

The Impact of the “Salzburg Festival” on Salzburg’s Tourism Based on the Three Pillars of Sustainability

Bachelor Thesis for Obtaining the Degree
Bachelor of Business Administration in
Tourism and Hospitality Management

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Affidavit

I hereby affirm that this Bachelor's Thesis represents my own written work and that I have used no sources and aids other than those indicated. All passages quoted from publications or paraphrased from these sources are properly cited and attributed.

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Abstract

Each year Austria is hosting a wide variety of events, which are initiated by very different people or institutions and serve many different purposes. Despite varying cultures and numerous prejudices between two different worlds, it is of great importance to unify the world of culture with that of the economy, as it is important to put the resulting success in the foreground. In this regard, the best example is the province of Salzburg with its Salzburg Festival, which is described as "the most important cultural festival in the world" (Eymannsberger 2016). Additionally, the event industry has grown enormously in recent years and topics such as the issue of sustainability have become increasingly important.

It is therefore the aim of this bachelor thesis to analyze the impact of the Salzburg Festival on the province of Salzburg and its tourism, based on the three pillars of sustainability: economic, environmental and socio-cultural. The evaluation is done by conducting literature research, collecting and analyzing secondary sources as well as focusing on quantitative statistical data.

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1 Introduction

1.1 Research background and motivation

First of all, tourism, in general, is one of the largest and fastest-growing economic sectors in the world and has a significant role to play in sustainable development in several countries (Sharpley 2000: 1-19). Nevertheless, it must be well organized so that it benefits local communities and environments and does not, on the contrary harm them. Despite growing attention towards this field, the term "sustainable development" is still difficult to define (Murray et al. 2003, cited in Asmelash and Kumar 2019: 67-83). Besides, Huang (2011, cited in Asmelash and Kumar 2019: 67-83) addresses the issue, that some methods used to assess the sustainability of tourism are still not reliable enough. Yet, Sharpley (2000: 1-19) claims that tourism is an important driver for development. According to Higgins-Desbiolles (2018: 157-160), it has long been apparent that tourism has a need to be understood and managed in a more comprehensive context of sustainability.

Meanwhile, the society or community tries to modernize their tourism by offering significant events and festivals, where they can share their culture, environment, and spending opportunities with visitors. According to Felsenstein and Fleischer (2003: 385-392), festivals have not only become a big motivator for tourism development, but also an essential part of city life. More and more cities hold festivals and events intending to improve the cities' images, attracting visitors as well as boosting the local economy (Getz 2008: 403-428). Due to the number of festivities, there has been an increase in interest in evaluating the economic, environmental, and social impacts of festivals, reports Colombo (2015: 500-501). As a matter of fact, revenues can be expected to be generated by such festivals. However, the actual value of total visitor spending is more difficult to analyze.

1.2 Aims of the research and research questions

This paper tries to clarify the urgency of sustainable development in tourism in general and at the same time, examines the contribution of festival tourism to sustainable local economic development. The main goal of this research is to find out how the sustainable development of Salzburg's tourism industry is affected by the Salzburg Festival, based on the economic, environmental, and socio-cultural aspects of sustainability. To answer this hypothesis, the following questions will be examined in more detail:

1. To what extent does the Salzburg Festival influence the sustainable development of tourism in Salzburg.
2. To what extent is sustainable development maintained by the tourism sector in Salzburg?

The structure of the research paper includes the following several parts. First, a Literature review is provided, which defines the most critical topics as well as go into them in more detail. Further comes the description of methodology which will be used in the actual paper. Within this section, attention will be paid to the research design, and additionally, it will explain the methods used for analyzing the data. Following the methodology, a brief preliminary chapter outline for the actual thesis paper will be presented. Before concluding the paper with a list of resources, a timeline will be presented, which will both clarify when which sections will be tackled and how long the entire process will take.

2 Literature Review

2.1 The Nature and Characteristics of Tourism

2.1.1 Definition of Tourism

Many experts of the World Travel and Tourism Council argue that tourism is the largest industry in the world (Page & Connell 2006). As Lickorish and Jenkins (1997), point out, however, there is a difficulty in describing tourism as an "industry" which derives from the fact that it does not have the usual structural production function or a service that is actually physically measurable. Besides, there is no uniform structure, which is acceptable in every country, since the interests differ to a large extent (Lickorish & Jenkins 1997).

Therefore, given the nature and the diversity of the tourism industry, there is no unified definition, but many different perceptions. In general, tourism can be described as an essential asset of the local industry as it contributes much to the economic sector and attracts new markets (Noonan & Rizzo 2017: 95-107). Additionally, often tourism is defined as an activity that has various and diverse effects on many ways of life as well as on economic factors (Cooper 2005). The World Tourism Organization (1991) describes tourism as the following: *"the activities of a person traveling outside his or her usual environment for less than a specific period of time and whose main purpose of travel is other than (the) exercise of an activity remunerated from the place visited"*.

Regardless of the numerous differences that can be found, there are some requirements in tourism that remain the same from country to country. In this connection, Lickorish and Jenkins (1997), named as an example the necessity of people undertaking a trip for tourism. Furthermore, there are numerous unified distinctions among the tourism sector. Page and Connell (2006), distinguish between domestic and international tourism. Domestic tourism is a term used to describe people who travel outside their usual environment but still within the borders of their country, whereas international tourism, refers to people who are also situated outside their usual environment but in other countries (Page & Connell 2006). Likewise, we make a general classification between leisure trips and business trips (Lickorish & Jenkins 1997). However, despite the many impacts on all kinds of economic, environmental and cultural sectors, the much-needed recognition of the

major importance of tourism has only recently developed (Cooper 2005). Furthermore, the global importance of the segment is also often underestimated (Page & Connell 2006).

2.2 Cultural Tourism

2.2.1 Definition of Cultural Tourism

In general, cultural or heritage tourism can be classified as a basic form of tourism (McKercher & Cros 2012). Culture and tourism have always been closely associated with each other since cultural sights, events, and attractions provide very important incentives for travel (Richards 2018: 12-21). However, according to Richards (2018: 12-21), the department of “Cultural Tourism” was established just a few decades ago and still is difficult to define. One of the biggest bottlenecks regarding the interpretation of cultural tourism is the generalization of cultural consumption within tourism (Richards 2003). That is supported by a study conducted by the European Commission (2002, cited in Richards 2003) examining the cultural consumption habits of Europeans, which revealed that people visit cultural landmarks abroad almost as often as they do at home. This increases the value of cultural tourism as a key driver of cultural consumption. Mousavi et al. (2016), claim that in order to explain cultural tourism, it is former necessary to understand the meanings of culture and tourism in general. According to the research conducted by Ashworth (1995, cited in Mousavi et al. 2016), the following are three different forms of culture related to tourism: art tourism, heritage tourism, and place-specific tourism. Therefore, cultural tourism is not limited to the use of products, but also includes the cycle of life and the local culture.

2.3 Sustainable Tourism

2.3.1 Definition of Sustainable Tourism

As already mentioned above, it is necessary that tourism, in general, must be understood and managed with a broader context of sustainability (Higgins-Desbiolles 2018: 157-160). Since the issue of sustainability is gaining widespread acceptance, cities are trying to adjust to the trend of sustainable development to become more attractive (Mega 1999: 133-154). Many associate sustainability with environmental preservation, although the field is much more complicated than one might think (Opp & Saunders 2013: 678-717). The United Nations World Tourism

Organization defines sustainable tourism as followed: *"Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities (UNWTO 2005)."* A distinction is made between three sustainability fundamentals, which relate to the economic, environmental, and socio-cultural aspects of tourism development and which ensure long-term sustainability through an appropriate balance (UNWTO 2005). Therefore, when hosting festivals, cities are increasingly striving to share their economy, their environment, and their cultural aspects with the participants (Osullivan & Jackson 2002: 325-342). Sustainable tourism can provide lots of benefits to the local community, creating a solid foundation for the tourism industry in the area.

