *volunteer work force* mobilised annually to run the year's Festival, on a *rare competence of the highest international quality in the field of folk and roots music* which assembles an annual programme of established and up-and-coming singers, composers and musicians from the national and not least international folk and roots scene, and on the *economic and material support* of a considerable body of local sponsors. Correspondingly, Tønder Festival makes its mark both culturally, socially and economically on the town and in the surrounding area.

The future development of Tønder Festival must, in our view, take into consideration the various players – cultural, volunteer and local business – and strengthen the complex interaction between them.

## What they say about Tønder Festival's impact on the town, its people and the vicinity

"Tønder Festival is very important for the town and the whole area – no doubt about it. Not only the economic turn-over during the Festival days, but just as much because it gives the town a reputation as a safe and hospitable part of the world. This arises from the uniquely friendly, relaxed atmosphere that is associated with Tønder Festival. The townspeople welcome you and guests are well-behaved the whole time they're here. All this follows partly from the type of music the Festival offers, and the grown-up audience it attracts. But part of it is also the special low-key charm of the town and this part of the world. It makes you want to come back. And there's no doubt that many do. So long."

"Massively important in making Tønder a name everyone knows. The Festival means such a lot as a positive gateway to the town that you feel like visiting again at other times."

"The value of TF for Tønder and the Tønder area can't be over-estimated. It has made the name Tønder world famous. We love to travel to Scotland and have often heard musicians over there speak of Tønder Festival with great respect. TF is folk music's shop window. As Malcolm Jones of Runrig once said of Tønder Festival, "It's the best of its kind worldwide": it can't be said clearer than that! One heartfelt appeal: can't people buy their drink locally instead of traipsing over the border to Germany to buy cheap booze? It would become an otherwise civilised and well-behaved audience."

"Its impact is invaluable – in many ways it is a brand."

"The greatest thing about the Festival is that it is the creation of so many hands. 2,000 volunteers: it's impressive how big it is. Folk standing in the traditional queue for tickets are served coffee by local people."

"... take a walk up the town and see what the Festival means – it's not just numbers!"

"... a whole town swinging to folk music".

"Tønder Festival is economically important for the town of Tønder and the area – and the turn-over figure of 15 million kroner is just the tip of the iceberg. My family has 10 guests in the house and we spend 3 times as much in the town as we spend on the Festival – about 10,000 kroner all told during the Festival."

"What makes volunteers like me come back year after year is the countryside, local patriotism, and being with all these people."

"... this Festival - it's a festive occasion, a tradition. It's a fixture in your diary. Trips, holidays and meetings get shunted round to leave the Festival weekend untouched. It's the same time every year – last weekend in August."

## Social impact

Social capital is a concept that covers the cohesion in a society, in organisations, groups or families, where social relationships are based on networks, norms and trust. This gives individuals access to the resources that arise from this human collectivity. Social capital thus represents resources that exceed the mere communality of individuals: it becomes a productive force that turns a society or a town into something other and greater than a collection of individuals each following their own goals.

Prominent among the visible effects identified in this study is the fact that Tønder Festival can call upon 2,000 volunteers every year, out of a population of 8,000. This impressive figure bears witness to an immense social capital.

Attention must therefore be drawn to the less visible effects of Tønder Festival, among them its enhancement of Tønder as a brand, which benefits everyone in the town. Tønder Town Council has acknowledged the Festival's role in the promotion of the town, and already supports the Festival financially as part of its marketing campaign for the town. Everything needs marketing, even a town council, and the promotion of the experience economy – including Tønder Festival – is a viable public relations tool. This marketing can be expected to increase investments, tourism, trade, social cohesion and the self-esteem of the citizens.

Tønder Festival has without a doubt been a powerful public relations force for the town of Tønder, but the return in terms of social capital are immeasurable. Just how much the self-esteem, social cohesion, tourism, trade and investments have been increased is hard to evaluate. This report points to some of the outcomes, but we would recommend an in-depth analysis be carried out, possibly in connection with a more comprehensive study of the Festival's impact on the Danish economy, on social cohesion and cultural development at the national level.

