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Festivals as a sustainable development tool: Case study of Teriberka, Russia

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FESTIVALS AS A SUSTAINABLE DEVELOPMENT TOOL:
CASE STUDY OF TERIBERKA, RUSSIA

An Abstract of a Thesis
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Maria Monakhova
University of Northern Iowa
July 2020

ABSTRACT

Sustainable development refers to positive economic, social, and environment changes brought both locally and globally, creating a better world for individuals and future generations. Sustainable development in the Arctic shares the same approach, yet the smallness and remoteness of the Arctic regions often present a challenge to its implementation (Larsen & Huskey, 2015). I believe that the remarkable beauty, culture, history, and geography of these territories may generate positive returns for sustainable development through the organization of festivals. This paper examines the Teriberka festival taking place in a small same-name village in the Russian Arctic. The questions raised are what constitutes a sustainable Arctic festival, and whether or not the Teriberka festival can be considered one of them. By utilizing interviews with the primary and secondary festival stakeholders, this research aims to capture how the Teriberka festival contributes to the sustainable development of the village from the economic, social, and environmental perspective. It points out that the way each festival addresses these three aspects largely depends on the context, such as the history and background of the host community and festival initiation. In case of Teriberka, the socio-economic aspect of SD is predominant while the environmental one is addressed to a lesser extent. The study concludes that the changes are brought by the festival indirectly, through the tourism development and drawing attention of the government that starts to direct its efforts towards improving the infrastructure in the village.

Keywords: sustainability, sustainable development, the Arctic, sustainable Arctic development, festivals, tourism, sustainable festivals, sustainable Arctic festivals, Teriberka, Arctic festival, New Life festival, Teriberka festival.

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This Study by: Maria Monakhova

Entitled: FESTIVALS AS A SUSTAINABLE DEVELOPMENT TOOL: CASE
STUDY OF TERIBERKA, RUSSIA

has been approved as meeting the thesis requirement for the
Degree of Master of Arts in Geography

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CHAPTER 1.

INTRODUCTION

1.1 Sustainability and the Arctic: Can a Festival Become an Agent of Change?

Sustainable development refers to changes brought both locally and globally, creating a better world for individuals and future generations. Sustainable development in the Arctic shares the same approach, yet the smallness and remoteness of the Arctic localities often present a challenge to its implementation (Larsen and Huskey 2015). It could be argued that due to the deep history, remarkable beauty, and geography of these regions, it can generate positive returns for sustainable development through the organization of *festivals*. According to Buultjens and Cairncross, regardless of the size or geographical location, the staging of a festival can deliver economic and social benefits to communities (2015). Globally, festivals may promote a “green” message to the public (Laing and Frost 2010). Locally, they generate additional income for the host population (O’Sullivan and Jackson 2002), bring improved leadership (Getz 1984), and create a positive image of a community (Mayfield and Crompton 1995).

A premise of this thesis is that each community has unique cultural resources to be revitalized based on its historical, industrial and artistic heritage. Cultural resources can take many different forms: food and cooking, crafts, services, architecture, historic places, symbols or specific activities based on the local and indigenous traditions of public life, these activities would be called festivals. Festivals generate a sense of fun,

pleasure, and a unique experience for which people are willing to travel to distant locations. That makes festivals especially relevant for the remote areas.

This research uses a case of Teriberka, an Arctic village in the Kola Peninsula in Russia, as the primary study area. In 2014, the film *Leviathan* was filmed in Teriberka. The movie tells a story of a working-class Russian man struggling against a corrupt mayor and depicts the daily life of a rural community in Russia. The film was a 2015 Golden Globe winner and received an Oscar nomination for the Best Foreign Language film. These recognitions eventually attracted a steady stream of visitors eager for an ‘authentic Russia’ experience. Having become a unique tourist destination, the New Life festival was founded in Teriberks and included musicians, contemporary art, gastronomic experiences, eco-tourism, folklore and culturally-inspired activities. Those who are attracted by the festival’s many activities are also given the opportunity to learn about promoting sustainable development in rural areas (The New Yorker 2015; RIA News 2017).

1.2 Statement of the Problem and Need for the Study

There is little literature conceptualizing the sustainable festival phenomena, sustainable Arctic festivals or sustainable festivals in the Arctic. Yet festivals can serve as a sustainable development tool providing a great opportunity to learn in a fun environment. Festivals generate a sense of unique experience that may inspire and motivate people to educate about sustainability and engage in sustainable activities.

Since Woodstock¹, eco-friendly ideology lives on in the festival circuit. Most festivals have adopted a hippie culture that adheres to green ideology and shares many ideas with the ecology, conservation, and environmental movements (Cummings 2008). Besides, festivals are now attaining “institutional” status meaning that despite the fact festivals are recurring events that usually happen once a year, they can also contribute to sustainable development in a long-term prospective. Getz demonstrated how planned events can contribute to, or at least reinforce city and destination-level sustainability policies, states that festivals are now becoming institutions. They occupy a unique “niche” in the community, sustaining committed stakeholders, and practicing constant innovation (Getz and Andersson 2008). The “repetitive nature” of festivals makes them long-term arrangements and facilitates cooperation (Larson and Wikström 2001).

This research attempts to understand how festivals can contribute to sustainable development on both fronts: global and local. At the global scale, I am mostly considering the contribution of festivals to promoting the green message and use of sustainable practices to the public. This will also be the environmental aspect of sustainable development. And at the local level, I am looking at how hosting a festival can benefit the local community and local businesses, if there are any. These are economic and social aspects of sustainable development.

Because festivals in the Arctic are so unique in terms of geography and culture, there is a lack of research focusing on sustainable Arctic festivals or sustainable festivals

¹ The Woodstock Music and Art Fair was one of the first and most famous music festivals held at the remote location of New York's Sullivan County in 1969.

in the Arctic. For the Arctic festivals, weather conditions largely determine the format for the event. All the most popular and worldwide famous festivals are outdoor festivals while Arctic festivals are mostly held indoors, so they are essentially losing one of the main attractive features. At the same time, the experience that Arctic festivals provide is very different from the experience that most popular festivals generate. And one of their main characteristics is that Arctic festivals have a lot to do with the cultural heritage of the Indigenous Peoples and local residents. The authenticity of these places is what tourists are usually looking for. Extraordinary nature, local food, crafts, even severe weather attracts some of the visitors who are looking for new experiences (Koster and Carson 2019; Keskitalo et al. 2019; Pashkevich and Keskitalo 2017).

1.3 Goal

The goal of this research is to examine whether or not Teriberka festival contributes to sustainable development in the village. Based on the interviews with local residents and festival organizers and vendors as well as participant observation, this study aims to identify the impact of the Teriberka New Life festival on the local community and the spread of sustainable ideas and practices.

1.4 Research Questions

- What is a sustainable Arctic festival? Does Teriberka festival fall under this definition?
- What are the key stakeholders' observations of change since the first festival was held in Teriberka (2015-2019)?

- Is the festival actually bringing sustainable development to the village of Teriberka? If it is, in what ways?

1.5 Research Objectives

- Examine the definition of a sustainable festival and past experience with using festivals as a sustainable development tool through literature review.
- Examine the key stakeholders' perspective on Teriberka festival's contribution to sustainable development of the village.
- Use direct observation and interviews to capture the impact of the festival on Teriberka village.
- Propose activities to improve the benefits of the Teriberka festival for the local community.

1.6 Study Significance

This research contributes to the literature regarding sustainable development in the Arctic and sustainable festivals in Arctic communities in a comprehensive manner. There are a number of studies that examine either an economic, social, or environmental aspect of sustainable festivals but only a few comprehensively address all three combined. This work also advances the concept of sustainable Arctic festival, a phenomena that remains relatively unexplored. In an attempt to understand whether a festival can be an engine for development in a remote Arctic region, it examines the case of Teriberka, a key instance of festival activity in the Russian Arctic. Underpinning new

developments through sharing experiences and lessons learned can be built upon for the benefit of other Arctic communities.

CHAPTER 2.

LITERATURE REVIEW

2.1 The Concept of Sustainable Development

With the rise of environmental degradation and urbanization in the 1980s, the United Nations World Commission on Environment and Development (WCED) was established under UN General Assembly resolution 38/161 to elaborate institutional mechanisms that would guarantee the “security, wellbeing, and very survival of the planet”. In 1987 chaired by former Norwegian Prime Minister Gro Harlem Brundtland, WCED issued a report called Our Common Future. This document that subsequently became Brundtland Report developed the definition and guiding principles for sustainable development (SD) as it is generally known today (Brundtland 1987).

There is appreciation of the fact that there is no single definition of sustainable development which could incorporate “all aspects of the concept under investigation” and provide an “ideal understanding of this concept” (Ciegis, Ramanauskiene, and Martinkus 2009). The concept of sustainable development can be difficult to interpret as it shifts its meaning depending on the context and the subject under discussion (Pierantoni 2004). Nevertheless, the definition provided in the Brundtland Report remains the most referenced and clearly reflects the basic idea of sustainable development. According to the report, “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their needs” (Brundtland 1987).

The Brundtland Report identified three fundamental components essential for building policies and actions towards achieving sustainable development: the environment, economy and society. One common way to think of them is to imagine three intersecting spheres, dimensions, domains or pillars (see the figure below). Sustainable development brings positive changes that affect all of them resulting in environmental protection, economic growth and social equity (Brundtland 1987).



Figure 1. Three components of sustainable development. Created by Monakhova M.

2.2 Sustainable Development in the Arctic

Sustainable development in the Arctic is broadly similar to the general SD concept but with some distinctive features related to the geography, history, and cultural

heritage of the Arctic region. Likewise, they seek the synergy between the environment, economy and society, however, there are three additional elements that matter in the context of sustainable development in the Arctic (Petrov et al. 2017; Young 2010).

The first element is the Indigenous communities of the Arctic. Traditional lifestyles of the Arctic peoples run counter to the prevalent economic systems causing lack of economic opportunities, high rates of unemployment, and a broad range of social issues in Russia's Indigenous communities. The second element has to do with the long history of resource exploitation in the Arctic ranging from commercial fishing to oil and gas extraction. Natural resources of the Arctic have always been a critical component that have had a large impact on economy, lifestyle, and settlement patterns (Larsen and Petrov 2020). Lastly, the Arctic is "a zone of peace" that should be treated as a distinctive region free from global tensions and rivalries.

On this basis, sustainable Arctic development means "development that improves the health, well-being and security of Arctic communities and residents while conserving ecosystem structures, functions, and resources" (Graybill and Petrov 2020). It encompasses the traditional notion of sustainable development, while taking into account the specificity of the Arctic territories.

2.3 Festivals

In the academic literature, festivals have been examined in the context of place marketing (Gibson and Davidson 2004; McClinchey 2008), urban development (Van Aalst and van Melik 2012; Popescu 2012), social change (Picard and Robinson 2006;

Gabbert 2007), etc. This study will be considering festivals as a part of event tourism, an important motivator for people to travel and an agent of change. First, festivals are a spatial–temporal phenomena, each of which provides a completely unique time-limited experience to visitors and makes them want to travel long distances to not miss the opportunity to attend the event (Getz 2008). Second, every festival has some specific goals it was created for. Whether it is entertainment, business or fostering community pride and cohesion, festivals are planned in accordance with the purposes. Such planning is recognized as an essential component of the event tourism (Getz 1989).

2.3.1 Festivals Typology

Festivals, however, are not identical, nor can they use a unified sustainable development approach. Wall and Mitchell found that the impacts of festivals highly depend on their age and status and also on the size of the host community (1989).

O'Sullivan and Jackson introduced the following typology of festivals: 'home-grown', 'tourist-tempter' and 'big-bang'. A 'home-grown' festival is a rural festival that is usually run by volunteers and aims at providing cultural or entertainment benefits for the community; a 'tourist-tempter' festival is an urban/urban fringe local authority driven festival aiming at economic development via tourism; a 'bin-bang' festival' is a large event that may have various organizing drivers and has a primary purpose of both cultural development of the local community and its economic development (O'Sullivan and Jackson 2002).