2.3.1.1 The three Pillars of Sustainability

Globally, it is known that tourism is one of the fastest-growing industries for the past several years. As a result, besides numerous advantages, tourism also creates several problems such as high-water consumption, a tremendous amount of garbage and also increases CO2 emission. Most people associate sustainability with the synonym environmental friendliness and associate the topic with the protection of natural resources or the saving of energy. Over the years, it became clear that for the tourism industry to be fully sustainable, a combination of these three factors must be taken fully into account (Lethonen 2004).

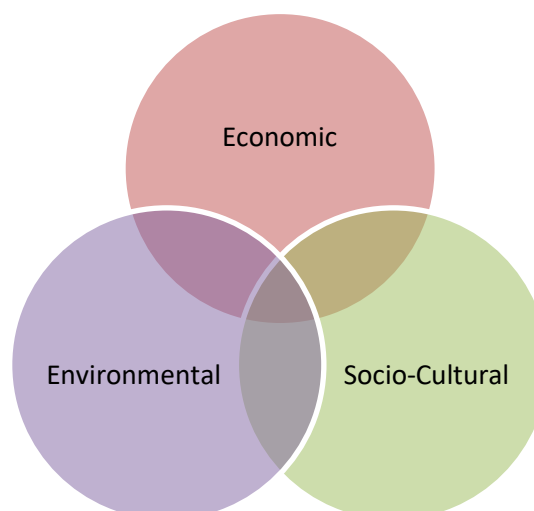


Figure 1: Concept of overlapping circles – sustainability

(Source: McKenzie 2004, own illustration)

In Figure 1, the concept of overlapping circles is reproduced. According to McKenzie (2004), it is essential that the approach which suggests that the three areas of influence are best represented equally needs to be the most accurate.

2.3.1.1.1 Economic

A critical aspect of sustainable tourism is economic sustainability. It is generally vital to generate and preserve financial growth while taking sustainability into account, nevertheless, it is difficult to find an appropriate balance (Moldan et al. 2012: 4-13). On a broad scale, the focus of economic sustainability is on maintaining the economic benefits and profits of tourism within the community. According to UNWTO (2005), economic sustainability can be best described as “ensuring long-term economic transactions that deliver socio-economic benefits to all stakeholders that are equitably distributed, including stable employment and income opportunities and social services for host communities, and a contribution to poverty reduction.”

As noted earlier, economic impacts are paid the most attention to when thinking about desired outcomes for using events as part of a destination’s development strategy. Perhaps the primary economic reason is the tourism potential arising from hosting certain events (Devine & Devine 2017: 317-333). In his book, *the Leisure Industries*, Roberts supports the claim that most towns and cities try to host events because of the resulting influx of visitors and the money they bring with them (Roberts 2005). Events can benefit destinations in the short-term and long-term. As previously mentioned, the most apparent short-term benefits include increased visitor numbers followed by an increase in investments. Furthermore, events can cause visitors to lengthen their stay, thus increasing spending more money at a specific destination (Devine & Devine 2017: 317-333). Apart from certain short-term benefits, events also play a significant role in providing long-term effects for their host destinations. Events have the potential of creating marketing opportunities, such as rebranding and reimagining the destination area (Dredge & Whitford 2010: 1-13). According to Dredge and Whitford, events have become a role in the image-making process, enabling certain destinations to gain an edge over their competitors. Additionally, perhaps the most vital benefit of hosting an event is the idea that the event can help showcase a destination. According to the authors, this was first empirically measured by Richie and Smith. Together, they identified a

global increase in Calgary's awareness and reputation in the buildup to the Games and after it hosted the 1998 Winter Olympics (Devine & Devine 2017: 317-333). Devine and Devine also point out that in recent years, a growing number of emerging economies have participated in hosting events to increase their international tourism profile. According to some previously conducted studies, a destination suffering from a poor image and reputation can systematically leverage events to improve its image significantly (Devine & Devine 2017: 317-333).

Despite the previously mentioned short and long-term benefits, it is essential to mention that competition to host events has increased significantly in recent years, often leading to inflated data in bid forms (Devine & Devine 2017: 317-333). Andrew Smith, author of *Events and Urban Regeneration: The Strategic Use of Events to Revitalise Cities*, discusses in his publication how many destinations expect significant increases in visitor numbers and money spent once they host an event, however, staging an event does not automatically make the destination attractive. More specifically, if an event is poorly managed, there could even be negative consequences such as creating a negative image for the host destination (Devine & Devine 2017: 317-333).

2.3.1.1.2 Environmental

As discussed before, environmental sustainability is probably the best-known aspect of sustainable tourism. Nevertheless, due to the continually increasing competition of the cities regarding financial growth in tourism, the attempt to create environmental sustainability is limited (Opp & Saunders 2013: 678-717). Goodland (1995: 1-24) defines environmental sustainability as the "maintenance of natural capital," which is accordingly connected to both the economic as well as social sustainability. In other words, the focus is on ensuring that tourism has little to no impact on the current natural environment and heritage so that it is preserved for future generations. However, the human-made economy is underpinned by the development of economic sustainability on its four main activities: the use of renewable and nonrenewable resources, pollution, and waste assimilation (Goodland 1995: 1-24). Without an environment where efficiency and sustainability are equally important, it is challenging to build a sustainable community.

2.3.1.1.3 Socio-cultural

Many destinations use events to fulfill their desire of acquiring soft power. The term soft power was coined during the 1990s by Joseph Nye, an American political scientist (Brannagan & Rookwood 2016: 173-188). Soft power refers to the ability “to achieve goals through attraction rather than coercion” (Keohane & Nye 1998: 81). Through their consistently increasing global appeal, events provide states and cities with a chance to showcase their language, culture, and overall capabilities on a global scale. Although, as already mentioned, sustainability is a balanced combination of all three pillars, the social aspect is still often underestimated (Dempsey et al. 2009: 289-300). Therefore, it is necessary to get a clearer picture of socio-cultural sustainability and also to understand the existing relationship to the environmental pillar (Murphy 2012: 15-29). Lethonen (2004) supports the latter statement with his assertion that the relationship between environmental and social pillar should also be explored in more detail. However, it is not unreasonable to forget that the multiplicity of various economic, social and cultural characteristics in different countries makes it more challenging to draw up a homogeneous definition of social sustainability (Moldan et al. 2012: 4-13). Nowadays, it is well known that the strong growth in the tourism sector has negative as well as positive socio-cultural effects on the community in many areas. Under the terms of UNWTO (2005), among many other things, the following rules must be taken into account in order to reduce or at best slow down the impact on the socio-cultural environment, "respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance." From this, one can most probably conclude that one of the purposes of socio-cultural sustainability within tourism is to strengthen and increase exchange between different cultures while decreasing the negative influence on the local community.

2.3.2 The Evolution of Sustainable Development

This section focuses on the continuous development of sustainability, from the early origins of the topic to the modern era. The relevance of sustainable development in all environmental policies has been given a significant role by the 1987 Brundtland Report and the 1992 United Nations Conference on Environment and Development (Zaccai 2012). According to Edwin Zaccai (2012), this approach has further crossed several discourses between economic and social parties. Therefore, since 2000, the influence of sustainable development, in particular on private cooperation, has increased. As the context of sustainable development is steadily changing, the respective leaders and the parties involved are constantly striving to bring their strategies up to date with the changes and to consider how they can best adapt their plans to the development of this discourse in the future. As already mentioned above, the significance of sustainable development began with the so-called "Brundtland Report", which addresses the definition and implementation of this subject, yet does not mention the three key pillars but instead focuses on the following seven original "strategic imperatives", which have changed again over time: reviving growth, changing the quality of growth, meeting essential human needs, ensuring a sustainable level of population, conserving and enhancing the resource base, reorienting technology and managing risks and lastly, merging environment and economics in decision making (Zaccai 2012).