One specifically socio-political element has been the more or less conscious development over many years of a model of task allocation and distributive planning which has led to a unique form of organisational competence. The organisation of volunteer labour invites emulation in other areas concerned with management structures. Here is a social resource that could serve as an example in other sections of the experience economy, in business and in the public sector. In our estimation, Tønder Festival has achieved a kind of labour market accord in the field of volunteer work.

In a social context, this could mean that this potent local capacity for self-organisation, coupled with the will to effectuate a major cultural manifestation, is worthy of closer examination. In a society that accentuates values, networks and know-how, Tønder Festival represents a model of how society at large could be set up: a society in which each unit in the network contributes value and knowledge benefitting both the unit itself, the network and the common weal.

Tønder and the Tønder area can function as a role model for others, not just in Denmark but throughout the world, showing how public and private enterprises, educational institutions and NGOs can work together. Here is a huge potential for system export.

## Cultural impact

The word **culture** is originally Latin and means to till or work the soil, and the distinction between natural and cultivated peoples it is often based on the presence or absence of agriculture. The word has countless uses; it is one of the most elastic and thus abused concepts in the language. Consider three major usages of the word:

- culture is something you have
- culture is something you are
- culture is something you do

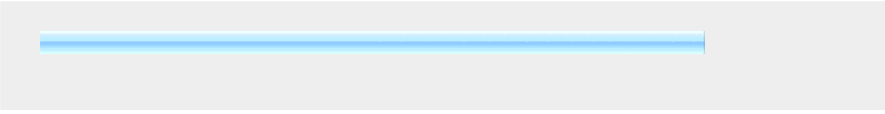
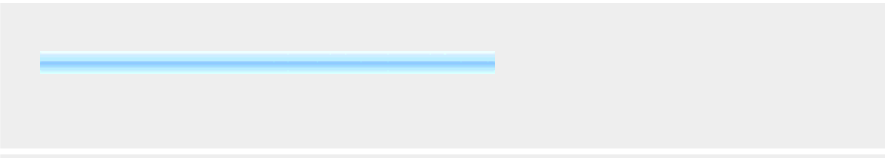
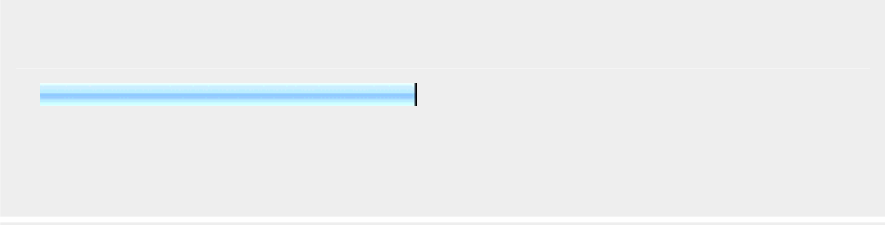
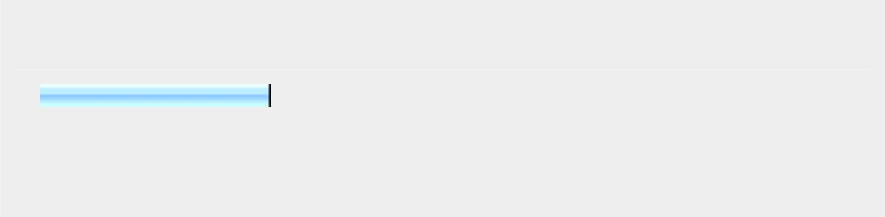
The first is culture in the sense of education and upbringing, and covers art, music, theatre, literature etc. The second is culture you can belong to, often used in the plural, as an expression of the core of a given society's essence, the hidden meaning behind a society's totality of expression. In the third sense, culture motivates action addressed to oneself or to others, to society.

In Tønder Festival we see all three forms of culture. In the first sense, Tønder Festival is obviously a beacon in Danish and international folk music. It is tempting to say that this needs no further comment. Go along, join in, listen to the music. A spin-off of the Festival is the music at Hagge's Music Pub, with top-class concerts throughout the year – yet another additional Festival asset.

