

THE ROLE OF SPECIAL EVENTS IN TOURISM

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Abstract

Event tourism is a particular form of tourism which, in order to attract visitors, requires the holding of special events. It is considered a subcategory of general tourism and differs from it by its characteristics, having a component of uniqueness (exclusivity), a component of fixed duration (depending on the duration of the event), a component of geographical concentration (the specific location of the event), but also a permanent and temporary economic impact (large influx of visitors). In this paper, the impact of three special events is analysed, each event in a different location, more precisely we analysed a mountain location (Băile Tuşnad, Harghita County), a seaside location (Costineşti, Constanta County) and an urban metropolis (Cluj-Napoca), all in Romania, in parallel we analysed an event outside the country (music festival in Belgium). The presentation and analysis of the figures from these four different locations leads us to conclusions and comparative interpretations. The study ends with the presentation of the conclusions and some suggestions in this direction of tourism, in our opinion to paint a real picture of this phenomenon, a successful tourism that requires a concentrated effort of all the actors involved, more precisely, the decision makers, entrepreneurs and tourists. The impact of special events on a local community is captured by figures that answer the two research questions: "Is there a relationship between a special event and the number of tourists?"; "Does a special event perceived as an economic accelerator also have negative aspects?"

Keywords: event tourism, special events, sustainable tourism, sustainable development, innovation in tourism

JEL Classification: L83, O12, Z31, Z32

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1. Introduction

The first forms of performances (dance, music, tribal ceremonies) appeared in ancient Egypt, followed by those in ancient Greece, where the "cradle of Western theatre" was born (6th century BC), performances that included tragedies, comedies, dramas, which were then adopted and adapted by the Roman theatre and represent the core and origin of the beautiful festivals and special events of our days. These events have always played a role in communities, and an important role at that, because their essence is to respond to the specific needs of a place, needs related to socialisation, dialogue, culturalisation and, last but not least, the need for entertainment. Through these special events, people "intertwine" socially and culturally.

Such special and diverse events can be Music festivals with artists, sports, cultural, religious, business events, etc. The organisers of such special events motivate potential tourists to participate because their main goal is to create a strong impact on the local economy through a massive influx of visitors. In other words, event tourism is a strategy used by local authorities and organisers to attract a significant number of tourists in a short period of time.

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The aim of the study is to establish a correlation between the organised special events and the number of tourists attracted. On the other hand, we want to find out whether such a special event (an economic accelerator) also has a negative impact on the place where it takes place.

We believe that the results of our work can contribute to the literature regarding a possible link between the number of tourists attracted and special events, as there are not many scientific publications with an approach to this topic. On the other hand, the work itself, through the recommendations made, can provide a direction to underpin certain decisions made by business people in the field of event tourism.

2. Literature review

"Event tourism contributes to the development of tourist destinations and more and more cities around the world are trying to gain a competitive advantage over other such destinations by using organized events" (Sava, 2015). We also believe that tourism events can be seen as an innovation in tourism that adds to the attractiveness of a destination.

The literature talks about the positive effects of special events, but also about their negative effects. Popescu and Corbos (2012) highlight the role of festivals and events in the strategic development of cities: "There are various festivals and events organised every year somewhere in the world that provide image and competitive advantages to host cities."

Sava (2015) points out that winning a title for a city such as the European Capital of Culture obliges the entire civil society to contribute to the maximum valorisation of the city. We say that such an event implies responsibility for both decision-makers and tourists.

On the other hand, Moisescu et al. (2019) present the negative impact of event tourism on the life and well-being of the local community, a case study, research of documents from secondary sources, a collage of things that are less favourable to the community. From disruption to the lives of local residents through noise pollution, at night, with complaints about the relocation of the show, to vandalism and damage to the natural environment. This is why we say that tourist attraction means safety for tourists, but also for the environment.

Costea et al. (2017) in *Tourist Safety and Security* emphasise a factor in the competitiveness of secondary destinations that "a destination must be able to attract and satisfy tourists at a higher level than its competitors". The choice of destination depends on price, attractiveness, but also on the safety of tourists. As an established tourist region (holiday destination), we consider it opportune not to focus solely on event tourism as long as the safety of tourists (physical, culinary, financial) can be guaranteed.