O'Sullivan and Jackson were also among the first researchers who attempted to understand the ways in which festivals can contribute to sustainable economic development on a local level (2002). Their study was based on the framework for a policy of sustainable local economic development developed by the Forum for the Future, an international non-profit organization. The framework represents 8 key elements or themes of a model of sustainable local economic development, each of which introduces a number of activities that should be present in every locality trying to achieve sustainable economic development. The results of their study identify each festival type's contribution to a locality; it reveals that there is no significant contribution to sustainable local economic development from any of them. Nevertheless, their article suggests that the recurring nature of festivals can turn out as an advantage. From the environmental perspective, if managed effectively, festivals can cause less tourism-related problems for the community than any other 'year round' tourism activities. Therefore, they "could be said to be one of the most sustainable forms of tourism development" (O'Sullivan and Jackson 2002, 328).

Getz and Andersson proposed a different classification, highlighting the following types of events: 'footloose' and hallmark events; regional and local events. 'Footloose' events do not have any attachment to the destination location while hallmark events are culturally and/or historically tied to the host community. Regional and local events also have a strong connection to the community, yet struggle with the networking between key stakeholders. Getz and Andersson presented a new perspective on festivals: they

suggested that festivals were attaining “institutional” status meaning that despite the fact festivals are recurring events that usually happen once a year, studies show that they can also contribute to sustainable development in a long-term prospective. Both Getz and Andersson have dedicated a lot of their work to exploring how planned events can contribute to, or at least reinforce city and destination-level sustainability policies. They stated that festivals were now becoming institutions; they occupy a unique “niche” in the community, sustaining committed stakeholders, and practicing constant innovation (Getz and Andersson 2008). For instance, the Burning Man festival has gone beyond functioning as an annual event and provides year-round activities for those who are interested. In particular, the Burning Man community has spread all over the world and is now presented in a form of regional organizations that run their own events, parades, art shows, camp-outs, etc. (Burning Man n.d.). Regionals carry out projects that address the needs of local communities sometimes cooperating with the municipalities. Some of them have even been formally incorporated as non- or for-profit organizations (Chen 2011).

2.3.2 Economic Impacts of Festivals

A number of notable scholars have tried to define the impacts of festivals on local economies. In 1977, Albert J. Della Bitta, G. Geoffrey Booth, David L. Loudon and Richard R. Weeks examined early economic implications of the 1976 Tall Ships festival, an annual sailing celebration in Rhode Island. The event has proven to have a significant impact on the state’s economy having generated over \$15 million (Della Bitta et al. 1977). In 1989, Wall and Mitchell investigated the economic impacts of festivals using

three case studies and came to the conclusion that festivals attracted new businesses to the host community and expanded the markets for domestic businesses and service (1989). They also examined the impact of the Stratford Festival in Canada on employment within the local community. They collected the information on how many “primary” jobs were created at the festival and how many “secondary” jobs were generated in Stratford at the same time. The study revealed that there were 1.6 secondary jobs created in the community per 1 job at the festival providing evidence that the Stratford Festival was contributing positively to the employment generation in the local community (Mitchell and Wall 1989).

In 2002, Diane O'Sullivan and Marion J. Jackson also conducted a study based on three different cases with an attempt to explore the contribution made by festivals to sustainable local economic development. The results indicated that all festivals were helping local businesses develop and prosper, creating wealth and increasing inward investment (2002).

A more recent study by Esu and Arrey proved festivals to be the catalyst for economic development (2011). The case study of Calabar Carnival in Nigeria showed that hosting a festival can improve and strengthen the economy of the local community “by diversifying from the mono-product economy (oil dominated) to non oil (tourism)” and providing more jobs for the natives (Esu and Arrey 2011). A case study from Slovenia discovered how two ‘home-grown’ jazz festivals affected the growth in the number of tourism and employment in the starting years of both events. It also supported

the findings of O'Sullivan and Jackson by providing evidence of indirect contribution of festivals to the local firms' growth and prosperity (Vecco and Srakar 2017).

2.3.3 Social Impacts of Festivals

Social impacts of festivals have also been given examination. Festivals can provide a platform for generating and spreading creativity. A study by Chen explores a case study of the Burning Man, an annual event that takes place in Black Rock, located in northwest Nevada. For 32 years, the Burning Man festival has been bringing people from all over the globe to this temporary city to express and showcase their cultural and artistic heritage, culminating with the tradition of burning a large wooden sculpture of a man. It concurrently sets out a list of principles that promote community engagement and increase people's receptivity to the importance of environmental and sustainability issues. The attendees are encouraged to exchange their ideas and good practices being provided an opportunity for connection and collaboration. Offering workshops facilitates the transfer of ideas and skills and knowledge to the public (Chen 2011).

One of the main findings of Chen's research is that space, proximity, and density of creative professionals involved in a festival are essential but not the only crucial factors for generating and spreading creativity (Chen 2011). Chen refers to the context that would encourage people to free and showcase their creative potential as the most significant factor. She emphasizes the role of organization in "establishing, sustaining, and disseminating this context beyond a specific geographical and temporal locale" (Chen 2011, 95).

Derrett focused his research on community-based cultural festivals and how they “reflect the values, interests and aspirations of residents” (Derrett 2003, 49). According to Derrett, the values of local communities are shared with the visitors through “organizing inclusive activities in specific safe environments” (Derrett 2003, 57). Festivals celebrate “a sense of place” and serve as an “outward manifestation of the identity of the community” providing a “distinctive identifier of place and people” (Derrett 2003, 57).

2.3.4 Environmental Impacts of Festivals

The environmental impact of festivals is mostly associated with a number of negative effects, such as litter and waste, air pollution, water pollution, vegetation trampling, overcrowding (Derrett 2003), and the carbon footprint of transporting people and goods (BBC News 2018). The festivals’ impact on the environment can be operated by sustainable event management through implementing sustainability framing and incorporating long-term planning. A shared vision, mission and goals that put on a long-term plan help festivals to transform from a business as usual to an environmentally significant sustainable event (Stettler 2000). D. Getz and Anderson argue that these days in accordance with the prevailing values, events tend to become more and more environmentally friendly and “green” aiming at minimizing the environmental stress (2008). Recycling is among the most common sustainable event management practices. For instance, at the travelling musical festival Lollapalooza, the Rock and Recycle initiative was launched to encourage recycling, reusing and CO2 emissions reduction. Recycle bins and water stations were placed all over the festival grounds, and the festival

participants were provided with the free bike parking area (United Nations Environment Programme 2019).

Moreover, festivals can also be used to promote a “green” message encouraging sustainable use of resources and environmental protection (Laing and Frost 2010). For example, at the Glastonbury festival in the UK there are no plastic bottles supplied or available in any of the festival’s backstage, catering or dress rooms areas. Guests are encouraged to bring their own bottles and cups, otherwise they will have to purchase reusable ones at the festival site (Evening Standard 2019; Surfers Against Sewage 2019). Another example is a ‘Leaving No Trace’ policy developed at the Burning Man festival in the US. It establishes a framework for outdoor recreation decision making in order to minimize the campfire impacts (Burning Man n.d.). This way, Glastonbury and Burning Man festivals are creating behavioral changes towards more sustainable use of goods among the visitors who may further influence the others. Zac Bolan tells his story about returning from Burning Man in 1997 with a feeling of intense loneliness caused by his alienation from the other members of his community. By sharing his knowledge and experience gained at the Burning Man festival with friends, Zac was able to spread and instill the Burning Man values and form a regional network of ‘burners’(Burning Man n.d.).

2.4 Sustainable Festivals

There is currently a lack of research related to the “sustainable festival” phenomenon; a very small number of papers refer to such terms as “sustainable festival” and “sustainable festival practice” (Zifkos 2015). Getz defines ‘sustainable festival’ as a “festival that is able to retain its market popularity, political support, and resources over a long period of time, possibly “rejuvenating” itself along the way (Getz and Andersson 2008, 5). Mair and Laing linked the “sustainable” festivals solely to the pro-environmental behaviors, such as using the public transportation, recycling and renewable energy generation (2012). Zifkos, on the contrary, sees their role as much more than encouraging environmentally sound practices. He claims that “a proper “Sustainable” festival inquiry should first reflect a continuous, holistic exploration of the benefits and values that the festival contributes to its broader natural or human-constructed environment” (Zifkos 2015, 10).

Some researchers studied the topic but used alternative terms and definitions. Laing and Frost centered their study around “green” events that included all events that incorporated sustainable practices and were guided by sustainable principles in the festival management. Despite the “green” name that is usually associated with the nature and ecology, the environmental impact of festivals was not the sole concern of the study; economic and socio-cultural aspects of sustainability were also given attention. The study outlines a wide range of practices used in festivals become more sustainable and reduce the negative impacts caused by transportation, power usage, poor waste management, etc.

It focuses on food festivals and their means to encourage green ideas, such as the “fair-trade” concept or organic farming (Laing and Frost 2010).

According to Laing and Frost, promoting a “green” message is a key function of festivals, apart from making all the operations environmentally and socially aware. Displaying the green theme at the festival site, as well as setting up environmentally responsible rules and principles can be used to encourage protection and enhancement of the environment among the festival attendees. In order to improve further adoption of green messages and elements at festivals, study suggests to profile the green event-goers, explore their motivations, expectations, and levels of satisfaction. Case studies of success and failure as well as comparing “green” events in different countries should be also given more careful examination (Laing and Frost 2010).

Laing and Frost also point out the role of stakeholders in running “green” events. For instance, sponsors can provide funding for implementing more environment-friendly practices and performers can trigger changes with the public actions or statements on environmental issues. They, in turn, are benefiting from this cooperation by making a positive reputation and attracting new customers (Laing and Frost 2010).

2.5 Sustainable Arctic Festivals

A number of authors examined tourism and its relation to sustainability in the Arctic region. *Tourism and Indigeneity in the Arctic* was the first book to “exclusively address tourism and indigenous peoples in the circumpolar North” (Viken and Müller 2017). It showcases how indigenous Arctic communities in Canada, Greenland, Norway,

Sweden, Finland and Russia are being influenced and changed by tourism. Tourism and sustainability in the Russian Arctic were recently addressed by Vorotnikov, Maximova, and Tarasov who claimed that tourism could become a “powerful economic resource” and also contribute to preservation of environment and nature usage (Vorotnikov, Maximova, and Tarasov 2019). So far, tourism in the Arctic regions of Russia has been developing at a slower pace than anticipated. Vorotnikov, Maximova, and Tarasov consider that creating systems of state support on the principles of public-private partnership to be the best solution. Together with improving the existing legal framework for tourism and promoting Arctic tourism at the national and international level, it can unleash the potential of recreational and tourism sectors in the Russian Arctic (2019).

Such terms as “sustainable Arctic festival” or “sustainable festivals in the Arctic” have never been spotted in academic literature. Some Arctic festivals have been investigated within the context of sustainable development. In 2009, Sidsel Karlsen and Caroline Stenbacka Nordström explored three festivals taking place in the Barents region. The festival-stakeholder cooperation was the main object of their research; Karlsen and Nordström highlight three “themes” or strategies that are used by stakeholders which the festivals employ in order to increase their viability and sustainability. They come to the conclusion that mutually beneficial cooperation or “giving and taking” as a key to successful festival strategies and sustainability (Karlsen and Stenbacka Nordström 2009).

A case study of three festivals taking place in rural areas in Norway examined the social impact of festivals confirming their influence on the “identities of people and

place” (Jaeger and Mykletun 2013). All three festivals, Sea Fishing Festival in Sørøya (Havfiskefestivalen på Sørøya), The Easter Festival in Kautokeino (Påskefestivalen i Kautokeino), and Barents Spektakel in Kirkenes, were taking place in Finnmark County, the northernmost and easternmost county in Norway. The study indicated several sources of vulnerability related to the geographical location, such as arctic climate characterized by cold, long winters and lack of warm summers, low population density, poor labor market situation, and cultural oppression of the Indigenous Peoples who constituted a significant part of the local communities. The results of the study showed that when providing grounds for people to have celebrations and purposeful interactions, those places get associated with positive narrative told by the people that attend these events. By extension of that, places that become associated with their guests almost seem to take on the qualities of the people that attend over time being socially transformed, as if the guests themselves have some sort of role to play in how they develop. Additionally, the sustainability of these events is the responsibility of the organizers that are the ones that stand to gain the most capital by hosting the events. (Jaeger and Mykletun 2013). The study of Jaeger and Mykletun therefore supports the idea that the festival may function as a “distinctive identifier of place and people” (Derrett 2003).