In the second sense, the study shows that Tønder Festival is a way of life, a human attitude: volunteers that make a difference. They discover that it is rewarding to do their bit as a volunteer, both for themselves, for the others, for the group and for society. There is a certain valued status in participating as a Tønder Festival volunteer.

Tønder Festival guests and all 2,000 volunteers share a common culture: they return year after year, either as listener or as volunteer, often as a direct result of the cultural relationship they have with each other. This shared relationship has many aspects: enthusiasm for the music, friends who sign up as volunteers and bring other friends along, festival-goers who meet by chance and become friends, up, work mates who share a task group.

The third 'culture' involves more or less every single inhabitant in Tønder town, in one way or another, the year round, although the involvement is naturally most intense during the Festival days, just before and just after the Festival at the end of August. Tønder Festival brings the town together, creating a solidarity unlike any other. The Festival is part of the adhesive that keeps the people of Tønder together and gives them pride in their town. This picture is clearly supported by the answers to the questionnaire:

What is most important for you during Tønder Festival? (tick as many as you like)		Answers
The music		93.9%
Company of family & friends		64.6%
Fun & company on Festival site, outside the venues		52.8%
The fringe – in Tønder outside the official Festival		32.5%

Tønder Festival has beyond question built up a visible culture where the music, the company and the volunteer work have brought people together in a way that can grow in the future: Tønder as a world centre for roots and folk music.

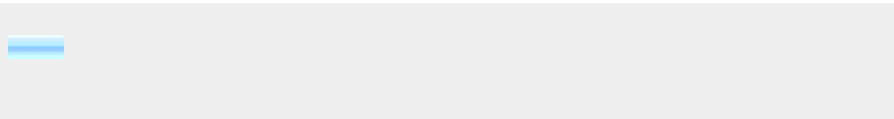
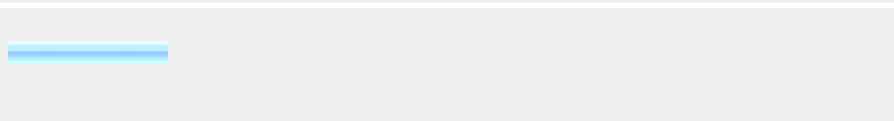
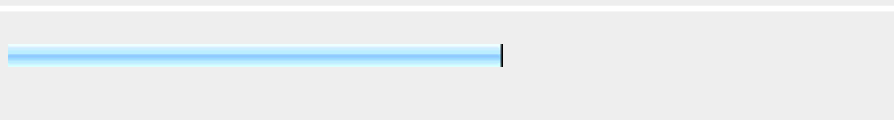
The culture fostered by the Festival has created a collective identity that many interviewees have expressed: they are proud of Tønder Festival. Some of the sponsors we interviewed declared that even though they could not really afford their sponsorship, they felt responsible for the survival of Festival, and contributed anyway.

Tønder Festival demonstrates the townspeople's capability and will to participate, as long as they feel they can make a difference. One example is the pride they take in using quality products throughout, often organic and locally produced.

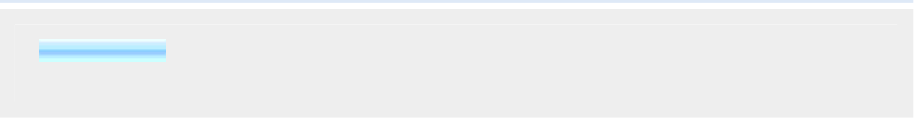

# Tønder Festival’s impact on the Tønder area: the questionnaire

The answers to the questionnaire confirm that Tønder Festival has an important economical, social and cultural impact not only on the town itself but on the whole area. Particular note must be taken of the Festival’s importance for roots and folk music in Denmark and internationally.