In *Tourism at the beginning of the third millennium*, Hapenciuc and Năstase (2006) emphasise very precisely the aspect of sustainable development and sustainable tourism: "Tourism can destroy the promised future by transforming a tourist destination into an area dependent on money from tourist activities, and then be considered to be no longer fashionable or uninteresting".

Costea (2019) draws our attention to the fact that "ICT development has facilitated macroeconomic performance and business growth by increasing labour productivity, expanding markets, lowering costs and through innovation". We agree and also believe that technology has enabled the birth of modern entertainment, which is perfectly adapted to the typology of today's man, who is a demanding customer or tourist, digitalised, stressed and in search of relaxation and discovery. Technology and the internet have changed the "geography" of shows. Today, the market for a show is no longer just made up of people in the local community, because digitised globalisation means that promotion is also guaranteed on an international level.

The authors Volkman et al. (2021) emphasise the role of tourism, namely that of an economic promoter, but also a creator of jobs. We also support this idea. In addition, our research concludes that tourism can reach an even higher pace, a pace that is generated by special events.

From event tourism to educational tourism, today's tourism is becoming increasingly specialised and diverse. The authors Suci et al. (2022) emphasise the importance of educational tourism. We agree with this opinion and emphasise that both educational and event tourism are modern forms that offer added value through their specialisation.

Tourism (implicitly event tourism) has managed to create a special kind of marketing. This aspect is highlighted in the literature and by Naghizadeh (2021) in his work: "Semiotic analysis in tourism", tourism marketing being represented by "semiotic tourist language used to promote and introduce tourist destinations, a language that is sometimes even called tourist language and that uses signs and images to define destinations or describe expectations related to different tourist locations." Special event organisers take advantage of this marketing by selecting unique locations, redecorating them and effectively disseminating a strong semiotic language.

3. Methodology

Analysis of special events in Romania and Belgium

The methodology of our study included both a quantitative and a qualitative approach. The quantitative component involved the collection and processing of data from the websites of the National Institute of Statistics and Eurostat, while the qualitative approach involved interviewing tourists and residents during the 2024 events. Both approaches were used to draw conclusions and formulate personal opinions on the role of special events in tourism.

The two research questions around which the study revolves are the following:

- Is there a correlation between a special event and the number of tourists?
- Does a special event that is perceived as an economic accelerator also have negative aspects?

The study ignored the years 2020 and 2021, the years with Covid restrictions, i.e. years in which festivals are prohibited.

3.1 "Beach, Please!" Festival, Costinești, Constanța County, Romania

The "Beach, Please!" festival, which is very popular with young people, brings more and more tourists to the Black Sea coast, who plan their holidays around the festival. Considering the large number of participants of the festival, about 120000 people since 2022, the year of its opening, we expect that the tourism indicators will also show changes caused by this festival (Negreanu, 2024).

We decided to analyse the evolution of tourism indicators in Costinești, where the "Beach, Please!" festival takes place in July, starting from 2022. The graph in Figure 1 shows an increase of 78.91% in the number of tourist arrivals in 2022 compared to 2019, excluding the years 2020-2021 due to Covid restrictions. The annual increases before 2022 averaged 22.01%, so the start of the festival can be seen as an influencing factor for the increase in tourism indicators.