One of the three festivals addressed by Jaeger and Mykletun, Barents Spektakel in Kirkenes, presents an insightful case of how a festival in the Arctic reinvented the image of the town and became a platform for cross-border collaboration and cultural exchange in the Arctic. Kirkenes used to be a Norwegian iron ore port until the mid-1990s when

the iron market collapsed and its iron-ore mining venture was shut down. With the closure of the core town enterprise, Norwegian authorities started thinking of new business ideas that could be adopted to diversify the local economy (Tennberg et al. 2014). Meanwhile, five local women formed a group to fight for the future of the town; they called themselves *Pikene på broen* (Girls on the Bridge) borrowing the name from the painting of a famous Norwegian artist Edvard Munch. They chose art to be the main driver of transformation by establishing the Barents Spektakel festival where contemporary art, performances, literature, theatre, film, concerts, and seminars are brought together raising current issues related to the Barents Region. Located next to the Russian and Finnish borders, Kirkenes revived as a “crossroad for geopolitical decisions and a laboratory for creative solutions to economic, cultural and social challenges in the border region” (*Pikene på Broen n.d.*).

2.6 Summary

Chapter 2 is built on the literature review to clarify the scope of the sustainable festival phenomena focusing on sustainable development in the Arctic. It contains a brief history of how the concept of sustainable development was first introduced and then moves to what constitutes the paradigm of sustainable development in the Arctic. After covering the definition and types of festivals, Chapter 2 looks at the existing studies on economic, social, and environmental impacts which occur in host communities as a result of staging such events. Considered to be the three main pillars of sustainable development, these areas were looked at in an attempt to identify the possibility of

bringing sustainable development to a host community through the organization of a festival. Then, it addresses the studies concerned with the definition of a sustainable festival in general and specifically in the Arctic region.

The subjects addressed in Chapter 2 helped to identify knowledge gaps and develop the research questions of this paper. The research found very little literature on the Arctic festivals and their effect on hosting communities. In the subsequent chapters, I seek to reveal the economic, social, and environmental impacts of a festival centering my research around a small and remote location in the Arctic. This study aims to improve understanding of the context and specifics of what can be considered a “sustainable Arctic festival” and contribute to the literature regarding the subject matter. That is accomplished through the fieldwork activities such as participant observation and conducting semi-structured interviews with the festival primary and secondary stakeholders.

CHAPTER 3.

METHODOLOGY

3.1 Study Area Selection

The study was conducted using the mixed methods approach. The Teriberka festival was picked as one of the largest and most well-known festivals in the Russian Arctic. It also met the remoteness criteria; Teriberka is located 131 km (81 miles) away from the major city of the region which is approximately a 3-hour ride depending on weather conditions: there is a large section of the road that is unpaved. The sustainable development of Teriberka since the festival's introduction in 2015 was the main object of investigation; special attention was given to the distinguishing characteristics of sustainable development in the remote Arctic areas.

3.2 Qualitative Analysis

Qualitative analysis of data is a “nonnumerical examination and interpretation of observations, for the purpose of discovering underlying meanings and patterns of relationships... it is an art as much as a science” (Babbie 2007). Qualitative analysis is usually used to gather an in-depth understanding of human behavior and the reasons that govern such behavior, as well as the feelings, values, and opinions on the subject matter. It can also be useful when there is a lack of information available as well as the previous understanding of it; more data, thereby, needs to be collected first-hand.

As opposed to quantitative approach, qualitative research is not static but intuitive, dynamic and adaptable in character: it focuses primarily on the process rather

than the proposed study design. It seeks to understand human behavior bringing individual cases and subjective impressions to the forefront of research. Due to its dynamic nature, it is common for the qualitative research to change its focus based on preliminary findings. It is “more open to the potential of building new constructs, and the possibility of integrating them with the explanations developed continuously throughout a study” (Williams 2019).

Qualitative approach is employed across many academic disciplines and usually involves field research, a “systematic study, primarily through long-term, face-to-face interactions and observations, of everyday life” (Bailey 2006). Field research aims to observe, learn, and collect information about people in their natural setting. Methods and techniques used in a qualitative field research include direct and participant observation, interviews, collection and analysis of field notes, self-analysis, etc.

The results produced by quantitative methods usually consist of non-numerical data that are only relevant for a particular case study. They are, therefore, considered tentative propositions and require some mathematical argument in order to substantiate the accuracy of their interpretation (Williams 2019; Bostic, Krupa, and Shih 2019).

This research uses strategies that are “exploratory and open-ended in nature” (Elliott and Timulak 2015). It utilizes qualitative methods of data collection that involve participant observation, interacting with, and interviewing people in their natural settings, namely in the village of Teriberka.

3.3 Observation

An observation is a data collection method that implies gathering knowledge on a particular problem, event, or phenomena through observing. It is based on examining individuals or groups of people by spending time with them in naturally occurring situations. The data are usually recorded in the form of field notes, photographs or video recordings.

The observation method allows you to directly observe, document and analyze people's behavior, as well as document and understand the context in which each operates (Madge and Harrison 1938). When using the observation method, the researcher fully immerses him- or herself in the natural setting using his five senses to collect data. It is important to remain detached enough to collect and analyze data relevant to the problem under investigation (Baker 2006).

The observation method can entail different levels of involvement. Participant observation includes "extended immersion in a culture and participation in its day-to-day activities" (Calhoun 2002) while non-participant happens without actively interacting with the insiders (J. Patrick Williams 2008). According to Gold, a researcher who uses the observation method can select and play one of the four 'master' roles that determine the level of interaction: complete observer, observer-as-participant, participant-as-observer, and complete participant (Gold 1958).

A complete observer has very little interaction with the insiders and usually observes covertly while being a complete participant is built upon complete integration

into the observed group and taking an insider role. The role of observer-as-participant is more akin to the complete observer role; it involves more observation rather than interaction yet he or she is recognized by the insiders. Participant-as-Observers is recognized by the insiders, involved with their central activities but does not become a member: he or she is still known as a researcher (Gold 1958). The research questions largely determine the role and type of observation one should use. A level of familiarity with the area and observed group also contribute to the role selection.

For this research, the Observed-as-Participant role was adopted for conducting observation. Acting as festival-goer, I was participating in the festival activities while collecting the information relevant to the study through making field notes, videotaping, and photographing. I was also interacting with the festival vendors and other attendants and conducting small informal, conversational interviews when possible. This was done without concealing my intentions with the community members fully aware of the research activity. The observation period took place over the span of two days during which the festival was operating.

3.4 Interviews

When using a qualitative approach, it is a common practice to combine the observation method with interviews. Qualitative interviews are depth interviews: they use open ended questions that do not provide answer options. The data is gathered by directly asking questions of members. There are three primary types of qualitative interviews: structures, semi-structured, and unstructured (Gill et al. 2008).

Structured interviews are based on a carefully scripted predetermined list of questions. Interviewees are asked the same questions in the same exact order which enables comparability across respondents. Structured interviews are fairly easy and time effective to conduct since they do not imply the follow up questions. For the same reason, however, there is very little flexibility to cover the new topics that emerge during the interview (Gill et al. 2008).

Semi-structured interviews outline several main questions that “help to define the areas to be explored” but most importantly provide a basis for further discussion (Gill et al. 2008). The semi-structured interview questions are open-ended nature and can go into greater detail. The researcher is allowed more flexibility to explore novel ideas that can be brought up during the interview (Gill et al. 2008).

As the name implies, unstructured interviews do not lay down a specific structure or a guide to follow. There is usually an opening question that starts the conversation and then the researcher gradually guides it towards the area of interest. They allow the researcher to be more responsive to the answers participants give but also generate less systematic data than the structured and semi structured interviews. Compared to them, unstructured interviews are also very time-consuming and may create a considerable confusion among the respondents because of the vagueness and broadness of its scope. Unstructured interviews are mainly used to gather information over an observed area that has not been studied before (Gill et al. 2008).

This research used the semi-structured interviews as the data collection strategy. The reasoning behind that was to achieve flexibility and give way for probing in the chosen area of interest as it remained relatively unexplored. Each interview took about 15 to 30 minutes and consisted of predetermined questions and the follow-up questions posed to the responses of the interviewees to the initial questions. The verbal interaction was carried out in a form of naturalistic conversation allowing for open and credible two-way communication. The researcher asked only 5 to 8 planned questions with occasional subsections and made an extensive use of unplanned follow-up questions to discover the respondents' views in more detail.

For the purpose of the research, there were three groups of interviewees selected to participate in the study. The first group was a group of primary stakeholders a.k.a. the people "on whom the festival is dependent"; they included a person organizing the festival and a regular festival vendor (Andersson and Getz 2008, 204). The second and the third groups were the secondary stakeholders; these were, respectively, local residents, and local authorities. The study participants were mostly chosen using purposive sampling, meaning that the interviewees were selected because they seemed the most knowledgeable or experienced about the studied subject (Palinkas et al. 2015). Some of them were also picked using the snowball sampling recruitment method where the researcher "accesses informants through contact information that is provided by other informants" (Noy 2008, 330).

The interviews were conducted in person, in Teriberka. Depending on what group every participant belonged to, they were asked a slightly varying set of questions to reference the specifics of the respondent group. Each interviewee was first questioned about their occupation and relation to Teriberka, their experience and role regarding the Teriberka New Life festival and how it was connected (if it was) to sustainable development in the village (Appendix A). The predetermined semi-structured questions can be seen in the Appendix B. To document each participant's attitude during the interviews, it was recorded in the researcher's field notes.

3.5 Informed Consent

To be able to use the data collected through interviews, a researcher must be provided with an informed consent given by each participant. This is dictated by the principle of respect of persons, one of the three basic ethical principles outlined in the Belmont Report. This principle entails that "individuals should be treated as autonomous agents and that persons with diminished autonomy are entitled to protection" (The National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research 1979). Ensuring the right to informed consent is an essential requirement governing the protection of human subjects in biomedical and behavioral research.

An informed consent must provide an information about the research and its respective risks and include three major elements: (1) disclosure of information, (2) competency of the patient to make a decision, and (3) voluntary nature of the decision

(Gossman, Thornton, and Hipskind 2020). The amount of information and the level of detail disclosed to participants usually depend on the potential risks associated with the study. The informed consent is an ongoing process rather than an isolated event. It continues throughout the study and allows participants to withdraw from the research at any time (Kadam 2017).

Respondents can consent to participating in a study in four different forms. Waiver or Alteration of the Requirements for Informed Consent or no consent is obtained when a researcher collects information by analyzing the existing data or, in rare cases, when it is unsafe to obtain consent. Standard written consent involves providing potential participants with a written consent document containing all relevant information on the research study and requires a signature to indicate their agreement. Short form written consent also includes signing, but the consent form is shorter and written in a language the participant understands (Institutional Review Board (IRB) Office n.d.).

A waiver of documentation or a “verbal” consent does not require a signature; it is used when conducting interviews through the mail, telephone or over the internet. It can also be utilized in studies that imply minimal risks, as well as in studies where a breach of confidentiality is identified as a major risk and the consent form is the only document linking to the participant’s identity. Lastly, a written form can be waived when signing a written form is viewed by participants with alarm and apprehension due to cultural and attitudinal factors (Institutional Review Board (IRB) Office n.d.; Tufts University n.d.).

There is evidence that in non-Western cultures, “requesting people’s signatures may be alarming for the participants because in this social context signatures are binding and are only used for approving transactions of a formal nature” (Nakkash, Makhoul, and Afifi 2009). Asking for a signature among participants of non-western culture may generate suspicion or mistrust. This is especially the case for illiterate audiences and participants who has limited English proficiency since they are unable to read and fully understand the document they are asked to sign. (Killawi et al. 2014).

With Russia’s non-western ethnocultural makeup and the study area being considered a rural locality, the verbal form consent was chosen to achieve a more favorable reception from the interviewees. Prior to each interview, they were asked if they were willing to participate in an independent study which was briefly explained to them, including the study’s purpose, procedures, risks, benefits, and alternatives to participation. They were also informed that the information gained from them was going to be published and stay anonymous. Then, the respondents were provided with an opportunity to ask questions and time to make a decision on whether or not they want to participate in the research. After that, the researcher obtained verbal agreement to participate in the study. Upon the completion of the interview, the respondents were left with the contact information of the researcher and encouraged to reach out if they had any more questions.

3.6 Study Workflow

This research uses a qualitative approach: it aims to collect non-numerical data about the Teriberka festival and each participant's observation of change in Teriberka village since the first festival was held.