All of these seven mentioned elements have been the inspiration for the UN guidelines on sustainable development. Additionally, the inclusion of the social, environmental and economic dimensions in all significant fields of the policy was also a key factor, at the Summit on Sustainable Development in Johannesburg in 2002, as was the promotion of shared accountability between the many different actors in society and among government. While the rise of green features has resulted in some improvements in sustainable development, it is clear that the present situation is not sufficiently addressing the main global environmental impacts, in particular climate change (Zaccai 2012). Even though the threats and risks are nowadays even greater, the preservation of the global environment and the needs of future generations are unfortunately still not receiving enough attention.

2.4 Festivals and Events

2.4.1 Definition of Festivals and Events

Event tourism is defined as the “development and marketing of events for tourism and economic development purposes” (Getz 2008: 403-428). Despite having a significant impact on a host destination, the term event tourism was only really coined about thirty years ago. Getz explains that it took rather long for event tourism to become established within the tourism industry and the research community, however, he also points out that the growth of this sector has been nothing short of remarkable (Getz 2007). Simultaneously with the rise of event tourism, event management has developed into a fast-growing field, relying on tourists as its primary target audience (Getz 2007). In general, event tourism includes the planning, development, and marketing of festivals (Getz 1991). Events have grown immensely in popularity, largely since every event is unique and targets a different audience. Getz supports the claim that each event is distinctive because of various types of interactions among the people, the setting, and management in general. Events are also very appealing because they provide an interactive experience, meaning that you have to be there to experience it (Getz 2007). Festivals can be referred to as eventful social activities that nowadays can be found in almost all human cultures. Nowadays, due to the increasing interest, local festivals are used with the attention to promote tourism and to boost the regional economy. They are mostly created for a specific purpose and belong to the subcategory of cultural celebrations, which in turn represents the main group of planned events (Getz 2008: 403-428). According to Felsenstein and Fleischer (2003: 385-392), the two most significant drivers for the attractiveness of festivals are that on the one hand that they increase the demand for local tourism and on the other hand that they also affect the city image. Getz (2008: 403-428) supports this statement by also mentioning that festivals have become of vital importance for cities to strengthen their competitive position, build a great operating community, and increase the cultural development of a city. Community development overall refers to the process of improving the quality of life within a community. Chavis and Wandersman hereby define a community simply as a place, a set of relationships, or a collective political power.

2.4.2 Impacts of Festivals and Events

Even though the tourism potential of events has yet to be fully discovered, the outcomes and impacts of events are of increasing importance for destinations to stay competitive (Getz 2007). Destinations have continuously increased their interest in hosting events, primarily for economic and development reasons. According to Donald Getz, events play an essential role in tourism and are often incorporated in a destination's development and strategy plans. When thinking about the use of events as part of a destination's development strategy, it is crucial to recognize that not all events need to be tourism-oriented. Depending on the type of event other important roles include, but are not limited to, fostering community building, urban renewal, reiterating national identities or encouraging cultural development (Getz 2007). Historically speaking, hosting events has resulted in many positive and negative impacts on host destinations. While events such as the Olympics have been used as an instrument to initiate large-scale changes to urban transportation systems, utilities, hotels, and more, the same events have often resulted in high costs for the actual members of the communities (Heere & Rundio 2016: 587-598). Before deciding to host events, destinations must decide what benefits they would like to receive from them, as well as how they will measure success, more specific value. This seems easy but is actually quite difficult, since different stakeholders strive for different goals. The community at large might want different benefits than the service sector. The range of event experiences is so broad, from fun carnivals and parties, to religious pilgrimages and celebratory rituals. Desired outcomes could include anything, from learning to fostering commerce (Getz 2007). In addition to numerous economic and cultural influences, the environmental impact of festivals on the host destination is equally important. Nevertheless, as pointed out by Getz (2010: 1-47), the existing literature on the environmental impact of festivals and events is still rather limited. Moreover, although many factors, such as high energy consumption, increasing pollution of land and air and the associated impact on wildlife due to travel, or issues such as waste accumulation and environmental changes, occur as a result of festivals and events, they are barely addressed (Getz 2010: 1-47).

2.5 Salzburg

2.5.1 The City of Salzburg

The Region of Salzburg represents one of nine provinces in Austria. Together with its capital under the same name, it forms the third smallest federal state with a population of 555,221 inhabitants, which was published by "Statistics Austria" at the beginning of 2019. The city of Salzburg accommodates a total of 178,085 persons, of which 156,841 are registered as primary residents and 21,244 as secondary residences (Miller 2020). The capital, part of one of the youngest federal states of Austria, is situated next to the foothills of the Alps on the banks of Salzach river, at a "knot" between East and West, North and South (European Green Cities 2020). Salzburg has a total of three universities and a cumulative number of students. Also, according to Eymannsberger (2016), the region is known for its numerous top-ranking tourism schools, thanks to both Salzburg's cultural tourism and the Salzburg Festival. The unique charm of this region lies in the balanced interplay of landscape and architecture, art and culture as well as tradition and modernity in a surprisingly restricted space. As Salzburg.info mentions, the city is mainly known for the birthplace of Wolfgang Amadeus Mozart and the musical "The Sound of Music". In addition, the tight and narrow streets and wide public squares of this magnificent baroque city have earned their well-deserved place on the UNESCO World Heritage List. Besides, the region focuses on several economic strands such as trade, services, production and also tourism (Eymannsberger 2016). Furthermore, the Salzburg Festival, which is celebrated all around the world, and the magnificent panorama also contribute to the city's popularity (This is Salzburg: salzburg.info. n.d.). TheLocal (2020) mentioned, that Salzburg has been ranked seventh among the most inspiring cities in the world for its performing arts institutions, art schools, galleries, museums, film industry, startup scene, and general romantic atmosphere. Throughout the last couple of years, the region has developed into a unique all-season travel destination, offering a wide range of services and possibilities for guests from all over the world as well as for locals. According to the numbers collected by the Salzburg state statistics, the federal-state had a total of 7.9 million guests from November 2017 to October 2018, spread over both seasons. Therefore, compared to the year before, this represents an increase of 4.6% for arrivals and

4.4% for overnight stays. However, the length of stay decreased slightly - by 0.2% with a stay of approximately 3.7 days in Salzburg (Höpflinger & Nagl 2019).

2.5.1.1 The Local Development of Salzburg

This segment of the paper addresses the local development of the city of Salzburg. Starting with a closer look at the population development of the last 3 years which can be identified in the following Table 1:

Registered Individuals	2020		2019		2018		
	Difference to previous year		Difference to previous year				
Primary Residents	156.841	+ 955	+ 0,6%	155.886	+ 1.066	+ 0,7%	154.820
Male	75.209	+ 432	+ 0,5%	74.867	+ 547	+ 0,7%	74.320
Female	81.632	+ 613	+ 0,8%	81.019	+ 519	+ 0,6%	80.500
Secondary Residents	21.244	- 100	- 0,5%	21.344	- 29	-0,1	21.373
Male	9.036	- 44	- 0,5%	9.080	- 42	- 0,5%	9.122
Female	12.208	- 56	- 0,5%	12.264	+ 13	+ 0,1%	12.251

Table 1: Population of the city of Salzburg, as of 01.01.2020

(Source: Miller 2020)

Regarding the changes in the number of main residences, it can be seen that there has been a constant increase of 0.6 % to 0.7 % over the last 2 years. Furthermore, there has been a greater increase for women with 613 persons than for men with a total of 432 persons, whereas last year the situation was different, with a greater increase for men by 0,1 %. In general, it can be noted that the total percentage of new men compared to women has been shrinking marginally over the last few years. However, while the number of primary residences is steadily climbing, it is noticeable that the number of secondary residences is slowly declining.