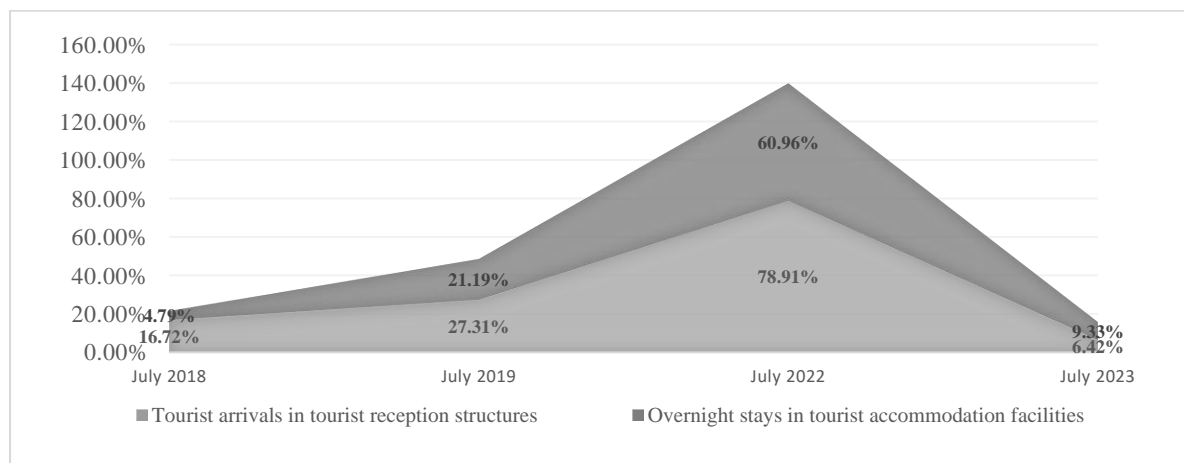


Fig. no. 1. Tourism indicators, Costinești, Constanța County, Romania, July 2019 - July 2023

Source: Authors' adaptation based on data from the National Institute of Statistics (2024)

In order to support the conclusion regarding the positive impact of the "Beach, Please!" festival on tourism in Costinești, we also analysed the share of overnight stays recorded in Costinești in relation to the total number of overnight stays in Costinești County. Constanța, the municipality where most of the seaside resorts are located. The same differentiated increase was observed in 2022, the year of the start

of the festival, Figure 2, with a share of 9.49% of total overnight stays in the county, while in 2019 the share was only 5.69%.

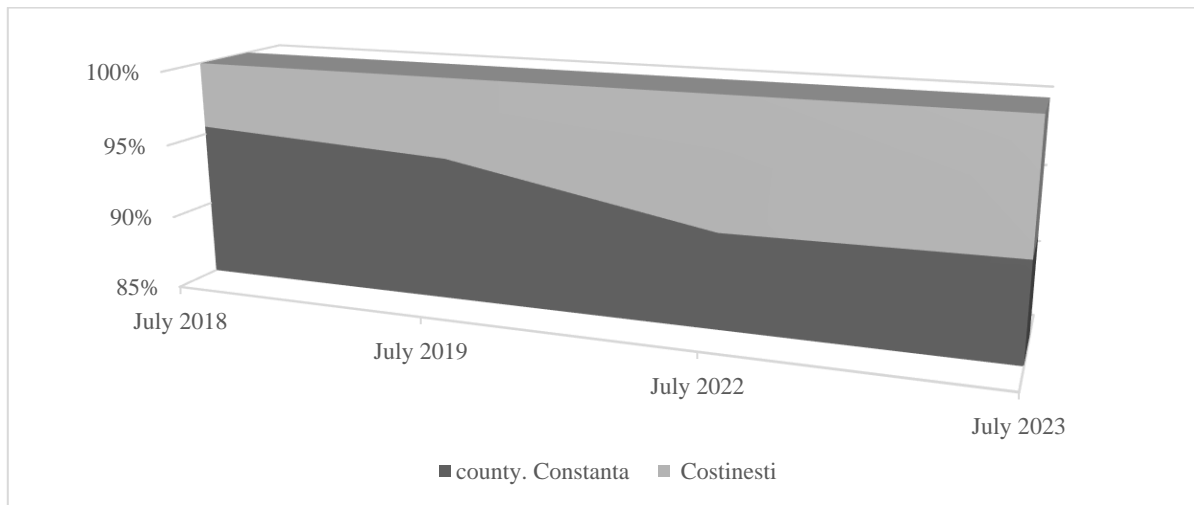


Fig. no. 2. The share of overnight stays in tourist reception structures, Costinești, Constanta County, July 2018 – July 2023

Source: Authors' adaptation based on data from the National Institute of Statistics (2024)

3.2 Tusvanyos Summer University, Băile Tușnad, Harghita County, Romania

Also known as the Tusványos Festival, it is a cultural, intellectual festival organised every year in the spa town of Băile Tușnad (Harghita County) and is of great importance in the Carpathian Basin. The origins of the event lie in cross-border cooperation and Romanian-Hungarian relations. The first edition took place in 1990.