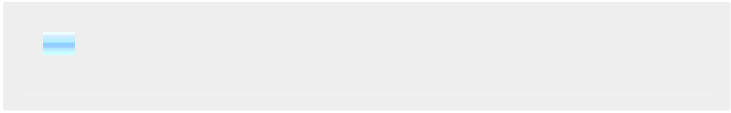
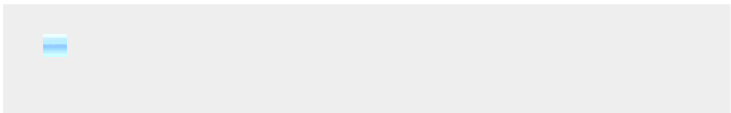
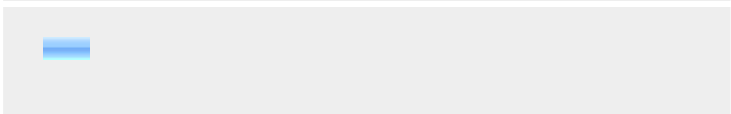
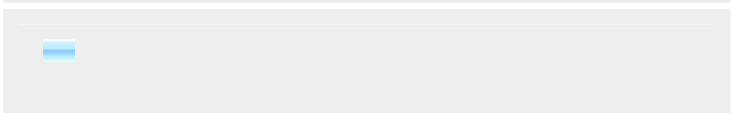

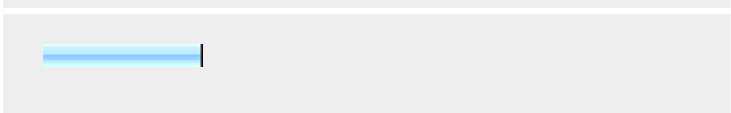
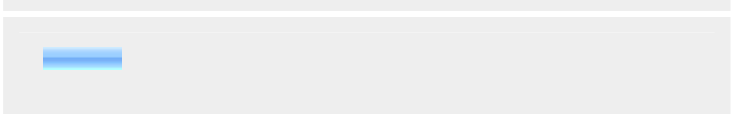

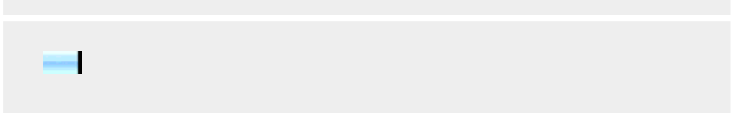
The following quotes are taken from replies to the on-line questionnaire about participation in Tønder Festival 2007.

How many days did you spend in Tønder or the Tønder area in connection with the Festival? (only for incomers)		Answers
1		7.6%
2		22.4%
3		70.0%

The Tønder Festival brings in many visitors who learn about the features of the town and its surrounding area, not only during the Festival with its music programme, but also attractions for tourists in the area. The results show that a large majority spend 3 days here in connection with their Festival visit.

Would you have been as often in Tønder and/or the Tønder area if not for the Tønder Festival?		Answers
Yes		17.8%
No		82.2%

It is apparent from the answers above that a vast majority would not have been to Tønder or the Tønder area had it not been for the Festival. In other words, Tønder Festival is a powerful magnet, which draws many visitors to the town of Tønder and the area.

Roughly how many times have you been to Tønder Festival?		Answers
1		4.2%
2		3.1%
3		6.7%
4		4.2%
5-10		24.9%
10-15		22.2%
15-20		11.5%
20-30		18.4%
30 – more		4.8%

Most guests have been to 5-15 Tønder Festivals since it started in 1974, but there is a curious drop in attendance around 15-20 which needs closer examination.

Factors influencing the number of visits the audience involved in this research have paid Tønder Festival through the years can be bad weather, less interesting music programme, other attractions, private economy, etc.

Another possibility is that festival-goers are enthusiastic at first, then, after some time, experience satiation and the desire for other attractions, such as the town festivities, after which they return to the Festival.

How did you spend the nights in Tønder?		Answers
At the Festival Camp site		52.6%
At a Camp site in Tønder or the Tønder area		12.1%
At a Hotel		2.3%
Bed & Breakfast		4.9%
At home		8.5%
As a guest (private)		11.4%
Other		9.5%

The majority avail themselves of the camping facilities on the Festival site. Camping appears to be the preferred form of accommodation. The question is whether this is mainly out of necessity. There are no alternatives. Almost all hotel and bed & breakfast rooms are occupied by musicians. The high percentage under Other – 9,5% -- invites further investigation. Since this is almost 10 % of the total volume, it might conceal a neglected aspect of the accommodation picture.