Next, the development of the average unemployment rate is considered. According to Statistik Austria, the following improvement can be seen in Figure 2:

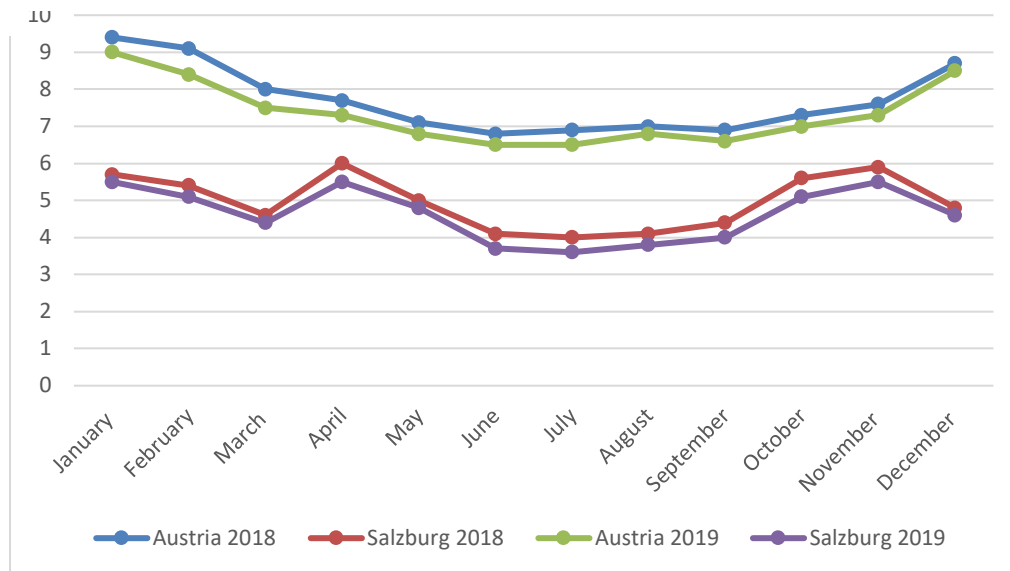


Figure 2: Comparison of unemployment rates between Austria and Salzburg

(Source: Statistik Austria 2020 – *Beschäftigung und Arbeitsmarkt*, own illustration)

According to Statistics Austria (2020), the unemployment rate in Salzburg has decreased continuously since the last few years. In 2017 there was an average unemployment rate of 5.3 % in Salzburg, while in 2018 it dropped to 5.0 and today it is already well below that with only 4.6 %. As already previously mentioned, Salzburg has no fundamental difficulties with seasonality due to its diversity (Höpflinger & Nagl 2019). This is supported by Figure 2, which shows that between the summer and winter months there is only a small difference between the unemployment rate. However, it can also be seen that the city would have to create more jobs during the fall or the so-called low season. Overall, the average value of unemployment for the province of Salzburg is still significantly lower than that of Austria in total. Indeed, the region of Salzburg distinguishes itself with the lowest respectively second-lowest unemployment rate of all Austrian states.

2.5.2 The Salzburg Tourism

This segment concentrates more on the tourism figures for the city of Salzburg. Independent of the different seasons, Salzburg always shows its very own charm through which tourists are attracted all year round. Before concentrating on recent years, let's first compare the tourism development of the number of arrivals and overnight stays between 1991 and 2005, which can be noted in Table 2:

Year	Number of Arrivals	Number of Overnight Stays
1991	961.921	1.875.767
1992	915.471	1.725.157
1993	855.866	1.643.761
1994	872.187	1.647.690
1995	831.665	1.570.329
1996	850.329	1.575.688
1997	841.887	1.559.046
1998	872.203	1.630.068
1999	852.131	1.595.650
2000	895.170	1.646.986
2001	908.077	1.683.463
2002	910.788	1.669.238
2003	954.731	1.719.697
2004	1.028.690	1.841.919
2005	1.047.139	1.884.850

Table 2: Number of arrivals and overnight stays in the years 1991 and 2005

(Source: Miller 2018)

As can be concluded from the above, the number of arrivals fell slightly for the first time after 1992, before actually rising once again at the beginning of the two-thousands. In the year 2004, there were more than one million arrivals recorded for the first time. However, regarding the number of overnight stays in Salzburg, it is apparent that at the beginning of the nineties there were clearly more overnight stays in relation to arrivals than in 2005.

When it comes to a review of the previous years, Table 3 shows a comparison of the numbers of tourism arrivals for each month:

Month	2015	2016	2017	2018
January	86.624	81.769	96.915	98.453
February	76.474	82.436	90.516	97.009
March	96.139	105.577	107.502	123.089
April	116.962	125.406	139.239	139.651
May	143.322	145.252	157.169	164.638
June	153.809	155.494	171.650	172.499

July	185.033	188.299	204.513	206.548
August	181.064	183.229	195.511	203.623
September	152.559	159.720	169.083	172.290
October	130.003	141.776	156.473	154.822
November	101.486	115.440	120.479	132.611
December	130.615	144.871	149.006	156.070
Total	1.554.090	1.629.269	1.758.056	1.821.303

Table 3: Number of arrivals in the city of Salzburg by months

(Source: Landesstatistik und Verwaltungscontrolling – Land Salzburg 2019)

In general, it can be noted that there has been a constant growth in new arrivals over the last few years. This is partly because Salzburg has the possibilities and capacities to provide numerous touristic offerings all year round. Therefore, as already pointed out above, Salzburg has hardly any problems with seasonality, which is roughly confirmed by the number of tourism arrivals, recorded in Table 3. In principle, one can see that there is not much difference between the individual months and seasons. However, it can be recognized that despite the numerous attractions offered in all of Salzburg's winter months, tourism still generates fewer tourist arrivals than during the summer months, July and August, which are the ones with the most arrivals each year closely followed by the months of September and December.

2.5.3 The Salzburg Festival

The overview of various events and festival activities in Austria reveals a wide range of programs, with the Salzburg Festival being one of the most important. Festivals represent a very multifaceted event area. In Austria, numerous annual festivals with a wide variety of musical and artistic focuses are staged. The main attraction, which year after year, draws numerous tourists and locals to the gorgeous city of Salzburg, besides the birthplace of Wolfgang Amadeus Mozart, is most certainly the Salzburg Festival during summer. According to the Salzburg Tourism webpage (n.d.), the Salzburg Festival can be seen as one of the world's leading festivals of music and theatre since 1920. Although the 1920s were marked by festivals that became a considerable part of the serious music and opera scene, the real upswing took place in the last 20 years (Frey 2000). The Salzburg Festival has a tremendous economic impact on the city as well as on Austria and its tourism, by providing creation, employment, and income during the days of the spectacle. However, the tendency

of music festivals strongly contrasts with the financial crisis, in which many opera houses, orchestras and art museums are sometimes situated. Many are even so financially burdened that they are obliged to reduce their activities, lay off artists and other personnel, or run the risk of complete closure. Despite this, a law was enacted, stating that in the unfortunate case of a deficit of the Salzburg Festival, the state is obliged to bear the debts incurred. In that case, the Austrian government, the province of Salzburg and the city of Salzburg share the responsibility for covering the overall deficit. (Frey 2000). Dr. Helga Rabl-Stadler, chairwoman of the Salzburg Festival, once stated in a study regarding the economic significance of the festival, conducted by the Salzburg Chamber of Commerce (Eymannsberger 2016), that since the very beginning there have been ongoing discussions about the economic benefits. From a modern perspective, she sees the Salzburg Festival as a *"visionary start-up company that, after the horrors of the First World War, has shown what can be achieved with idealism, creativity, perseverance and courage"* (Eymannsberger 2016).

2.5.3.1 The Foundation of the Salzburg Festival

The Salzburg Festival was first staged on August 22, 1920, when "Jedermann", directed by Max Reinhardt, was performed on the cathedral square.



Figure 3: Salzburg Festival 1920 – Jedermann: Alexander Moissi, Dagny Servaes

(Source: Google Pictures n.d.)