My method has been to combine participant observation taking place at the festival site with the semi structured post festival interviews. First, I acted as a member of the festival audience working on capturing data through observation. The adopted role can be more accurately described as Observer-as-Participant: besides participating in the festival activities and making observations, I was also conducting short interviews where feasible. The research was conducted overtly with the interviewees knowing who I was. Other data was collected through making field notes, videotaping, and photographing.

Then, a series of semi-structured interviews were conducted with three different groups of respondents in the following order: (1) primary festival stakeholders, (2) local residents, and (3) local authorities. There was a list of questions and topics that needed to be covered during the conversation but the questions remained open-ended. These were the broad questions that sought to elicit information on regional belonging, occupation, experience related to the festival, and the attitude towards it. The semi-structured type of interviews was chosen because the research area was relatively unexplored and open-ended questions would open the new items for discussion. The interview time ranged from approximately 15 to 30 minutes long. Separate field notes were also made to describe the member's reactions to the interview.

Prior to starting the interview, a verbal informed consent was obtained from each respondent. A verbal form of consent was chosen due to the certain bias relating to signing documents in Russian culture: it is associated with a binding legal contract and signing away rights. In addition, field work was taking place in a rural setting that was likely to have a non-literate or semi-literate population who would not be able to fully understand the content of the documents. Asking for their signature could provoke suspicion and mistrust.

The following is the timeline of activities undertaken during the fieldwork:

Date	Activity
July 12, 2019	Landed in Murmansk. Traveled from Murmansk to Teriberka.
July 13 - July 14, 2019	Participated in Teriberka festival activities acting as a member of its audience and using Observer-as-Participant observation method. Conducted 2 interviews with the primary stakeholders, such as the festival organizer and regular vendor.
July 15 – July 17, 2019	Interviewed 8 members of the local community.
July 17 – July 19, 2019	Met with and interviewed 2 representatives of local authorities.

Table 1. The fieldwork timeline.

CHAPTER 4. RESULTS I:
COMMUNITY AND FESTIVAL
IN A HISTORICAL PERSPECTIVE

4.1 Teriberka: Background and History

Teriberka is a rural settlement located on the Kola Peninsula, a peninsula on the north-west of European Russia washed by the Barents and White Seas. The settlement is a part of Kola *Rayon* (District) and Murmansk *Oblast* (Region), being situated approximately 132 km away from Murmansk, the administrative center of Murmansk Oblast.

4.1.1 History of Teriberka

The first occupation of the Kola Peninsula began no later than in the XIII century. The traces of the first settlement on the Murmansk coast date back to the sixteenth century, including Teriberka where during the fishing season the population was estimated at 500–700 people (Baker 2006). The first official data came from the trading hubs census of 1608. Owing to its geographical location and a natural harbor, the Teriberka region became an important fishing location of Kola Peninsula. By the late 19th century, a permanent settlement inhabited by Pomors, indigenous people of the European North of Russia, grew up around the fishing port offering various tax benefits and other incentives (Olsen and Vinogradova 2019).

A new stage in the development of Teriberka occurred during the Soviet period, following the formation of *kolkhoz* in the second half of 1920s (Olsen and Vinogradova

2019). The *kolkhoz* is ‘rural association based on the principles of cooperative management, public ownership of the principal means of production, collective labor, annual planning of production, and remuneration for labor’ (Vucinich 1949). After its creation, the village became an administrative center of Teriberka District. Shortly thereafter, the development moved to Lodeynoe, a new locality next to Teriberka. It emerged as a steamboats landing stage: Lodeynoe had a cod and herring processing plant, a search and rescue station and provided ship repair facilities (Fedorov 2014).

Together, Teriberka and Lodeynoe grew to a largest fishing settlement in the Russian part of the Barents Sea coast. Before World War II began, they had their own radio station, hydroelectric power station, brick plant, elementary and middle school, hospital, bank and were provided with the postal, telegraph, and telephone communications. In addition, there were several leisure and cultural establishments, such as movie theater, clubhouse and House of Culture; a local newspaper was published twice a week (Olsen and Vinogradova 2019). Teriberka Pomor Choir established in 1935, was a great success and became a laureate of multiple prestigious festivals in the USSR; its performances were regularly broadcast by radio (Ryabova and Korchak 2013).



Figure 2. Lodeynoe and Teriberka localities (Google Earth, 05/17/2020).

People were moving to Teriberka attracted by social benefits granted in the Soviet Far North. To compensate for the unfavorable settings, the government was offering increased wages and pensions; living and working in the Arctic gave a 15-100% supplement on the wage depending on the region, thus creating a substantial increase in income for the Arctic workers (Zhuravleva 2008). They were also given longer periods of paid leave from work, and an opportunity of an early retirement, as well as a yearly free

voucher to travel and stay at sanatoriums or rest houses in the South of Russia (Rasell 2009). Through these so-called fringe benefits, the Soviet authorities encouraged recruitment under very inhospitable conditions weather- and geography-wise for the expanding sectors such as manufacturing, thereby laying the ground for structural change.

Teriberka reached the peak of its development in the 1960s. A significant number of production plants were operating at the time: there were two fishing *kolkhozes*, two dairy farms, a chicken farm, over 2,000 reindeer husbandry, a fur farm, two fish factories, and several ship repair facilities. Teriberka was actively involved in the residential and social welfare facilities construction; the village even had their own stadium. It was also peaking at the number of population that reached almost 5,000 people. Since 1960, Teriberka has moved into recession that continues to the present day (Tsylev 2015).

In the next decades, only a few positive developments were brought to Teriberka. In the 1980s, the Soviet government had engaged in improving transportation and access to Teriberka. It provided funding for the construction of a 120-kilometer road to Murmansk that was completed in 1984. The first 40 kilometers, however, remained a dirt road that takes over 1 hour to drive through. In winter, this stretch of the road often gets blocked off due to heavy snowfall which can sometimes “start out of the blue and last for days and even weeks” (Personal Interview with Author, 07/19/2019). While conversing with the interviewee #3, he shared a story about how he spent over 12 hours waiting for a

snowplow that only comes once a day or, in the event of snowfall, makes an extra visit to clean the road for the bus according to its schedule.



Figure 2. The unpaved section of the road from Murmansk to Teriberka. July 12, 2019.

Another one positive development that happened in Teriberka before the downfall was a bridge built in the late 1980s to connect Lodeynoe and Teriberka. Prior to that, Teriberka was only accessible by ferry.

The collapse of communism in the Russian Federation in 1991 was the last straw; it resulted in a severe socio-economic crisis and was followed by multiple economic

reforms, including privatization and market and trade liberalization. This and the introduction of fishing quotas that were only affordable to large enterprises brought decline to the once-thriving fishing industry (Tropnikova 2018). The quotas, however, only reduced industrial fishing. Local fishermen still carry out illegal and unregulated fishing activities: they either poach or use the maximum permitted number of hooks.

Lack of jobs and continual worsening of living standards caused substantial migration of population from Teriberka to urban, more prosperous and stable regions, such as Severomorsk (Ryabova and Korchak 2013). The urbanization process significantly changed the economic landscape of the Kola Peninsula. The populated area of the territory has reduced; many fishing villages fell into disuse and at the same time a network of logging villages appeared in the southern part of Murmansk Oblast, including Tikshozero, Lyagkomino, Pazhma, etc. (Fedorov and Golovach 2012).

4.1.2 Teriberka Today

Today, the rural settlement (RST) of Teriberka consists of five villages: Teriberka, East Kildin, West Kildin, Dalny Zelentsy, Bolshoy Oleny Island. Previously, the settlement was also including Mayak Tyuvagubsky. However, the 2010 Russian Census showed the absence of population in the village and it was abolished by the Murmansk Oblast Act No. 1601-01-3MO in April 24, 2013 (Murmansk Oblast Duma 2013). This research is focused particularly on Teriberka village, that includes Teriberka and Lodeynoe localities.



Figure 3. RST Teriberka (Google Earth, 04/03/2020).

Teriberka is located 130.8 km (81.3 miles) from Murmansk, a port city and the administrative center of Murmansk Oblast. Teriberka is the only place on the Russian side of the Barents Sea that can be reached by car. It used to be a closed military base but in 2009 it was open to the public. It is also the nearest to Murmansk coastal village that is free for visitors which makes it attractive for tourists (Tsylev 2015).

The estimated population of Teriberka RST in 2019 was 594 (Federal Department of Statistics n.d.) as opposed to 2802 people in 1989 (Soviet Census 1989), 1479 in 2002 (Russian Census 2002), and 957 in 2010 (Russian Census 2010). This includes the population of all five villages mentioned above. The population of Teriberka village is not recorded separately but constitutes the majority of residents.

Year	2012	2013	2014	2015	2016	2017	2018	2019
Population	974	972	944	925	897	729	617	594

Table 2. Population of Teriberka in 2012-2019. Source: Federal Department of Statistics.

The gender distribution in Teriberka RST is almost equal, being 45 per cent female and 55 percent male. Only 50 per cent are working age; 16 percent are below working age and 34 per cent are past the retirement age. The dependency ratio is quite high: the total dependency ratio is 0.99 with the female dependents prevailing and reaching the ratio of 1.8 (Federal Department of Statistics n.d.).

	All	Men	Women
Dependency ratio	0.99	0.61	1.80
Youth dependency ratio	0.31	0.26	0.43
Elderly dependency ratio	0.68	0.35	1.38

Table 3. Dependency ratios in Teriberka in 2017. Calculated by M. Monakhova using data from the Russia's Federal Department of Statistics website.

Speaking from personal experience, every grocery store that I observed during the field trip to Teriberka had employees of working age or retirement age women. The major employer of the male labor force in Teriberka are the boiler-house and fire department. Illegal fishing is still conducted on a relatively small scale; increased supervision, regulations and surveillance significantly reduced this practice.

The economy of Teriberka is heavily dependent on governmental funding. In 2018, the local budget amounted to 19166 Russian rubles (approximately 300 US Dollars). The main resource of revenue is the transfers from other regional and federal budgets of Russian Federation (Federal Department of Statistics n.d.). The local businesses are very poorly represented: there is a couple of grocery stores and a bakery that are owned by local people. According to the Federal Department of Statistics, in 2018 there were 8 shops, 1 pavilion, 1 pharmacy, 1 canteen, 2 restaurants and 6 minimarkets (n.d.).

For a long time, one of the strongest parts of Teriberka's economy was the fish-processing opened by LLC "Teriberka SeaFood" in 2012. In 2015, the factory was closed due to a lack of raw materials. The enquiry from the Unified State Register of Legal Entities and the Unified State Register of Individual Entrepreneurs says that the business is now in the process of liquidation. However, a number of interviewees indicated that the factory was still operating by request. To date, the Register shows 11 operating entities that are registered in Teriberka village. These include 1 local administration, 1 council of deputies, 1 administration management office, 4 municipal establishments, 1 religious

organization, 1 cooperative and 2 limited liability companies. The official main activities of the LLCs, according to the register, are ‘transmitting electric power and ‘managing real estate on a fee or contract basis’ (Unified State Register of Legal Entities n.d.). Thus, almost all entities that are registered and operating in Teriberka village are either governmental organizations or are under the charge of a public government. All the actual businesses such as local bakery, grocery and souvenir stores are registered somewhere else and, therefore, do not make any financial contribution by paying taxes to the local budget.

The only hospital in Teriberka was closed about ten years ago; the exact date is unknown. Locals say that the state of the hospital building was considered dangerous and unsanitary. With regard to education, the Federal Department of Statistics reports that since 2006 there is only one educational institution in Teriberka. Located in Lodeynoe, it provides secondary education to 51 local children (Federal Department of Statistics n.d.). Before 2006, there used to be two schools – the one in Lodeynoe and another one in Teriberka. The latter was closed down by a decision of the Kola Council of Deputies dated 20 April 2006. According to an interview of the former principal Hella Nurme, the school was closed because of the low number of children attending the school. She called this decision ill-conceived claiming that the school was providing high-quality education; in 2005, all four graduates got admitted to universities and technical schools. She expressed concern that while the older teachers would be able to retire, the younger ones would have to struggle trying to find another job or money to relocate. Due to the school

closing, all children were to transfer to the school in Lodeynoe. Those who were living in Teriberka, were provided a bus. “Wouldn’t it be more expensive to transport children, maintain a garage, equipment, driver, mechanic, locksmiths, pay for gas, rather than teach them here?”, wondered Hella Nurme. In addition, the school closure resulted in cutting off the heat and water feed for the kindergarten and two houses nearby that were supplied by the school boiler room (Murmansky Vestnik 2006).