The extremely high response quotient to the questionnaire testifies to the support Tønder Festival enjoys. It attracts many people, and could undoubtedly attract many more, through a focussed effort to find innovative measures in and around the Festival. This however is a political decision, whether to exploit this commercial potential. On the one hand, it is tempting to take advantage of Tønder Festival's good name, on the other hand there is the danger that increased commercialisation would be incompatible with the Festival's unique social and artistic status.

## Economic Impact

One figure we have met time after time in the course of our interviews is that each participant spends around 2,500 kroner during the Festival. If we calculate with 15,000 visitors, this gives 37,500,000 kroner. Thanks to the questionnaire, we can make the very conservative estimate that the figure is closer to 3,000 kroner per festival-goer.

When we compare this with similar studies, we find the pattern confirmed. English studies dating from 2003-4 calculate spending at about 2,500 kroner per visitor, and at Hultsfred Festival in Sweden in 2003, it was around 2,400 kroner per visitor. So our conclusion is that these figures are representative for all festival-goers.

The total spending per festival visitor, then, is approximately 3,000 kroner. On top of this come figures for the roughly 5,000 people who participate in the town festivities outwith the Festival, the Festival volunteers and the musicians, who also put money into the town and the Festival site.

The overall picture of the economic turnover can be drawn as follows:

15,000 paying guests' spend	:	45,000,000 kroner
Volunteers' spend		5,000,000 kroner
Town fest 5000 guests		15,000,000 kroner
Festival buying		2,700,000 kroner
Musicians' spend		750,000 kroner
Festival spends on accommodation (hotel rooms, campsites, B&B etc)		600,000 kroner
<b>Total (minimum)</b>		<b>69,000,000 kroner</b>

These turnover figures do not include music expenses, travel (international and local) for all participants in both the Festival and the town festivities, expenditure outwith the Festival period as a result of the Festival, vehicle hire, supplies for running the Festival site and storage rooms, expenses for local tradesmen working for the Festival – electricians, etc.

Tønder Festival represents an overall increased input into the economy of not less than 69,000,000 kroner. Although it is not possible to verify the figures completely, all the interview and questionnaire results point to this major economic impact.

We have therefore taken great care in assessing these figures, especially since concrete numbers for turnover outwith the Festival have not been available. What we heard, however, was that for shops, pubs, hotels and restaurants, the Festival weekend trebles turnover compared with other big trading weekends, including Christmas.

# Sponsorships

Tønder Festival receives part of its financial and material support from enterprises, shops and local traders through various forms of sponsorship.

The Festival does not show advertisements for those who have contributed to its existence, except for the flags that the main sponsors fly from the top of Marquee One. Historically, this feature dates back to the first years, when there was a small group of standing supporters, the principal, large-scale sponsors.

Just as the volunteer work has a familiar, established pattern, so does the system of sponsorship. Several festival workers are engaged in cultivating the contacts to the existing sponsors and encouraging local businesses to sign up as new sponsors.

Each year's contributors are named in the Festival Programme and in the Festival Newspaper. Sponsorships vary in type and size:

**Sponsors**, numbering, in 2007, 56 businesses including hotels, restaurants and shops.

**Supporters**, numbering 35 enterprises, (consultancies, shops, museums and transport companies). It is the size of the contribution that distinguishes between sponsors and supporters.

**Main sponsors**, numbering 6 firms and Tønder Town Council. The Council alone donates 491,000 kroner. Another 5 firms are **Major Sponsors**. They add at least 100,000 kroner each. Then come the **Media Sponsors**, including the Tønder Weekly and JyskeVestkysten, which contribute the printing of the Festival Newspaper and advertising sponsorships, respectively.

The totality of the sponsorships represents an appreciable and quite indispensable basis for the continued existence and development of the Festival in Tønder. The sponsor arrangements seem to function impeccably: the Festival maintains its extremely high standards yet the sponsors do not dominate Tønder Festival's image in any way. In future, more local traders should be encouraged to sponsor the Festival, on the grounds that the Festival contributes so massively to local economic, social and cultural life.