Since then the Salzburg Festival has established itself, as already mentioned, as the most important festival for opera, theatre and concerts. According to the Archive of the Salzburg Festival (n.d.), there have been dramas and musical comedies performed in earlier years with great participation right up to Mozart's time, making Salzburg Cathedral the venue for performances of glorious church music and religious festivals, which can be seen in figure 3. On the 27th of January 1756, Wolfgang Amadeus Mozart was born into this dense artistic atmosphere. Since then, the idea of holding regular Mozart music festivals in Salzburg has surfaced repeatedly over the years. In 1877, on the occasion of a music festival, the Vienna Philharmonic Orchestra accepted an invitation from the International Mozart Foundation to come to Salzburg and performed for the first time outside Vienna. Subsequently, in 1887, the conductor Hans Richter advocated annual Mozart festivals based on the Bayreuth model (Salzburger Festspiele - Geschichte. n.d.). Reflecting the vision formulated at the end of the 19th century of holding regular Mozart festivals in Salzburg, the "Verein Salzburger Festspielhaus-Gemeinde" was founded in Vienna in 1917 on the initiative of Friedrich Gehmacher and Heinrich Damisch to raise funds for the construction of a festival hall. Meanwhile, the idea of setting up festivals in Salzburg had been taken up by other parties as well. In 1919 Hugo von Hofmannsthal published a draft for a program of the Salzburg Festival. Thus, the idea of a festival, originally the result of an initiative of the Salzburg citizenry, received its intellectual superstructure through its Viennese protagonists (Salzburger Festspiele - Geschichte. n.d).

2.5.3.2 Facts and figures of the Salzburg Festival 2019

With the founding of the Salzburg Festival having been discussed, the following section will concentrate on the most recently organized Salzburg Festival. Figure 4 shows an overview of the 2019 Summer Festival in terms of numbers:

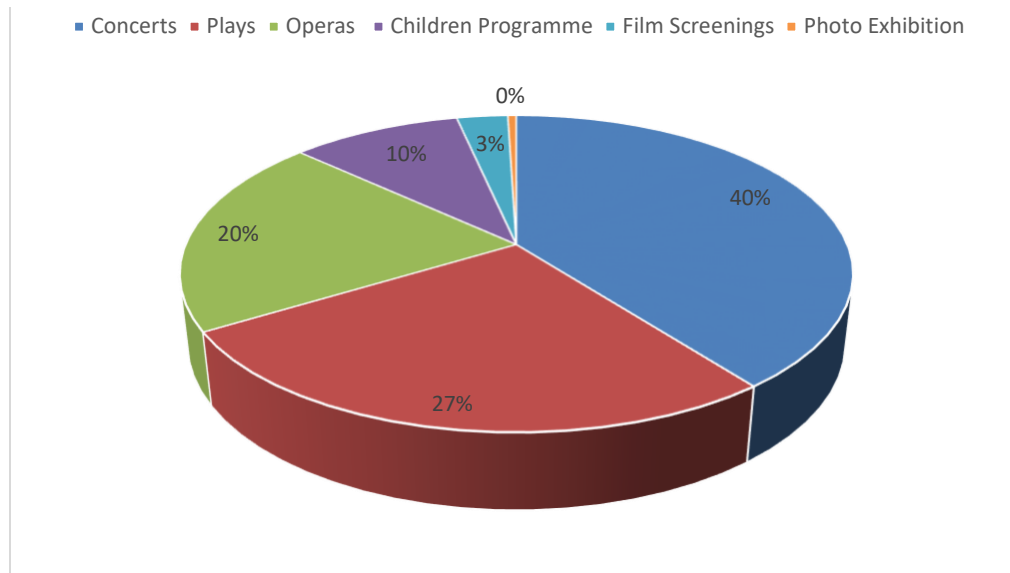


Figure 4: Salzburg Festival 2019 in data and facts

(Source: Daten & Fakten 2019 - Salzburger Festspiele 2020, own illustration)

When looking at the 2019 Festival in figures, a total of 199 productions were performed over a period of 43 days and at 16 different venues. These included a total of 42 opera performances, a selection of 55 plays, an additional 81 concerts, 20 performances as part of a children's program, as well as a photo exhibition and 6 film screenings. Also mentioned on the Salzburg Festival website (2020) is the fact that in 2019 there was a total budget of around 61.76 million euros and a staggering 237,614 tickets were on sale.

3 Methodology

3.1 Introduction

The following section contains information on the material used in this research paper, in order to conduct the results of the thesis. Due to the already numerous existing data, the work will focus mostly on quantitative research based on secondary data collection. Therefore, on the one hand, the quantitative research data is evaluated based on statistical analyses. On the other hand, all the different forms of secondary data research, such as available academic articles, journals, and books about the Salzburg Festival and Salzburg in general, are used to analyze the outcomes. Moreover, the website of the Salzburg Festival and the Salzburg Tourism website is used as a helpful informational source. Eventually, several references from German sources were used for the evaluation process.

3.2 Research Design

When it comes to collecting data, it is essential to choose and work with the right methods. Practically speaking, there is a variety of difficulties when it comes to the selection of the most suitable research methodology (Queirós et al. 2017: 369-387). Within the research design, distinctions can be made between qualitative research, quantitative research, and mixed methods. This descriptive and exploratory case study, intended to provide an analysis of the impact of the Salzburg Festival, is carried out based on the mixed method, since, it focuses on numerous secondary data as well as quantitative statistical analyses. The form of a case study research seems to be the most appropriate, as it refers to an *“in-depth, detailed examination of an individual or a small group of individuals”* (Center for Innovation in Research and Teaching 2020).

3.3 Research Method

As already mentioned above, in order to find out if there are any implications from the Salzburg Festival on the sustainable development of Salzburg`s tourism, a mostly quantitative method based on secondary data collection will be used. This research will also involve the collection of qualitative data from existing data sources, which

according to Stewart and Kamins (1998) may include all forms of governmental reports, stored records traditional books and journals and many more.

First, more detailed research questions will be defined, followed by the identification of the dataset. The last step will be to evaluate and analyze the dataset. Creswell (2009, cited in Johnston 2014: 619-626) claims that within the secondary data acquisition, the procedure of the method depends on the researcher. The benefits are, among other things, lower costs and less time expenditure, and therefore, the whole research process can be accelerated (Johnston 2014: 619-626).

According to Johnston (2014: 619-626), secondary data is defined as “data, that was already collected by someone else for another primary purpose.” There is no vast difference between secondary data collection and primary data collection because it follows the same policies and steps (Johnston 2014: 619-626). To conclude, it is crucial when using secondary quantitative data collection to know when the information was collected and also what method was used while evaluating the data. Quantitative research, according to Sale, Lohfeld and Brazil (2002: 43-53), can be described as a basis built on positivism consisting of only one truth. That has the advantage that the researcher cannot be influenced, let alone influence the participants while carrying out his research (Sale et al. 2002:43-53). Queirós et al. (2017: 369-387) also describe quantitative research as a methodology that strives to provide precise and credible readings that enable statistical analysis. This method, for example, obtains its data from individuals either through sampling methods or through their participation in surveys. The process of conducting and analyzing the results is, therefore, quite straightforward and less time-consuming. Also, this research method offers no scope for personal comments or change of results. In this context, as indicated before, if one takes into account that several data sources are used for the evaluation of the impacts, a case study method is the most useful. In order to achieve more precise research and to obtain the optimum result, there are many different types of case study methods (Center for Innovation in Research and Teaching 2020). Consequently, the exploratory method is the one to optimally address the research question. According to (Center for Innovation in Research and Teaching 2020), this particular approach is a highly focused method, intending to accumulate fundamental and preliminary data for the identification of a particular

question for a larger study. Moreover, it is also mostly a descriptive analysis, after the goal is to accurately describe the situation (Hale 2018).

3.4 Limitations of the Research Method

Broadly speaking, all research methods offer a number of different advantages and limitations that need to be clarified in the best possible way. Therefore, the use of existing datasets may also lead to some restrictions. According to Johnston (2014: 619-626), one of the best known negative features is, for example, that the data already collected is very different from the original purpose of the research. Besides, Johnston (2014: 619-626) also mentions the possibility that the data may no longer be up to date or maybe it has been collected in the wrong geographic region. But there are many other major drawbacks concerning secondary data collection. Lastly, Hox and Boeijs (2005: 593-599) also mention the following major disadvantage, namely that the researcher cannot precisely understand how the data analysis was undertaken because there was no participation in the primary research.