Figure 4. The abandoned school in Teriberka. July 15, 2019.

The school was abandoned in no time along with the desks and chairs, blackboards, and an enormous number of books. Many of them were taken by tourists and locals as souvenirs. The interior walls were covered in graffiti. The school became a local art object and a popular tourist attraction. One graffiti is especially popular - a young girl wearing a warm winter hat. It was drawn by an artist from Murmansk who came for the first festival in Teriberka in 2015. The graffiti says: “It’s cold out here, but beautiful”.



Figure 5. It’s cold out here, but beautiful. July 15, 2019.

4.2 The Festival

In 2014, Murmansk Oblast Government partnered with the Moscow eco-farming cooperative LavkaLavka and Bolshaya Zemlya rural development fund to organize a festival that would demonstrate opportunities for sustainable growth and provide the prerequisites for economic recovery of Teriberka village. "Efforts are being made to develop a model of revival for the remote Arctic settlements, based on the example of Teriberka... We want to comprehensively address this issue with the help of social partners (referring to LavkaLavka and Bolshaya Zemlya)... I believe that this territory will rise again - not tomorrow, but in the medium term" - said the Deputy Governor of the Murmansk Oblast Grigory Stratiy before the festival's opening (Murmansky Vestnik 2006).

4.2.1 Leviathan

Teriberka had not been chosen at random. Leviathan, a movie directed by one of Russia's leading filmmakers Andrei Zvyagintsev, came out in 2014. Same year, it won Best Screenplay at Cannes Film Festival, followed by Best Film at the London Film Festival. It was also awarded a Golden Globe as the Best Foreign-Language film becoming the first Russian movie to do so since 1969 and nominated for Best Foreign Film at the Oscars (The New Yorker 2015).

The plot of the Leviathan follows a Russian man, Nikolai, who lives in a fictional coastal town. Nikolai is a local, he lives in a simple yet beautiful house overlooking the Barents Sea that was built by his grandfather. The corrupt town mayor acts as the main

antagonist and is trying to expropriate the land that Nikolai's house stands on. This coupled with a series of unfortunate events that affected Nikolai, his wife, and his teenage son. The movie is based on the Old Testament Book of Job; also the book Leviathan written by Thomas Hobbes. Nikolai's character represents Job who was tested by God and lost everything to learn that "the ways of the lord are inscrutable", while the mayor personifies the government or, according to Hobbes, Leviathan, an enormous sea monster that no one can win against. (The New York Times 2014).

In Leviathan, stunningly beautiful scenery of the Kola Peninsula with its snow-covered peaks, infinite tundra and the stormy waters of Barents Sea stand in stark contrast with the half-deserted village, ramshackle buildings, and rural poverty. The film's release caused a controversy over whether cinematic stereotypes reflect and shape common prejudices by portrayal of rural Russia as a gloomy and hopeless place where drinking vodka and shooting guns are among the most common social activities. Teriberka had become a symbol of devastation and decline and became known not only in Russia, but also in other regions of the world.

4.2.2 The Festival Establishment

As the hype surrounding Leviathan heightened, Boris Akimov, a Russian entrepreneur and the founder of the eco-farming cooperative LavkaLavka and Bolshaya Zemlya rural development fund, visited Teriberka and was very touched by how the devastation coexisted with the insane beauty of northern nature. He urged his business

partners to consider how to revive Teriberka and “breathe life” into it by taking advantage of its most important potential - the current fame (Afisha Daily 2015a).

Being familiar with the Kirkines revival case, Akimov contacted the people who organized the Barents Spektakel festival to learn more about the means of economic and social territorial development that were used in Kirkines. Teaming with an art historian Ekaterina Sharova who had experience in event management, he developed an idea of a festival that would provide a public for exchanging information and discussing progress in the implementation of related activities alongside with the cultural activities related to the culture of the Arctic North. Then, he reached out to Murmansk Oblast authorities who gladly welcomed the idea and agreed to cooperate (Afisha Daily 2015b).

The festival was named “Teriberka. New Life”, also referred to as the Arctic festival. Through revealing the beauty and charm of the Russian Arctic along with its unique local kitchen culture to outsiders, it aimed to trigger socio-economic development creating conditions for the “start of a new life” in Teriberka. As such, the New Life was intended to become a tool for drawing special attention to the plight of Teriberka and showing its potential. Subsequently, the case of Teriberka would set an example of local governance initiatives supporting sustainable development to the other fragile and impoverished Arctic villages (Planeta.ru 2015).

4.2.3 The I Arctic Festival

To fund the effort, Bolshaya Zemlya launched a crowdfunding campaign using an online crowdfunding platform Planeta.ru. The campaign raised 356 300 rubles out of the

700 000 rubles that it was initially aiming for (Planeta.ru 2015). The festival was attended by about four hundred people including the locals. Some villagers were able to make some extra money by renting out their houses or helping with fish processing, electrical work, or installation. Even though volunteers, musicians, and artists were working for free, the festival was unprofitable; with the partners' support, they collected 563,855 rubles total, having spent 701,000 on its organization (Afisha Daily 2015c).

Festival-goers were offered dishes of the Northern Russia cuisine prepared from the locally grown products along with a free tasting of sea urchins caught from the Barents sea. Two chefs from Moscow-based restaurants prepared the food and were accompanied by local culinarians from Teribersky Bereg, the first restaurant opened in Teriberka that coincided with the festival opening. Baker girls from Moscow were selling bread that was produced by them at the local bakery (Afisha Daily 2015c).

As mentioned, all performers took part in the festival voluntarily. They were sharing the stage with the local artists, such as the Teriberka Pomor Choir headed by the director of Teriberka's House of Culture. Rock-climbing, kitesurfing and motorcycling schools were providing free lessons and an opportunity to win prizes. A bookstore on wheels came to Teriberka and donated most of its books at the end of the event. Graffiti artists from Russia and Norway were also among the festival participants and left some of their work in Teriberka; one of them is presented below (Afisha Daily 2015c).



Figure 6. Graffiti by Pøbel at a bus stop in Teriberka. July 18, 2019.

In addition to Teribersky Bereg restaurant, a new hotel Ter' was opened in Teriberka in 2015; two more restaurants began being built. According to Akimov, the New Life was well received by the local residents who asked to “come back next year” (Afisha Daily 2015c).

4.2.4 The II and III Arctic Festivals

The II New Life Arctic festival was attended by more than 700 people. It was organized by LavkaLavka and Mark and Lev farming cooperatives jointly with the

government of Murmansk Oblast. It was also supported by the Civic Engagement in Small Towns and Rural Areas fund Perspektiva who provided the organizers with nearly three million rubles (B-port.com 2016).

The festival had a strong focus on rich gastronomic experience shaped by the Arctic culinary culture. Scallop, sea urchin, modiola, cod, cloudberries, northern lingonberries, blueberries and crowberries, as well as a variety of northern plants were used to prepare food available for a purchase at the festival. Besides, the festival's agenda included multiple music and art-related events. Unfortunately, due to weather conditions all the performances and festival activities were moved from an outdoor stage to the local House of Culture (Lenta.ru 2016).

There was a discussion on environmental issues that developed a new eco-navigation system to implement in Teriberka. The system included placing No Open Fire signs in the village along with the No Passing Zone ones in the area where the sources of drinking-water supply are located. It was also decided to install a plaque listing the rules of conduct for tourists and a map showing red-listed plant species in Teriberka at the entrance to the village. The discussion was followed by presenting a project for the production of sea salt in Teriberka (Lenta.ru 2016; B-port.com 2016).

The III Arctic festival took a great leap forward. It gathered over 4000 people together which was three times the population of Teriberka and featured notable rock, rap and electronic music artists, traditional gastronomic activities, kitesurfing lessons, and even boat and helicopter tours (Murmansk Region Government 2017).

To sensitize people to the potential growth sectors in Teriberka, the festival focused on five main themes: architecture and urban planning, traditional crafts, gastrotourism, sports tourism and educational ecotourism (RIA News 2017). The major theme of the 2017 New Life festival was urban and architectural solutions and hosted specialists from Russia, United States and Netherlands. They came to the festival to share international practices for the successful development of Arctic settlements and present their vision on Teriberka's development. Together with the local and regional authorities, they produced a "master plan" providing conceptual layout to guide future growth and development of the urban environment in Teriberka (Murman.tv 2017; Ministry of Construction of Murmansk Oblast 2017).

4.2.5 The IV Festival: Change of Stakeholders

The III Arctic festival was the last one to be organized by the eco-farming cooperative LavkaLavka. It never made any profits; LavkaLavka initiated and kept it going on a volunteer basis financing up to 70 percent of its cost. For example, the last Teriberka festival cost 9 million rubles, 4 million of which were provided by the government of Murmansk Oblast; the rest of the money was allocated by the cooperative. In 2017, LavkaLavka simply could not find any ways and means to support such an ambitious project (Komsomolskaya Pravda 2018a).

The government of Murmansk Oblast took over the responsibility for organization of festival activities two weeks prior to the event. Despite such a short time-frame, the IV New Life festival brought the total number of attendees to over 4000, the highest ever in

its history; sunny and clear skies unusual for the Russian North contributed to a steady stream of visitors. Alongside with the traditional culinary specialties, craftsmanship, and folklore that had already become a calling card of the festival, festival-goers were also provided with an opportunity to take part in a trail race or Nordic walking. Due to the favorable weather conditions, most activities took place at the beach; both children and adults were offered to take part in competitions, such as tug-of-war or a running race in giant inflatable shoes (Komsomolskaya Pravda 2018b; Kola District Administration 2018).

4.2.6 Festival Contributions

The head of the Kola District administration Alexander Likholat considered the New Life festival to be a brand event of the Murmansk region. He pointed out that their task was “to make the village truly convenient and comfortable for life”. He also said that “last year, for the first time, an asphalted road appeared in Teriberka. In addition, 2 kilometers of road access to the village were asphalted. This year alone, ten damaged and resettled houses were demolished. A new modern residential building consisting of 69 apartments was built in Teriberka. The House of Culture was renovated and a new fire station was built. With the support of the regional government, we are planning to construct a new boiler house and modernize electricity supply in the village”. He also mentioned the master plan developed at the III New Life festival and assured that it would be implemented shortly” (Kola District Administration 2018).

CHAPTER 5. RESULTS II: STAKEHOLDERS' PERSPECTIVE

5.1 Overview

Chapter 5 describes the content of the interviews conducted with three different groups of interviewees. The first group is the primary stakeholders that included a person who was involved in the festival organization and restaurant owner who has been bringing his business to the festival for the past 5 years. Groups 2 and 3 were the secondary stakeholders with the Group 2 consisting of 8 Teriberka residents and Group 3 formed by 2 local authorities.

5.2 V Arctic Festival

The V Arctic festival was held over a weekend beginning on Saturday, July 13 and ending on the next day, July 14. Despite the cool weather, it broke the record for the number of attendees; the V Arctic festival gathered over 5000 people compared to 4500 in 2018 when festival-goers were even able to go for a swim in the Barents Sea, weather permitting (Teriberka V Arctic festival 2019).

To get to Teriberka, no special transportation was organized. The festival-goers were mainly coming by car, some of them used the regular bus that commuted from Murmansk to Teriberka once a day. The festival activities were taking place at four different locations: the main stage, the beach, the discussion tent, and the House of Culture. Day 1 of the Teriberka festival started at 10am with a public talk on the development of gastronomic tourism in the Barents/Euro-Arctic region taking place at the

discussion tent. Subsequent discussions were focused on the promotion of the Arctic territories, plants of the Arctic and Arctic herbology, and a presentation of photos of the Far North. The last 5pm talk at the discussion tent was devoted to the automobile tourism development in Russia.

On the main stage, the festival was officially opened at 12am with the performance of the Teriberka Pomor Choir followed by the performances of Russian, American, and Norwegian music bands that went until 8pm.



Figure 7. The main stage. July 13, 2019.

To the sides of the stage, food trucks were placed so concert-goers could get food while still being able to hear the music. These food trucks were invited to participate in the festival by the federal project Gastronomic Map of Russia. The project was launched in 2017 to promote traditional cuisine of different regions and gastro-tourism in the domestic and international markets (Gaol, Filimonova, and Maslennikov 2018). For the V Arctic festival in Teriberka, the Gastronomic Map of Russia brought 10 food and beverages businesses from all over Murmansk Oblast that were offering traditional Arctic dishes and drinks to the attendees. The food was made using local products; the photo below shows the sea scallops that were caught in Teriberka and then cooked and sold at the festival site. Among other dishes made from traditional Arctic plant and animal material and offered at the festival were reindeer moss chips, cheese waffles with smoked venison, catfish kebab, and northern berries sorbet. At 2pm experienced chefs and subject matter experts also held a destination branding workshop focused on the local products and foods.