Grants from public budgets and private foundations are special areas which could be reasonably expected to yield more support than at present.

## **Future visions**

Visions for the future of Tønder Festival have been prominent in all the interviews and in the response to the questionnaire. Both optimistic and pessimistic. Most by far see light ahead, but there are some who are worried about the future.

There is clear concern about the problems of generation change, in the management, the volunteers and the audience. This concern is greatest biggest in connection with the leading lights in the organisation behind Tønder Festival.

The idealists and activists who have run Tønder Festival for 34 years have now reached an age where they must naturally ask themselves how long they can go on. And also ask if there are others reckless enough to put life, health and reputation on the line to keep the Tønder Festival going. A child was born in 1974; now it is grown, and the parents are naturally worried about letting go. Perhaps the child will rebel, will want to lead a life of its own.

### **Future visions: management**

Everyone acknowledges the need for generation change at management level, while maintaining the essential competence and experience gained.

Several proposals have been put forward, all indicating that the qualities that make Tønder Festival unique must be retained. Permanent staff corresponding to three times the present number are required. The need for staff with skills in information systematisation, organisational development, marketing and IT is particularly pressing.

### **Future visions: volunteers**

The challenge here is to attract more young people to Tønder Festival as volunteers, since the present volunteer work force dealing with the planning and organisation of the Festival cannot be expected to maintain the same high level of performance indefinitely.

Experience and skills are passed on through an apprenticeship system, according to the volunteers' own statements, and through the handbook written by the Festival volunteers themselves.

### **Future visions: audience**

Another clear challenge lies in the fact that the majority of the Tønder Festival audience are between 46 and 55 years of age. In a few years many of them risk being unable or unwilling to attend the Festival because many use the campsite, which lacks the facilities that over-60s require.

There is however a natural generation change, since many of Tønder Festival's audience have brought their children along for years, and, even more important, listen to folk music at home. The following responses seem to indicate that the 56-65 year-olds are the parents of the 26-35 year-olds, (and in some cases of the 36-45 year-olds.)

How old are you?		Answers
0-15 years		0.6%
16-25 years		2.9%
26-35 years		5.4%
36-45 years		18.0%
46-55 years		45.1%
56-65 years		26.3%
66-75 years		1.7%

The above results would seem to recommend focus on the 26-45 age group, aiming PR and marketing specifically at this group. On the other hand, it could also be concluded that marketing should continue to focus on the 45+ group, because younger people are not interested in roots and folk music. But this interest grows with age, so marketing should help plant the seeds in the younger groups, while keeping the 45+ group as a priority. It must also be kept in mind that about 15,000 participants is the Festival's maximum capacity. And there is also the question whether the approximately 5,000 who go to the town festivities are not to some extent engaged in this learning process.

## Summary: assessment

A region and a town need marketing, too, and Tønder Festival can be seen as an important part of the experience industry in Southern Jutland. It functions as a social and cultural focus and at the same time contributes massively to the economic life of the town and its surroundings.



Tønder Festival has had an immense PR and branding effect for Tønder and the surrounding area (South West Jutland), although the precise value of the effect cannot be calculated. But there can be no doubt that Tønder Festival has helped put the town of Tønder on the map, both nationally and internationally. It contributes to image, investments, tourism, trade, the self-esteem of its citizens, social cohesion and intercultural understanding.

In a municipality like Tønder, situated far from the capital in what is considered a fringe zone, it is vital that means be found to create jobs and cultural development. The activities in and around Tønder Festival have quite certainly helped increase employment and have attracted people, enterprises and capital to the area.

This report indicates the continued importance of the experience industry, for Tønder Festival's future development in the town, through its dynamic social environment and its vibrant music tradition. Concrete activities like the concerts at Hagges, Danish Music Awards - Folk, Millstream Records, and the town festivities attract more visitors year round. In the long run this creates income for the area and the town based on the ability to exploit the hidden resources that come to the surface annually, in the intensity of the Festival. For the town of Tønder there lies a potential in building on Tønder Festival's dynamic to create an energetic enterprise and educational environment targeting new products, services, educational courses, music centres, businesses, etc in the experience economy.