4 Research Analysis

4.1 Introduction

Generally, the obtained results indicate that the Salzburg Festival does not only have an enormous impact on the province of Salzburg, but also on the whole of Austria. As already repeatedly mentioned in the thesis, sustainable tourism is of very great importance nowadays, hence cities are trying to adapt to it more and more (Higgins-Desbiolles 2018: 157-160; Mega 1999: 133-154). On this subject, it is essential that the right combination of economic, socio-cultural and environmental sustainability is crucial to allow the tourism industry to be fully sustainable (Lethonen 2004). Nevertheless, although the demand for sustainable development is constantly gaining momentum, it is noticeable that most of the existing research focuses primarily on the economic benefits and fails to sufficiently consider the other impacts. Pavluković et al. (2017: 42-53) claim that regarding the effects especially the perception of the members of the community is important, as it can influence both accepting and supporting movements positively or negatively. Concerning festivals and events, while event tourism has an enormous impact on the hosting destination, the event industry has not been linked to the tourism industry for a long time. However, nowadays the event industry even targets tourists as part of its primary audience (Getz 2007). As just mentioned, festivals and events have a major impact and play a significant role in the tourism sector, which is why they are often integrated in the development and strategy plans of the destination (Getz 2007). Destinations seeking to reposition themselves or restructure economically and try to build a legacy based on festivals tend to be a key factor in the course of festival growth (Quinn 2005, cited in Pavluković et al. 2017: 42-53).

Besides the aspects of cultural exchange and experience, events can also be regarded as an economic asset. The following chapter discusses the results of research that aim to measure the influence of the Salzburg Festival on Salzburg and its tourism using the three sustainability pillars: economic, environmental and socio-cultural.

4.1.1 The Economic Impact

Generally, the economic implications of festivals and events represent the most important category of outcomes (Getz 2010: 1-47). Especially for rural destinations, festivals play an essential role, as they represent many different forms of local ecosystems and, most importantly, they provide significance and economic benefits (Hjalager & Kwiatkowski 2018: 217-228). Despite the urgency of knowledge on the economic impact of relatively small events, the amount of current research is significantly less compared to that of "mega" sporting events (Hjalager & Kwiatkowski 2018: 217-228). For the purpose of assessing the economic significance of events, one concentrates on generated revenues, entrance fees or other income and expenditure.

Regarding the Salzburg Festival, according to a case study conducted by Eymannsberger (2016), the festival held in 2015 successfully managed to achieve a revenue boost of 141 million euros, including sales of the festival tickets. Additionally, the festival generated a gross value of the equivalent of 183 million euros in Salzburg and a total of 215 million euros nationwide within this year. As a result, the Salzburg Festival created an income effect of 104 million euro and around 77 million euros in taxes and duties for the public sector, which are utilized in numerous industries. Also connected to these numbers are the employment figures of the event, which prescribes 2,800 full-time jobs in Salzburg, taking into account annual and seasonal workers (Eymannsberger 2016). It is important to shortly mention, that the collected findings of the study, which was amongst other analyzed for the purpose of the thesis, resulted from a survey of 3,067 visitors to the Salzburg Festival in 2015.

Moving on, thanks to modern times and the many existing opportunities for sharing and exchanging information, media coverage of the Salzburg Festival and its surroundings is spreading at a rapid pace. This results in the way that more and more tourists are becoming aware of the Festival and the City of Salzburg and are choosing to spend their holidays and most importantly their money in the region. But not only that, according to Eymannsberger (2016) the festival tourists who are staying in the city spend, with an average stay of 6 days, significantly more time in Salzburg than other tourists resulting in higher economic revenues for the hotel industry but also for the city of Salzburg. Visitors who settle outside the city spend

even more time in the region, with an average duration of 10 days or more, taking advantage of the many leisure activities such as golf, hiking and other attractions promoted by Salzburg`s tourism.

According to Engel (2016, cited in Eymannsberger 2016), the listing in the following table has been computed from an examination based on 263,500 cards sold. Table 4 shows the distribution of sales in the surveyed expenditure areas, assuming that 20% of the customers are residents in the Salzburg region. Moreover, a total turnover of 129 million euros is assumed, which is broken down as follows:

Category of expenditure	Level of expenditure
Accommodation and meals	77.000.000 €
Purchases	26.000.000 €
Culture and leisure	5.000.000 €
Personal services	7.500.000 €
Traffic	4.000.000 €
Miscellaneous	9.000.000 €

Table 4: Distribution of the revenue generated by the Salzburg Festival among the categories of expenditure

(Source: Engel 2016, cited in Eymannsberger 2016, own illustration)

Table 4 confirms the statement made above that the Salzburg Festival has an enormous financial impact on the hospitality industry, as this category is ranked first with a total of 77 million euros. The level of expenditure in this field is almost three times higher than in the second-ranked category, which is why it can be seen that the tourist attending the Festival are particularly keen on accommodation and good cuisine. Last but not least comes the category of retail purchases with 26 million euros, followed by personal services with 9 million euros. The above table also confirms the statement given by Chhabra et al. (2003, cited in Hjalager & Kwiatkowski 2018: 217-228), which states that while festivals have several economic effects on the host region, the majority of the economic benefits are generated by accommodation and restaurant sectors.

A slightly more detailed description of the categories of expenditure is included in the next paragraph. In this context, Eymannsberger (2016) has deeper analyzed the expenditure categories listed in following Table 5 and has identified, that a visitor

who attends the Salzburg Festival spends on average around 319 euros per day. This does not include the cost of the festival tickets, which amounts to an additional 550 euros per person.

Category of expenditure	Level of average expenditure
Accommodation and meals	191 €
Purchases	64 €
Personal services	19 €
Culture and leisure	13 €
Traffic	10 €
Miscellaneous	22 €

Table 5: Daily expenses of festival visitors

(Source: Eymannsberger 2016)

Table 5, “Daily expenses of festival visitors “, shows that among the mentioned daily expenses of 319 Euro, an average of 191 Euro is spent on accommodation and meals. Furthermore, as can be seen, visitors of the festival spend on average another 64 euros per day for additional purchases like souvenirs, clothes or even some jewelry. It also reveals that, on the basis of average spending of 13 euros on culture and leisure, many other leisure activities are actually used and enjoyed. Public transportation services such as busses and taxis are also used and, with a total of 10 Euros, are therefore also part of the daily expenses of a festival visitor. Finally, there is the category of personal services with an average expenditure of 19 euros, which, according to Eymannsberger (2016), includes visits to the hairdresser or beauty salon as well as the use of wellness offers.

Alongside these numerous revenues, the festival also proves to be a reliable source of income for the hotel industry. Eymannsberger (2016) mentions that in 2015, 79% of guests spend their stay during the festival in commercial accommodation, 71% of which are in hotels. When compared to the 2011 figures, where the percentage was 69.5%, this is a growth of 1.5%. People interested in knowing how the Salzburg Festival is financed can obtain clear information from the Salzburg Festival website. According to the website (Daten & Fakten 2019 – Salzburger Festspiele 2020), the net income from the Salzburg Festival in the 2017/18 financial year, can be divided into three categories: self-financing, public sector and tourism promotion funds. The

largest source of income is represented by the self-financing sector with a share of 74% of the total costs, which amounts to 46.79 million euros. This category is again divided into 3 different groups. One represents the income from ticket sales with a 46% share of self-financing. The second group consists of sponsoring, donations and the "Association of Friends" and makes up 18% of self-financing, corresponding to 11,12 million euros. With the category "other festival income" and its share of 10%, which equals 6.32 million euros, the self-financing section is complete (Daten & Fakten 2019 – Salzburger Festspiele 2020). The next largest source of income is the public sector, which accounts for a total of 21% of the financing, followed by the last division, tourism promotion funds, which come at a cost of EUR 3.36 million (Daten & Fakten 2019 – Salzburger Festspiele 2020).