Figure 8. Sea scallops. July 13, 2019.

The beach activities included music performances, sports and recreation activities, contests, training classes, a flash mob, and an outdoor escape room. From 8pm to 11pm, there was a dance party with DJ sets entertaining the festival-goers.



Figure 9. The beach area. July 13, 2019.

The House of Culture had become a venue for several exhibitions, a Murmansk Oblast library, hosted a trivia contest, and held a series of North-made films screenings. Posters of the master plan developed at the III Arctic festival had been put up in front of the House of Culture, informing people about the infrastructure planned projects in Teriberka.



Figure 10. Teriberka's master plan of development put in front of the House of Culture.
July 13, 2019.

At 3pm there was an installation of a plaque commemorating the first rescue station in Murmansk Oblast built in Teriberka in 1902. The ceremony was held in conjunction with the 100-year anniversary of the emergency services of Murmansk Oblast and also in order to publicize the rescue work among young people.



Figure 11. A plaque commemorating the first rescue station in Murmansk Oblast built in Teriberka in 1902. July 13, 2019.

The event has also engaged multiple local vendors from various nearby towns. They were not brought to the festival by federal projects; to participate in the Teriberka festival, they had to submit an application through the local administration. The vendors were selling all kinds of goods: from the festival themed T-shirts to hand-made toys and embroidery (see the picture below).



Figure 12. Festival vendors. July 13, 2019.

Trash was collected by volunteers who were brought to Teriberka by a separate bus. Volunteers were picking up the garbage throughout the festival; a final cleanup was conducted after the festival was over.



Figure 13. Volunteers collecting trash at the festival. July 14, 2019.

There was also no waste sorting at the festival. All kinds of trash were put in the regular green trash cans so there was no way to ensure that the collected waste materials would get recycled.



Figure 14. Garbage cans at the Teriberka festival. July 14, 2019.

5.3 Primary Stakeholders

The first interview was conducted with a person who was directly involved in the organization of the Teriberka New Life festival in years 2018 and 2019. She came to be in charge with the change-over of the festival organizers in 2018 that, as she explained in the interview, happened only 2 weeks before the event. This was also the reason why

there were less festival activities and participants involved in the event than in previous years (Personal Interview with Author, 07/13/2019).

The interviewee #1 confirmed the festival's focus on sustainable development. She said that the festival organizers were trying to involve as many activities that would maintain that focus and create as many impactful partnerships as possible but the time frame was very tight both in the years when she was in charge. As mentioned earlier, in 2017 they only had 2 weeks to prepare event and in 2018 – a little over a month. The budget was also very limited; she pointed out that it was hard to find partners that would want to take part in it just “for the idea” (Personal Interview with Author, 07/13/2019).

Interviewee #2 is an owner of a restaurant chain based in Murmansk Oblast who has been involved in the festival since its establishment. Every year he brings his business to the festival to offer craft beer accompanied by traditional dishes of the Arctic kitchen. The first three festivals that were held in Teriberka in 2015, 2016, and 2017 were commented upon by him sympathetically. As for the last two festivals, his opinion on them was fundamentally different. During the interview, interviewee #2 claimed that since the 2018 Teriberka festival has been “circling the drain”. He further explained that this change of heart was attributed to the change of the primary festival stakeholders. When the Teriberka festival (“Teriberka. New Life” festival at the time) was founded by LavkaLavka, it had a “mission”. That mission was to introduce people from all around the world to Arctic cuisine, with the intent to “promote the village and the region”. This

message is no longer being advocated by the people who are now responsible for organizing the festival (Personal Interview with Author, 07/13/2019).

“LavkaLavka was not supported by neither the local nor the regional authorities. All the businesses who took part in the festival came here at their own expense. Because we’re here not for profits, but for participation” said interviewee #2.

5.4 Local residents

Interviewee #3 is originally from Teriberka. He moved to Murmansk to receive a special secondary education and moved back afterwards. Working as a boiler operator, respondent #3 responsible for ensuring that the heat from the fuel source is heating up water inside the boiler that is then distributed through the buildings. He also earns some extra money by renting out an apartment to tourists in Teriberka (Personal Interview with Author, 07/19/2019).

Interviewee #3 knew about the festival yet he has never attended it until summer 2019. He and his friends went to the festival “to unwind” (Personal Interview with Author, 07/19/2019). He appreciated the fact that Teriberka is hosting a festival saying “I would have attended the last festivals too, but I could not make it” (Personal Interview with Author, 07/19/2019).

During the interview, the respondent #3 acknowledged that previously, the local townspeople fiercely objected to any kind of tourism. Now, besides the festival there are several other events that regularly occur in Teriberka, such as Motobukhta (Motor Bay), a traditional rally of moto tourists or Vyzov Arktiki (The Arctic Challenge), a trail race or a

long ultramarathon that takes place in the polar tundra. There is also a kitesurfing camp that usually occurs between February and April. It took time for the locals to accept it, but for some of them tourism provided an opportunity for additional income and for the others to have some fun time (Personal Interview with Author, 07/19/2019).

He noted that a similar scenario played out with the Shtokman project on the same-name gas deposit development in 2007 when the largest Russian oil and gas company Gazprom decided to build a Liquefied Natural Gas (LNG) manufacturing complex in Teriberka. Shtokman could bring money to the village creating employment and expanding the infrastructure. However, locals were not accepting it at first; they did not want any change and were content with what their land naturally provided them with such as berries, mushrooms, etc. Later, they had come to realize the benefits of such initiative (Personal Interview with Author, 07/19/2019).

However, in 2012 the gas deposit development was postponed due to high costs and a year later it was suspended leaving behind an unfinished road to a non-existent LNG plant and an abandoned office building. This contributed to growing distrust and insecurity of Teriberka residents, ultimately increasing the chances of confrontation to any further promising activities. The interviewee #3 described how several years ago when it was announced that the gravel road in Teriberka village was going to be asphalted, senior residents expressed their dissatisfaction saying that “the tourists already raced the motorcycles in Teriberka (referring to Motobukhta), so now they would continue to do so with much greater intensity”. However, the people of Teriberka ended

up enjoying having the road paved much to everyone's surprise (Personal Interview with Author, 07/19/2019).

Once again, the idea of bringing development through the organization of a festival was met by Teriberka residents with great skepticism. After the first two festivals were held, their major complaint was the trash left behind the tourists. And that was not unreasonable: during the first two festivals, there were no specific places to throw it out. The situation has changed since then: Teriberka is largely 'hyped' now and there are volunteers who are interested in coming to Teriberka to clean the festival site up while spending some time in a popular location (Personal Interview with Author, 07/19/2019).

When asked about whether the festival brought any development to Teriberka, interviewee #3 said that it had made its contribution to asphaltting the road within the village (Personal Interview with Author, 07/19/2019).



Figure 15. The asphalted road within the Teriberka village. July 12, 2019.

In addition, the 40 kilometers section of the road from Murmansk to Teriberka that is still unpaved was allocated 1.5 billion rubles (Vecherny Murmansk News 2020). They had expressed an intention to build it back when the Shtonman project was initiated but it never happened. Interviewee #3 thinks that thanks to ongoing tourism, “it is easier” to implement such projects. He also believes that with a fully paved road, tourism “will evolve even further” because now the main complaint coming from visitors is having a hard time getting to Teriberka (Personal Interview with Author, 07/19/2019).

Besides the asphalted road, the government also funded the renovation of a three-story residential building in Lodeynoe. The house was built in Soviet times; for over 20 years it stood “exposed” and abandoned (Personal Interview with Author, 07/19/2019). In 2016-2017, it got equipped with a siding and painted in bright colors (Personal Interview with Author, 07/19/2019). This was a part of the program of resettlement from demolished dilapidated housing that Teriberka had been part of since 2014. 328 Teriberka residents were a subject of resettlement; 11 of them were provided apartments from the existing housing stock, and 208 were relocated into the three new residential buildings built in Kola. The remaining ones moved into the renovated three-storey building in Lodeynoe (Kola District Administration 2017).



Figure 16. The renovated residential building in Lodeynoe (Teriberka). July 15, 2019.

Another positive development was removing the “central landfill” (Personal Interview with Author, 07/19/2019). KAMAZ garbage removal trucks together with an excavator were removing the contents of the landfill cell; the rest of it was buried under the ground (Personal Interview with Author, 07/19/2019). Currently, there is a garbage bin right on this very spot where the landfill used to be. People keep on dumping their rubbish in there “out of habit” (Personal Interview with Author, 07/14/2019).



Figure 17. Former landfill in Teriberka. July 14, 2019.

Over the past few years, two restaurants have appeared in Teriberka, as well as the Ter' hotel (Personal Interview with Author, 07/19/2019). There is also an ongoing construction of several other new HoReCa venues that I observed during my trip to Teriberka.

Interviewee #3 strongly believes in Teriberka's potential as a tourism destination; he returned to his hometown to help it evolve. "I have an apartment and a car. I have a

profession. Settling down in a city would not be a problem. But I want to do my own business” (Personal Interview with Author, 07/19/2019).

The interviewee #4 was born and raised in Teriberka. She is a Teriberka school graduate and was expressing great frustration at its closure. During the interview, she informed me that the abandoned school building was purchased by someone but had not been put in any use yet. The interviewee #4 is not a Teriberka resident anymore: she moved to Kola several years ago and lives there now. During the interview, she several times pointed out that she would only return to Teriberka temporarily to help out with the hotel during the tourist season, otherwise she would have nothing to do with Teriberka anymore.

The interviewee #4 stated that she has never attended the festival. When asked about the festival, she made it clear that she had strong distaste towards it claiming that it had ‘spoiled’ Teriberka (Personal Interview with Author, 07/15/2019). As to her role relating to the festival, interviewee #4 was interacting with the tourists who were staying at the hotel during the festival. Her overall opinion on the current state of Teriberka is severely negative; she thinks that Teriberka is ‘decaying’ and there is nothing that the festival or tourism can do to prevent it from collapse (Personal Interview with Author, 07/15/2019).

Next respondent was also a native of Teriberka. He did not reveal his main occupation but he informed about his side job related to the festival. The interviewee #5 was providing ‘local taxi services’ giving rides to tourists and locals who shared his

contact information with everyone seeking this service. His opinion on the festival was very negative wherein he failed to indicate why, mentioning that he had never attended it (Personal Interview with Author, 07/15/2019).

Unlike other respondents, the interviewee #6 was not originally from Teriberka. He comes from Murmansk where he works as an energy sector but visits Teriberka on a regular basis to offer guided tours around Murmansk oblast. His tours include hiking, backpacking, boating, road tours, fishing and more. He knows Teriberka very well since he had lived there for three months working on preparing the set for shooting of the Leviathan movie (Personal Interview with Author, 07/14/2019).

The respondent #6 knows about the festival and attended it four times out of five. The IV Arctic festival was cited by being the most successful one, mostly due to the nice and warm weather. In 2018, the temperature was unusually high for the Arctic climate and festival goers were even able to go for a swim in the Barents Sea. In general, he thinks that the Teriberka festival is “fun for both tourists and local residents”. He also recognized that local residents did not make much money from it (Personal Interview with Author, 07/14/2019).

Working in a library, the interviewee #7 does not have to deal with the tourists that often as the previous respondents. She was the youngest one among all participants and sounded the most excited about the festival. She attends it every year and asserts that “everyone from her inner circle likes it.” She, as well the interview #6 referred to the IV Arctic festival as the best one. “The weather was really good, there were many activities

for children, and attendees were able to take a helicopter tour”. The third festival was her second favorite because of the unique venue of being set between two mountains on a small beach area. The disco music and setting made it unforgettable as the interviewee described it (Personal Interview with Author, 07/15/2019).

The similar view was shared by the next respondent working in the House of Culture. He named the Teriberka New Life festival 2018 the best of all, also referring to the weather as the main factor. The last festival in 2019 was appreciated by him due to the variety of traditional Arctic food served at the festival site. Though the interviewee #8 admitted the developments happening in Teriberka owing to the festival, he believed that they were “only good for the tourists, not for the local people” (Personal Interview with Author, 07/15/2019). The old part of Teriberka a.k.a excluding Lodeynoe is being transformed to a tourist area. There are only 2 residential buildings and 8 private houses left; old houses get torn down to make room for the hotels and restaurants (Personal Interview with Author, 07/15/2019).