Tønder Festival emphasises the quality of the music and without this clear priority, the Festival as we know it would not survive. The credibility and authority built up over so many years are resources of inestimable worth. But it is not only the music that makes Tønder Festival unique, it is also the commitment of the army of volunteers that makes the Festival a gold mine for innovation – in other fields, too.

Therefore it is essential to focus on the growing customer segment of creative people and their purchasing potential for new recreative products. Since quality of life and exciting experiences play an increasing role for this growing population, there are correspondingly rich opportunities for the creation of interesting recreational products and experiences to meet their wishes and needs.

## Plan of Action

In 2007, Tønder Town Council and Tønder Business Forum held a conference in the ECCO Centre. At this conference it was decided to intensify work on three projects now known as *The Golden Egg: Tønder Festival – Fit for the Future*. These three projects will be carried out in co-operation with Tønder Town Council, Tønder Business Forum and the Tønder Festival Foundation. This report is one of the three *Golden Egg* projects. The total cost of the project is about 1,150,000 kroner. To date over 1 million kroner has been raised towards the realisation of the projects.

## Project catalogue

1. Set up a world-class International Folk Music Centre. This centre would encompass many activities: music courses, musical instrument workshops and production, ecotourism, experience economy focussing on Tønder Festival and its surrounding area, theatre and art, IT and media, sound and light production. There is potential here for international development without compromising the Festival's authenticity. An important balance must be struck between professionalisation and commercialisation on one hand, and, on the other, the volunteer solidarity that forms the basis of the Festival.
2. Develop of strategic, innovative and political aspects of the Festival management. This will involve a build-up of the organisation's capabilities in marketing and communication (nationally and internationally), IT and Media and interface with authorities, increasing the full-time staff by 2 or 3 persons.
3. Establish apprenticeships in essential areas and functions in connection with the Festival, in particular programming, assurance of the quality of the music and contacts with musicians.
4. Organise the Festival as an experience economy and as a model for the third sector, the social economy. This entails concentrating on the added value of services not directly concerned with the Festival's primary functions.
5. Initiate systematic learning through a Social Learning Cycle.
6. Export the auto-organising concept of social development – Tønder as a model town.
7. Investigate new forms of accommodation.
8. Co-operate with music schools in the district.
9. Form a youth committee. There is a need for new ideas and initiatives to attract younger people as Festival volunteers. An effort should be made to train and involve young people in the various working groups and committees within the Festival framework.
10. There is a generation change in music and offering opportunities for young musicians to develop their art and skills is one of the areas in which Tønder Festival has excelled – and should continue to expand.
11. Develop the international network, inviting more than are involved today to be part of the network, and to share the tasks.
12. ThemeFestival – experiments with new stages
13. Free shuttle busses to other towns, financed with public money.

14. Involve Tønder Festival in the educational provision on offer in the area, in business economy, experience economy etc, in co-operation with local firms.
15. Develop IT, radio and media aspects: here young people can help develop the Festival. The Festival's net presence is vital: keeping the home page updated and meeting young people where they seek each other out.
16. Create new events during the Festival, with a focus on what the Festival means to people: 'wisdom of the crowds' can be sounded as a basis for regional development. Ask people's opinion on TF and on development in the district.
17. Tønder as a model for the municipality of the future.
18. Map the volunteers' characteristics and input:
  - Who are they, what are they good at?
  - What do they need to improve?
  - Involve all the town tradespeople as sponsors
19. What about a stage like Mølleparken, which holds 10,000 of an audience?
20. Create the Festival's own media world on the net.
21. Improve understanding and give a complete picture of the economic, social and cultural impact of the Festival, through an inquiry during Tønder Festival 2008, with the volunteers, musicians and audience as the target groups.

# Theory

There are of course many different models and analysis instruments, such as The Solar system model, Pine & Gilmore's experience economy models, Richard Florida's thoughts on the creative class, and service theories.