On the whole, it can be said that the Salzburg Festival generates considerable turnover, which is then allocated within the administrative structure. The attached figure 4.0, shows the spread of the Salzburg Festival's severance cover in the 2018/19 financial year. By looking at figure 5, it becomes clear that the division results in a 20:20:20:40 ratio, which constantly remains the same between the financial years. The federal government receives the most with the equivalent of 6.72 million euros in the season of 2018/19, followed by the city, state and tourism subsidies, which all three of them came to 3.36 million euros that year.

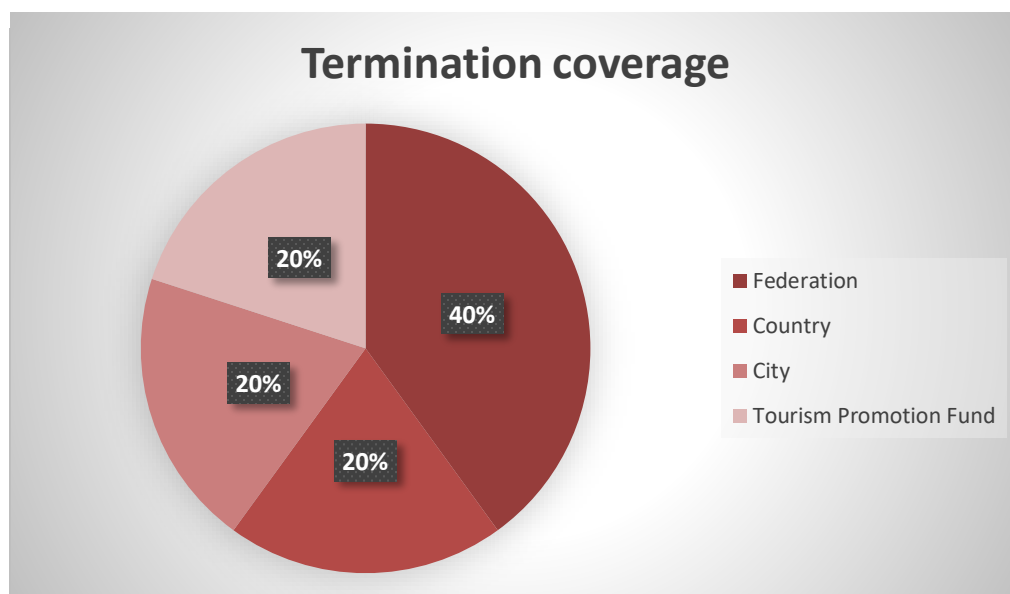


Figure 5: Termination coverage of the Salzburg Festival in the 2018/19 financial year

(Source: Daten & Fakten 2019 – Salzburger Festspiele 2020)

4.1.2 The Environmental Impact

As we have often heard, the event industry is becoming one of the most important sectors of the global economy and can have both positive and negative effects on the environment. After first addressing the economic influences, this segment of the analysis focuses on the environmental impact of the Salzburg Festival. Contrary to the economic impacts, the analysis of the environmental impacts is admittedly rather difficult since there is less information available on the subject. In support of this, it should be noted that, unlike the already well-established methods for assessing economic outcomes, assessments of the environmental dimensions of sustainability are less developed (Gration et al. 2011, cited in Collins & Cooper 2016: 148-162). Additionally, Goodland (1995: 1-24) claims that the environmental aspect is closely connected to both economic and socio-cultural sustainability, and that it is quite difficult to find clear separations. Nowadays, however, because of issues such as climate change, the concern to reduce the negative human impact and the need for sustainable development is growing (Mikulčić, Duić & Dewil 2017: 867-871). In many cases, events and festivals are one of the reasons that the implementation of infrastructural and environmental projects is accelerated or even initiated in the first place (Schnabl et al. 2012). Further, environmental impact studies often distinguish between many different physical environmental categories. Among the most important factors are the effects on air quality, geology, on water pollution and also on the exhaustion of environmental resources (Dávid 2014: 66-75). In his text "Environmental impacts of events", Dávid (2014: 66-75) also mentions that there is a combination of direct and indirect contact between the event and the environment. In support, he says that people influence nature as soon as they decide on the start of the travel.

As it is already known, the Salzburg Festival attracts a large number of visitors every year. Both national and numerous international tourists from all over the world make the long journey to Salzburg. Hence, a further analysis of the effects on air pollution and the natural habitat of Salzburg's surroundings through the choice of the means of transport chosen by the visitors is presented next. Figure 6, called "Use of Transportation", illustrates the results of the case study carried out by Eymannsberger (2016) and refers to the use of the means of transport chosen by the visitors of the festival in 2015:

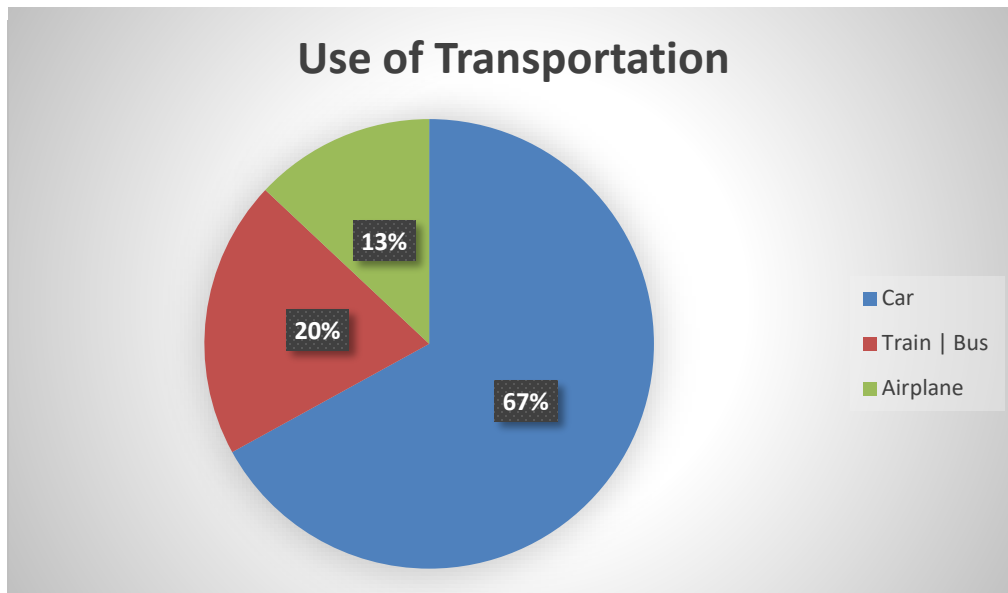


Figure 6: Use of Transportation

(Source: Eymannsberger 2016)

As can be seen in Figure 6, 67% of those questioned use the automobile as a means of transport, which represents the majority, with a lead of 50% over the second most frequently chosen means of travel, bus and train. The tail light is the airplane, which with a ratio of 13% still shows a high percentage and clearly has the most negative effects on the environment. According to Dávid (2014: 66-75), activities involving traffic and air transport generate a significant amount of airborne emissions and vapors, and thereby increasing the greenhouse effect. When it comes to local transportation onsite, the study likewise records a 67% use of cars, while the proportion of trains and buses falls by 3%, reaching 17%. The consumption of taxis accounts for 13% (Eymannsberger 2016). This data underlines the fact that the Salzburg Festival has a major impact on the increase in air pollution and harmful emissions during that festival period. Besides, features of events like high attendance, festival duration and possibly associated longer stays, additionally cause more negative than positive effects on the environment (Dávid 2014: 66-75). Among the negative factors, Dávid (2014: 66-75) cites the effects that could possibly arise if the number of visitors exceeds the environmental capacity, which could of course lead to land degradation, loss of the natural environment and also increased pollution. Eventually, it can be said that the environmental impact of events is often

the same. For the duration of the event, everyone consumes natural resources and makes a negative contribution to the pollution of air, water, and soil (Dávid 2014: 66-75). Consequently, achieving a more sustainable festival requires, on the one hand, long-term sustainable planning and, on the other hand, greater consideration of development principles such as the controlled use of resources as well as their reuse and the reduction of waste (Dávid 2014: 66-75).