The interviewee #9 was born In Teriberka but moved to Murmansk with her family later in her life. On the interview day, she was in Teriberka visiting her mother and helping with her business. The respondent acknowledged the festival but does not harbor any good feelings towards it. She has also never attended it. When prompted for the festival contributions to the village, she said that it was “neither a good nor a bad thing”. Her experience was that “it was bringing more tourists at the store but that’s about it” (Personal Interview with Author, 07/15/2019).

The last local resident I conducted an interview with was working in the House of Culture. She was not from Teriberka; the interviewee #10 moved there because of work 32 years ago and ended up staying (Personal Interview with Author, 07/17/2019). The festival was designed to have an eco-friendly focus, the respondent said. A Moscow-based farmer cooperative LavkaLavka was at the origin of the festival's creation, and much like the Teriberka festival it had a strong eco-friendly focus. They named the festival Teriberka New Life festival. "It's been 5 years since the festival came into being and life has been actually changing" (Personal Interview with Author, 07/17/2019).

Overall, the interviewee #10 thinks that hosting a festival in Teriberka was a very good idea. Every year there are more people coming, though much of the credits for that goes to LavkaLavka. They gave the festival a good promotion campaign during the first 3 years when the cooperative was in charge (Personal Interview with Author, 07/17/2019).

Thanks to the festival movement, Teriberka draws the attention of the public and helps to build networks with other Arctic communities in Russia and other countries. For instance, the Teriberka Pomor Choir gets to go to other festivals in the Arctic to represent Teriberka. The festivals are great opportunities for the locals of other communities to exchange knowledge and information and keep them more informed on the preservation of Arctic regions (Personal Interview with Author, 07/17/2019).

5.5 Local authorities

The next stakeholder group was the representatives of the local authorities (village administration). The interviewee # 10 worked in the local administration offices

and provided insight from that point of view. She is certain that the festival has contributed to the development of Teriberka. For a long time, there was no pharmacy in the village but recently a pharmacy kiosk that is open from 9 am to 11 am in the morning appeared in Teriberka. The local government has also started deliberations on building a public *banya* (Russian sauna) and a barbershop that people have been requesting for a while now. Due to bureaucracy however, opening new facilities is a complex and lengthy process (Personal Interview with Author, 07/18/2019).

Starting from 2014, a major part of decision-making has been decentralized from the municipal (local) to the regional level. As the official property owners, the Kola District administration must approve all venues that Teriberka authorities want to use. Finding a venue, then waiting for its approval may take a long time. It is also hard to find businesses that would want to come to Teriberka because it would not guarantee profit for them. The local authorities need to provide favorable conditions for businesses as even the newly opened pharmacy kiosk, for example, is not paying rent; they are only paying utilities and are only open two hours a day (Personal Interview with Author, 07/18/2019).

Interviewee #10 believed that the main issue relating to the festival is the garbage and other waste left behind. The joint effort of the local and regional governments has allowed them to sponsor two garbage trucks that transport the solid waste collected at the festival site to a solid waste treatment facility (Personal Interview with Author, 07/18/2019). However, it is common that the tourists who come for a festival also visit

other Teriberka landmarks, such as the Batareisky waterfall, Dragon Eggs beach, etc. The trash that is left behind in those places is not taken care of neither by the government nor volunteers; it remains a source of great concern. Who should be responsible for cleaning it up? “Should we collect money from the local people? Or make the tourists pay?” asked interviewee #10 (Personal Interview with Author, 07/18/2019).

Interviewee #10 pointed out that the garbage is mostly coming from the “wild” unorganized tourism (Personal Interview with Author, 07/18/2019). The tourists the interviewee #10 was referring to were the ones who sleep in tents and cook over open fires. “Wild” tourism became popular during the Soviet period when there was no privately owned land, so tourists could set up their tent anywhere they wanted (Soviet Life 1976). Typically, such tourists place their tents in parks, forests or on a beach – in other words, in the areas most appealing to them. In the opinion of the Interviewee #10, the locals are not against tourism in general, they are opposed to “wild” tourism. She believes that the landmarks should not be open for public use and wants them to be enclosed (Personal Interview with Author, 07/18/2019).

With respect to the festival’s contribution to sustainable development of Teriberka, interviewee #10 thought that the most of the development is coming from tourism in general rather than just tourism for the festival. “There is no available capacity for Teriberka other than tourism. The main role of the festival is to attract tourists. That draws the attention of the government and makes it want to invest in Teriberka as a tourist location” (Personal Interview with Author, 07/18/2019).

Interviewee #11 was also a part of the local government. Development of Teriberka into a tourist centre, in his opinion, began with the Leviathan movie. There were no hotels or restaurants, no paved roads; dilapidated houses were not getting demolished. The movie brought Teriberka to the government's attention. Case in point: the neighboring village Tumanny is in a very similar state but it is not experiencing any change. There is a Y junction on the road from Murmansk that divides it into two roads: one of them goes to Teriberka and the other one to Tumanny. The Teriberka one is now asphalted while the road to Tumanny remains unpaved (Personal Interview with Author, 07/18/2019).

The festival also provides an opportunity to make some extra money for Teriberka residents. Those who own snowmobiles offer snowmobile tours with a knowledgeable, local guide. Since there is no taxi available in the area, some locals also make money on giving rides (Personal Interview with Author, 07/18/2019). During my stay in Teriberka, we were given contacts and used the service of several people who do that on a regular basis. Most locals know it and refer to these people when asked.

Their earnings, however, mean nothing for the economy of Teriberka. The money "goes to the pocket" of a few individuals without paying taxes (Personal Interview with Author, 07/18/2019). Likewise taxes are what matter most when it comes to opening new businesses in Teriberka. Interviewee #11 affirms: "It doesn't matter where the new businesses are coming from, as long as they are registered in Teriberka", so that the tax money goes to the local budget (Personal Interview with Author, 07/18/2019).

This year, Interviewee #11 said, the festival site was cleaned up properly as opposed to some of the previous years when the local authorities received many complaints concerning the garbage left behind the festival tourists. “They cleaned up everything but they also did not bring anything, neither good or bad” (Personal Interview with Author, 07/18/2019).

To achieve development, “Teriberka needs to be turned into a tourist zone at the federal level like Krasnodar Krai”, the largest recreational region located in Southern Russia (Personal Interview with Author, 07/18/2019). The tourism that Teriberka has now is happening on a recurring, occasional basis. “We have kitesurfers every spring, tourists who come to see the Northern Lights in winter and the festival tourists in summer, the rest of the year there is a lull”. Interviewee #11 believes that “tourism should supplement the local budget” (Personal Interview with Author, 07/18/2019).

Interviewee #11 also identified the following changes happened as a result of the expanding tourism in Teriberka so far: the road from Lodeynoe to Teriberka settlement was asphalted, the residential building in Lodeynoe was renovated, and the dilapidated houses were demolished and taken away (Personal Interview with Author, 07/18/2019).

CHAPTER 6.

DISCUSSION

The overall theme of the case studies was how a festival taking place in a remote Arctic location can contribute to addressing social and economic needs of the local residents while preserving the environment's ability to support it. In other words, can a festival bring sustainable to the host community? Throughout the participant observation and series of interviews conducted for this research, it revealed the following key findings.

The researched festival shares characteristics of both “home-grown” and “tourist-tempter” categories from the festival typology developed by O’Sullivan and Jackson (2002). Though the Teriberka festival is happening in the rural area as do the “home-grown” festivals, its primary purpose is the economic development via tourism which is the case for the “tourist-tempter” festivals (O’Sullivan and Jackson 2002). When launched, it was driven by the private sector like “home-grown” festivals, yet after three years it was brought under control of local authorities who are usually in charge of managing “tourist-tempter” festivals.

The Teriberka festival was conceived as a sustainable development festival. Taking the example of the Barents Spektakel festival that was initiated to diversify the stagnating local economy (Tennberg et al. 2014), it was focused on the socio-economic aspect of SD providing opportunities for development of the host community. Though the Teriberka festival was called “sustainable development festival” (Ministry of

Construction of Murmansk Oblast 2017), the environmental side was addressed to a lesser extent than the economic and social ones. The public who was coming to the festival, as well as the community members, got an opportunity to be educated about the environmental challenges; the “green message” was also sent through promoting organic farming and local produce (Laing and Frost 2010).

However, there were no sustainable practices implemented at the festival that would minimize the human footprint during the event. Neither did performers make any environment-related statements that could incite the general public to take actions (Laing and Frost 2010). In contrast, the “big-bang” festivals (O’Sullivan and Jackson 2002) that are widely known to the public and considered the most sustainable, such as Burning Man (USA), Glastonbury (UK), Splendour in the Grass (Australia), put more focus on the environment by implementing various energy conservation or waste reduction practices. In the context of sustainability, they are rather called the most “eco-friendly” and “green” (Zifkos 2015).

One should not forget that the Teriberka festival is only five years old. The question of whether or not the Teriberka festival can be considered a sustainable festival and “retain its market popularity, political support, resources over a long period of time” is, so far, unresolved. The study confirms the idea of bringing sustainability to the Russian Arctic through tourism, a “powerful economic resource” (Vorotnikov, Maximova, and Tarasov 2019). In addition, it proves that a festival can serve as a main driver in the tourism development acting as a major event and contributing to the

emergence of other touristic activities (such as the Motobukhta rally of moto tourists and Vyzov Arktiki trail race in Teriberka).

In case of the Teriberka festival, the location plays another big part. If most festivals depend on good weather (Andersson and Getz 2008), the festivals in the Arctic a priori do not imply favorable weather conditions and experience lack of warm summers (Jaeger and Mykletun 2013). The value and appeal of the Teriberka festival derive from the distinctive Arctic culture that it is present in the food, crafts, workshops, etc. and from the unique natural surroundings that people come to see.

Putting the focus on culture is a common practice for many other festivals all throughout the world and is likely the main draw for a lot of them. However, unlike the Arctic festival they do not associate themselves with sustainability though many of these festivals use sustainable practices when holding the events. Moreover, festivals that don't use culture as the main selling point and are not sustainability related can also implement sustainable practices when running the event.

One example would be the Low festival in in the province of Alicante, on Spain's Mediterranean coast. Even though this festival is not declaring itself as a sustainable one, it uses some sustainable practices, such as providing a festival currency called tuents developed by a company called Tuenti. How it works is that festival-goers can purchase beverages in returnable plastic cups only using tuents where 1 tuent is equal to 1 euro. After returning the cups, the festival attendees are getting their cash back making it so that there are almost no cups that are thrown away. This is a very common practice and is

mostly used to reduce theft and loss of cash among staff and shorten the purchase process at bars but it also does save tons of plastic and keeps the festival site clean and beautiful (Tuenti 2019).

Of the 12 interviews conducted for this research, two were held with the primary stakeholders who were from outside of the community and 10 interviews were undertaken with the secondary stakeholders, the local residents and authorities. Eight out of 10 interviewed local people were born in Teriberka. 1 of the remaining ones lived there for over 20 years and the other one spent 3 months residing in Teriberka (Appendix A).

The view on the Teriberka festival varied a lot between these groups as they focused on different aspects of the festival and its relation to the SD. The primary stakeholders singled out the first three festivals as the most successful. They both talked about the change of the main organizers and how the festival's content has worsened after this; the interviewee #2 also pointed out that with this change the festival's sustainable mission was gone. In their interviews, nothing had been said about the local community or how the festival affected them. The perception and understanding of sustainable development was more global, with a view to more contributions done in the wider region.

The local residents also stressed some individual festivals as the best ones. However, this choice was made based simply on things they liked and that were more fun to them, such the location of the dance floor or the weather. Within the context of

sustainable development, this group was mostly referring to the changes brought locally to Teriberka village. The improved infrastructure was understood as sustainable development.

For a long time, Teriberka has been experiencing a population decline (Federal Department of Statistics n.d.). Young people are leaving for studies or work. Based on the interviews, people who stayed in Teriberka were either those who were born there or spent the most of their lives in Teriberka as they were more emotionally attached to the place rather than the newcomers. The locals' opinions on the festival were as following: some of them expressed the dissatisfaction, skepticism, and remained hostile towards the festival (*"Teriberka is decaying"*- Interviewee #4) while the others were of the view that the changes brought by the festival are *"only good for the tourists, not for the local people"* (Interviewee #8). Overall, there was a great level of distrust and skepticism among the local residents. Some positive feedback included an opportunity to *"unwind"* (Interviewee #3), *"to have fun with friends and kids"* (Interviewee #) and *"earn extra money on tourists"* (Interviewee #5).