Our choice has fallen on a theoretical framework based on the concept of the information society as formulated by Max. H. Boisot in the Social Learning Cycle. This instrument initiates a learning process around the information activities inherent in and developed by, for instance, an organisation, a town, or a region. This opens the potential for future extension of the knowledge already acquired. In this way, the learning process is capable of incorporating external theories and combining them with local knowledge. This knowledge can be both tacit and explicit knowledge:

**"Tacit"** knowledge is part of people's mental baggage, attitudes, their experience of life and work. It is hard to grasp, since it is embedded in our behaviour and is not normally visible. It is none the less quite indispensable in our daily work; without it we would be slaves to fixed routines and templates. Without it we would lose sight of our context, forget our experience, we would lack ideas and understanding of our social environment. Efficient application of tacit knowledge generally requires comprehensive personal contacts and trust.

**"Explicit"** knowledge is clearly and unambiguously expressed, and can be stored in specific media, such as manuals, documents, databases, works of reference etc. This makes it relatively easy to transfer to others through learning and training. Knowledge can also be audio-visual: works of art and product design are forms of explicit knowledge.

We have tried to discern both types of knowledge in and around Tønder Festival, based on 10 knowledge zones:

- A Analysis of the services Tønder Festival currently supplies and its current organisation in the area's economy
- B Marketing and branding of Tønder Festival locally, regionally, nationally and internationally
- C Dissemination of knowledge about service supply from Tønder Festival to the market
- D Market for service supply from Tønder Festival
- E First hand sense of the market and Tønder Festival's impact based on personal experience
- F General information about Tønder Festival from the outside – others' experiences and reports
- G Patterns in the impact of Tønder Festival – economic, social, cultural
- H Documentation of Tønder Festival's impact – economical, social, cultural
- I Tønder Festival's and the district's central competences – possible symbiosis
- J Experience economy in the future: service supply from Tønder Festival and its surroundings working together

## Data

As part of this analysis, three empirical studies have been carried out: firstly, two sets of focus group interviews with persons central to Tønder Festival; secondly, a round of interviews with people involved with Tønder Festival (volunteers, tradespeople, shopkeepers, firms, the Town Council, tourist organisations etc.); thirdly, an on-line questionnaire primarily addressed to members of Tønder Festival Folk Club, about participants' experiences and consumption.

## Tønder Festival reverses the Jante Law every August

The Norwegian / Danish author Aksel Sandemose (1899-1965) wrote, in his novel *A Refugee Crosses his Tracks*, the 10 rules citizens of provincial Danish towns use to keep each other in place: the Jante Law:

1. Don't think you are somebody
2. Don't think you're worth as much as us
3. Don't think you are cleverer than us
4. Don't imagine you are better than us
5. Don't think you know more than us
6. Don't think you are more than us
7. Don't think you are any use
8. Don't laugh at us
9. Don't think that anybody likes you
10. Don't think you can teach us anything

Tønder Festival has apparently reversed Sandemose's Jante Law. Every August, the opposite of the old Jante Law seems to apply in Tønder:

1. You are somebody: believe it
2. You are worth the same as anybody else: believe it
3. You are just as clever as anyone else: believe it
4. Imagine: you can make a difference
5. Imagine: you know things other people want to know
6. Other people wish you well: believe it
7. You are good at lots of things: believe it
8. You can laugh and have fun with others
9. You should know that other people like you and yours
10. You can learn all your life: believe it

Does Tønder Festival also break the Iron Law of Oligarchy for large organisations?

This Iron Law states:

*"Irrespective of management's and members' attitudes and motives and irrespective of organisational structures, oligarchical tendencies will manifest themselves: this is a cast-iron certainty."*

The words are the German sociologist Robert Michels'; he has entitled the phenomenon the Iron Law of Oligarchy. Coupled with this thesis is the law that any management will develop other interests than those they were appointed to safeguard for their members. Reversing the Jante Law and the Iron Law of Oligarchy, and replacing them with a Tønder Law - that's Tønder Festival's accomplishment.