4.1.3 The Socio-Cultural Impact

Having just analyzed the economic and environmental effects, the following section focuses on the socio-cultural influences of the Salzburg Festival, which, after economic impacts, represent the second-largest category (Getz 2010: 1-47). It is well known that the popularity of festivals and events at the local level is constantly on the rise. Also, according to Small, Edwards and Sheridan (2005: 66-76) research on socio-cultural influences seems to be increasingly in demand, as, for example, negative interactions between the host community and the crowds of tourists attracted by the events could potentially trigger dissatisfaction, which subsequently puts the success of the events at risk even if financial stability is assured. Maintaining the satisfaction of the local inhabitants is therefore a top priority to avoid potential negative impacts. As listed by Getz (1997, cited in Small et al. 2005: 66-76), factors such as *"traffic congestion, parking problems, overcrowding in local shops and overcrowded local facilities"* are among those likely to have an adverse effect on the lives of locals during a festival or event. On the other hand, certain factors such as the increasing social interaction with family and friends or the desire to escape the daily life have several positive effects on the quality of life in the local community (Earls 1993, cited in Pavluković et al. 2017: 42-53). Apart from this, Tassiopoulos and Johnson (2014: 76-89) list *"the fostering of community and civic pride, the creation of a socio-cultural awareness and the sharing of infrastructure"* as other positive outcomes. Following Park (2007, cited in Pavluković et al. 2017: 42-53), social impacts arise from both beneficial and detrimental modifications of the social and cultural environment resulting from a festival. Additionally, similar to the evaluation of economic and environmental impacts, the results of the study conducted by Eymannsberger, which focuses on the festival period in 2016, will also be used for the evaluation of socio-cultural impact. One can probably assume, that the festival

is, in fact, an annual sensation, as 80% of visitors belong to the category of regular guests and have attended the performances at least six times (Eymannsberger 2016). As already indicated above, one of the most important objectives of socio-cultural sustainability is to strengthen the exchanges between different cultures while at the same time decreasing their negative impact on the local region (UNWTO 2005). The Salzburg Festival and its cultural offerings attract many international guests and tourists. It is therefore hardly surprising that the audience comes from a wide range of different nationalities and, with their traditional life cultures, have an immense influence on the city of Salzburg during the festival period. As reported by Small et al. (2005: 66-76), it has been shown that those inhabitants and tourists who live in the immediate vicinity of the event are significantly more affected by the impact than those who live further away. Confirming the above, Eymannsberger (2016) states that, those festival visitors whose accommodation is located directly in the city of Salzburg stay on average four days shorter than those who are staying further away. Moreover, knowing which countries of origin represent the largest groups of visitors, as well as their preferences, is very important, as people react completely differently to a certain product depending on their culture and background (Pavluković et al. 2017: 42-53). Likewise, there is obviously a cultural exchange taking place which affects both the host community and the festival visitor, as the visitor of a certain event might bring a new culture that is not known (Tassiopoulos & Johnson 2014: 76-89). On this subject, a rough overview of the distribution of guest countries of origin is provided in Table 6 below:

Country of origin	Percentage of festival visitors
Austria	52,7 %
Germany	37,18 %
Switzerland	2,7 %
Japan	2,7 %
United States of America	2,3 %
United Kingdom	2,2 %

Table 6: Percentage of different countries of origin of festival visitors

(Source: Eymannsberger 2016, own illustration)

As can be gathered from Table 6, the organizing country Austria ranks first, accounting for 52.7%, surpassing Germany in second place by a clear margin of 15.52%. Next in line comes the neighboring country of Switzerland with 2.7%, which shares the place with the culture-enthusiastic Japanese state. At the bottom of the table are the two English-speaking nations, the United States and Great Britain, with only slightly over 2% each.

Amongst all this, it is essential to keep in mind that in addition to all the measurable impacts, intangible effects are also generated. Small, Edwards and Sheridan (2005: 66-76) further assert that the reason for the minimal amount of research on socio-cultural implications is that those effects appear to be untouchable and are therefore often difficult or even impossible to measure. According to Eymannsberger (2016), one of those immeasurable outcomes is for instance a change of the city's image. Benefiting from this worldwide image effect of the Salzburg Festival are both the tourist location as well as many other industries located in this region (Eymannsberger 2016). Since Salzburg with its festival plays such a key role in the tourism of the state, it seems rather plausible that 95% of the interviewed participants visit the city of Salzburg solely because of the annual festival. In addition, it is worth mentioning that Salzburg has an enormous range of high-quality gastronomy and accommodation facilities, which distinguish itself from the competition by providing hospitality at an extremely high standard which of course also benefits its tourism. This is, among other things, partly due to the long career of the festival and its increasing demand. Moreover, it is also the reason why, as pointed out in the part on economic impact, the guests of this spectacle spend significantly more time, with an average of six days, in the city than "other" tourists. Having regard to the fact that, in addition to the numerous visits to performances, festival attendants enjoy the rich cultural and gastronomic offers of the city of Salzburg, which, as already analyzed, also leads to economic impacts (Eymannsberger 2016).

5 Conclusion

This research determined the extent to which the Salzburg Festival has an impact on the city and region of Salzburg. Nowadays, festivals are eventful social activities that can be found in almost all human cultures. In general, a destination's ultimate goal when hosting an event should be the welfare maximization of the global community as a whole (Sheng 2010: 375-379). Hosting events can provide a destination with many economic, social, developmental, and other gains, however, it would be naïve of a host destination to assume that every event will lead to strategical benefits. When using this strategy of hosting events for developmental purposes, a destination needs to be proactive rather than reactive throughout the entire process (Heere & Rundio 2016: 587-598). When working together with various community organizers from the beginning, mutual goals can be achieved more easily, creating a symbiotic relationship. To be able to reap all the desired advantages, a destination must consider and plan for all tourism impacts (Dredge & Whitford 2010: 1-13). Utilizing events as part of a destination's development strategy can provide it with short-term and long-term benefits, among others increasing tourist numbers, an increase in money spent, and generally creating more marketing opportunities. Despite these advantages, it is important to note that the impacts of events on communities have to be addressed from the very start, so throughout the bidding process, in order to avoid controversy and potential negative outcomes.

This academic paper was compiled based on pre-existing data, resulting in a few limitations. Most importantly, several similar resources have been evaluated, some of which differ slightly in their figures, causing a minimal deviation to be considered. Furthermore, most sources were published during prior years and might therefore no longer be totally accurate today. However, to conduct a more detailed analysis in the future, it would be worth increasing the focus on socio-cultural and environmental influences. In this respect, it is important that the evaluation tools that measure both, the environmental and socio-cultural impact of events and festivals are better understood. Also, similar studies should be undertaken on a more regular basis to monitor the lasting effects, as the perception and impact of a festival evolves over time and is certainly not constant. Additionally, in order to carry

out future research especially concerning the socio-cultural effects of the Salzburg Festival, it would also be worthwhile to pay more attention to the satisfaction of the inhabitants as well as the guests.

Overall, the Salzburg Festival proves to be indispensable when it comes to promoting and enhancing the image of the region. Furthermore, the conducted research shows that the festival has a very substantial impact on tourism and value creation as well as on the economy and employment figures. The discontinuation of the festival or even just a reduction of the program would hardly be conceivable for the province of Salzburg and its level of quality in the tourism sector. To sum up, it can be concluded that the Salzburg Festival has been a lasting and sustainable catalyst for the region of Salzburg in many ways, especially due to the worldwide cultural attention it generates, resulting in several image effects, but also due to its impact on the economy and tourism.

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