As for the local authorities, both of the respondents saw an opportunity for Teriberka to revive economically through the tourism activities, such as the festival (*"Tourism should supplement the local budget"* – Interviewee #12). Generating more money, in turn, will allow more infrastructure improvements in the village that would benefit the local people.

Based on the Teriberka case study, it appears that the way each festival addresses sustainable development concept is, for the most part, based on the geographical, historical, economic, and cultural context. Teriberka, after experiencing a severe post-Soviet downfall and then being brought up to the broad audience as a scene in a popular movie, was in need for economic and social development. The hype around Teriberka was used to develop tourism as a new source of income for the local and regional government, and subsequent improvements in Teriberka for local people. The festival's focus was chosen in order to fulfill this need. The Teriberka festival was used as a tool to maintain the interest in Teriberka and provide an incentive to visit the place. The environmental aspect is present, but it is of secondary importance.

Finally, this research also raises a question of decoloniality: who should determine what sustainability is and how it should be implemented at the particular location? The Brundtland conceptualization of sustainable development is a product of the Global North while Teriberka is not a part of it (Graybill and Petrov 2020). The idea of Teriberka festival was initiated from the outside of the community. It was brought in 2015, when a farmer cooperative LavkaLavka from progressive Moscow came to Teriberka with an idea to start a sustainable festival, make Teriberka recognizable to the broader public, develop tourism to the Arctic region, and bring prosperity to the village. This “expansion of environmental and cultural tourism” as well as the “globalization of culture via media and social media” are the signs of colonial thinking and signal the existence of potential problems in this regard (Graybill and Petrov 2020).

CHAPTER 7.

CONCLUSIONS

Research Question #1. Sustainable Arctic Festival:

Does Teriberka New Life fall under this title?

On the basis of the existing academic work, festival case studies from Arctic communities discussed in the literature, and the case study of Teriberka festival, a **sustainable Arctic festival** was defined in this thesis as *a recurring entertainment and educational event that places a focus on traditional, Indigenous, and local Arctic cultures and through tourism facilitates sustainable development of the host community.*

The Teriberka New Life festival was founded on the values and principles of sustainable development. The festival's primary goal was to increase an interest in Arctic regions and contribute to strengthening the social capital and coping strategies of local communities. "We will work on the social, economic, environmental aspects of the harmonious development of the area... Our goal is not only to create mechanisms for sustainable development of Teriberka, our goal is to create a working methodology that will lead to the revival of the remote towns and regions of Russia" said the founder of the festival, Boris Akimov (Inc. Russia 2017).

The festival's main focus has slightly shifted over the years; in mass media covering the festival, 'sustainable development' term is occasionally used compared to when the festival was founded and constantly referred as a 'sustainable development festival'. Nevertheless, the 'drawing attention' function of the Teriberka festival was

evidenced by several interviewees who pointed out some major changes that happened in the village since its introduction.

The master plan developed in 2017 and presented at the III Arctic festival in 2017 was an important stepping stone towards achieving sustainable development in the village. It was built on principles of sustainable development and included 4 sections: economic analysis, sociological analysis, biological and environmental analysis, and spatial architectural analysis. The master plan has not been fully implemented yet but some recommendations have already been implemented.

Research Question #2. The Stakeholders' Observation of Change in Teriberka

The majority of interviewees admitted that there were several changes that happened within the span of 5 years in which the Teriberka New Life festival was taking place. These changes included paving the road, renovating a three-story residential building in Lodeynoe, removing the “central landfill”, opening of a pharmacy kiosk, destroying and moving out the dilapidated buildings. Several respondents admitted that these advancements resulted from the festival but indirectly: acting as a major trigger of a destination choice, the festival contributed to the tourism development in Teriberka and its environs.

In the context of sustainable development, all the improvements listed above are considered socio-economic impacts. These impacts were the ones that the respondents referred to the most when asked about positive changes that have happened in Teriberka

in the past 5 years. The improved infrastructure in the village was the most appreciated contribution mentioned in the interviews. One respondent pointed out how the festival contributed to the establishing a network with other Arctic communities and exchanging preservation and protection of the Arctic communities' traditional customs and practices. None of the respondents mentioned any contribution of the festival to the environment. Nonetheless, some of them pointed out the reduced damage to it and improved practices of cleaning up after the event.

Research Question #3. The Teriberka Festival's Contribution
to Sustainable Development of the Village

Answering this question requires further research and strengthened data-collection efforts. Based on the literature review, participant observation, and interviews, it can be assumed that to some extent there is contribution to sustainable development of Teriberka at all three levels of SD: economic, social, and environmental.

Economy-wise, the festival is encouraging investment in Teriberka and other prospective tourism destinations in the Arctic. This leads to the infrastructure development beneficial for the local people and accelerating money flows to the regional budget generated through tourism. So far, Teriberka has not been generating a steady or steadily growing profit. With a flow of 43 thousand tourists per year and a large amount of undeclared work, there is no significant economic effect. Increasing the number of tourists to 275 thousand per year could increase the Gross Regional Product (GRP) of

Murmansk Oblast to about 800 million rubles and tax revenues to about 46 million per year. To facilitate the inflow of tourists, there is a need for the infrastructure expansion, such as more hotels, restaurants, retail stores, etc. Awarding Teriberka an official resort status² would help to generate more revenue to finance such activities. In addition, the small businesses that are taking advantage of tourism in Teriberka, need to be provided incentives to make them want to register their businesses, so that the businesses and municipal budget could both benefit (“Териберка мастер-план [Teriberka master plan]” 2017).

From the social side, when putting a strong focus on traditional Arctic culture, and especially Arctic cuisine, the Teriberka festival-goers get familiar with the place and its culture and learn to respect it and behave more responsibly. Due to the festival, Teriberka has been transforming into a “distinctive identifier of place and people” and providing an opportunity for local people to celebrate a sense of place and its cultural identity (Derrett 2003, page 57). Each year the festival holds workshops that deal with various aspects of sustainable development (sociology, urban planning, ecosystem resilience, etc.); that brings new ideas to the local community and encourage the transfer of skills and knowledge between all groups of stakeholders (Chen 2011). The local community can also benefit from the plurality of views, experiences and fresh perspectives brought by the festival participants. The interaction between them and local

² In the legal system of Russian Federation, resorts are classified as specially protected areas and may have federal, regional or local significance (Iwona and Walery 2011).

residents could generate more creative solutions and help to refine some values and practices.

The environmental impact of the Teriberka festival stems from raising awareness and educating communities about environmental protection and preservation. The “green message” is sent through conducting workshops during the festival (Laing and Frost 2010). Organized by a farmer cooperative LavkaLavka, it was also promoting organic and locally grown produce. However, there are no sustainable practices relating to energy and waste management used at the festival. The trash collection process is quite basic. Garbage cans are placed all over the festival site; however, there is no separate collection of waste.

Festival also uses disposable utensils and does not provide water stations. It follows to notice that water fountains or stations are not a common practice in Russia; people do not consume tap water but purchase bottled water instead. There were also no sustainable practices identified with regard to reducing CO₂ emissions. Though there was a regular bus route from Murmansk to Teriberka once a day, all the seats were sold out prior to the festival and the attendees mostly traveled to the festival by car.

Implications

This study might have implications for the future festivals-related studies and may be valuable for use by the researchers who work in the field of sustainable development. Using the case of Teriberka festival, it provides background on how a sustainable festival

can be initiated, what makes it sustainable, and what are the contributions to sustainable development of the host community from the economic, social, and environmental perspective.

It also contributes to the knowledge about the specifics of hosting a sustainable festival in the Arctic region. It takes into account the particularities of the Arctic sustainable development concept, the previous studies on festivals taking place in the Arctic locations, and the Teriberka festival case study to produce a definition of the sustainable Arctic festival.

For the festival organizers who work with the similar small or medium size sustainable festivals, this case study provides some ideas of how a small festival can address several economic and social issues in a 5 year time span. Based on the study, they can also see what things can be improved; namely, some environmental practices discussed in the literature review could be added to make build a more comprehensive sustainable development approach.

For the local community, this research shows how a festival can benefit them in various ways that are not immediately discernible and will become fully evident only over time. For both the locals and festival organizers, it can be more beneficial to cooperate in running the festival and exchanging the ideas of how they can make it more sustainable given the specifics of the locality.

For tourists, the research might bring more respect and understanding of the local community perception of the festival and tourism in general. It might make them want to rethink their social patterns and move forward towards more sustainable practices.

CHAPTER 8.

LIMITATIONS AND FUTURE DIRECTIONS

This research used a qualitative approach. Using qualitative methods, the main task was to gain a deeper understanding of a given problem and produce a more illustrative explanation of the dynamics of individuals' perspective and experience (Almeida, Faria, and Queirós 2017). However, the researcher found that collecting additional data using quantitative methods, such as polls, questionnaires, and surveys would be beneficial to strengthen the analysis. For example, to complement the study it could be useful to approach the issue from the event-goers perspective by conducting a survey. This could also offset possible weaknesses inherent to the predominant method.

Owing to tight timelines and limited length of stay in the study area, the researcher was only able to conduct 12 interviews. Only 2 of them were held with the primary stakeholders; it proved difficult to obtain their consent. The researcher found that the amount of information gathered from them was insufficient to get a full understanding of their attitude towards the researched problem. An alternative to conducting more interviews with this group could be focusing on one group's viewpoint (local community's) without trying to cover three different perspectives on the subject matter.

In the future, more studies should be made of other sustainable festivals taking place in the Arctic. It would be also interesting and beneficial for sustainable research to undertake a comparative analysis between the Teriberka festival and other sustainable

festivals of the same size that are happening in different geographic locations. What are the commonalities between the sustainable Arctic festivals? What makes them sustainable? Do they possess the same specificities in sustainable development approach as the Teriberka festival? What are the differences between the sustainable Arctic festivals and sustainable festivals operating in warmer locations? Do they have as strong of a focus on bringing socio-economic development? These are the questions that should outline the future directions.

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APPENDIX A
INTERVIEWEES

Primary Stakeholders					
Interviewee #	Gender	Origin	If not from Teriberka, # of years spent there	Occupation or Place of Work	# of festivals attended
1	Female	Murmansk	0	Festival organizer	2
2	Male	Kirovsk (Murmansk Region)	0	Festival vendor	5
Secondary Stakeholders: Local Residents					
3	Male	Teriberka	NA	Boiler operator	1
4	Female	Teriberka	NA	Hotel administrator	0
5	Male	Teriberka	NA	Driver	0
6	Male	Murmansk	<1	Tour guide	4
7	Female	Teriberka	NA	Librarian	5
8	Male	Teriberka	NA	The House of Culture	5
9	Female	Teriberka	NA	Saleswoman	0
10	Female		>20	The House of Culture	5
Secondary Stakeholders: Local Authorities					
11	Female	Teriberka	NA	Local administration	-
12	Male	Teriberka	NA	Local administration	-

APPENDIX B
SEMI STRUCTURED INTERVIEW QUESTIONS

Festival primary stakeholders

1. What's your title and professional responsibilities?
2. How long have you been involved in the organization of the New Life festivals?
3. What are the mission and main goals of the New Life festival?
4. What role do you think the New Life festival play for the community?
5. Does the festival lead to sustainable development of Teriberka?

Local residents/Community members

1. Do you currently reside in Teriberka and how long have you lived here?
2. What is your occupation?
3. What do you know about the New Life festival?
4. Have you ever attended the New Life festival?
5. Do you have any role relating to the Teriberka New Life festival? If yes, what is it?
6. What is your overall opinion about the festival?

7. Which Teriberka New Life festival was the best-organized (the most eco-friendly, had the most educational activities, etc.)?
8. Does the festival lead to sustainable development of Teriberka?

Local authorities

1. How long have you lived in Teriberka?
2. What's your title and professional responsibilities?
3. Do you have any role or involvement in the Teriberka New Life festival? If yes, what is it?
4. What is your overall opinion about the festival?
9. Which Teriberka New Life festival was the best-organized (the most eco-friendly, had the most educational activities, etc.)?
5. Does the festival lead to sustainable development of Teriberka?