The complexity of the event stems from the wide range of topics covered, from political to cultural to sporting, all of which are combined with concerts and activities for children and adults, as well as film screenings. Some of the activities organised as part of the event are presented below (Imola, 2024):

- ✓ Pilgrimage and participation in the service in the wooden church in Miercurea Ciuc-Szécseny;
- ✓ Politics in the context of nuclear war and climate change;
- ✓ Hungarian-Polish-Italian co-operation policy in the future European Parliament;
- ✓ The young people of today. What else attracts them?
- ✓ Will artificial intelligence affect human relations?
- ✓ Sustainable forest management;
- ✓ How to get to European fords?
- ✓ Romanian-Hungarian friendship.

The Tusvanyos Festival, a large-scale annual seminar designed to promote cross-border cooperation and cultural and political exchange between Hungarians, attracts an impressive number of participants, the vast majority of whom are of Hungarian nationality, so that all the accommodation units in the Băile Tusnad holiday resort are occupied. The festival takes place every year in July, a month in which the number of foreign tourists increases, which has a significant impact on the tourism indicators in Harghita County.

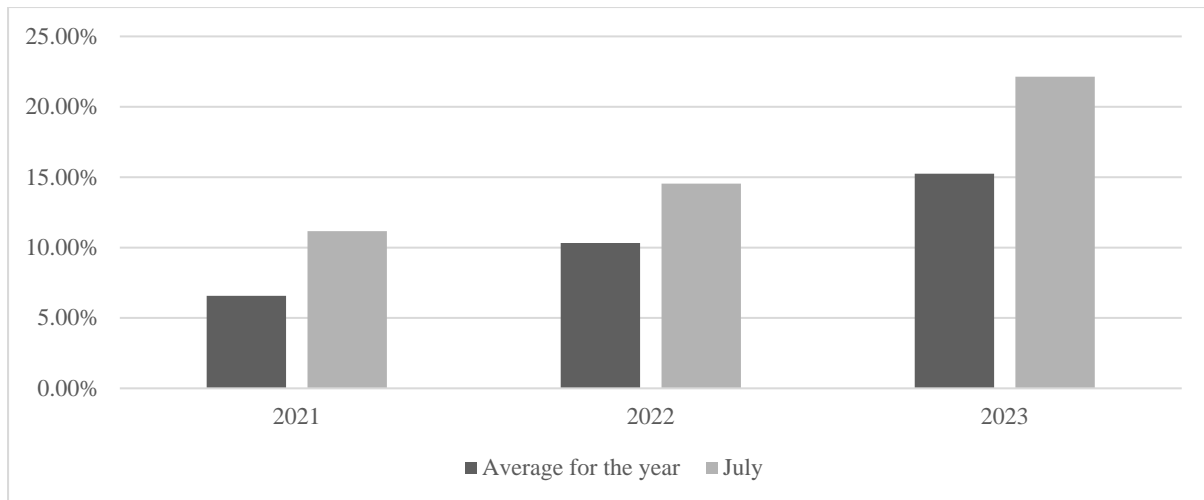


Fig. no. 3. Share of arrivals in tourist reception structures of foreign tourists, Harghita County, 2021-2023, Romania

Source: Authors' adaptation based on data from the National Institute of Statistics (2024)

In the period 2021-2023, the average annual share of foreign tourist arrivals is 10.72%, in July the average share is 15.95%, about 50% above the annual average, which could be due to the annual festival in July (see Figure 3).

3.3 Untold Festival, Cluj-Napoca, Cluj County, Romania

The event is considered the largest music festival in Romania. It takes place every year in the Cluj Arena stadium in Cluj-Napoca. The show lasts four days and has an average of 60,000 spectators per day. The first edition of this event in 2015 had an extraordinary impact, perhaps also because the city of Cluj-Napoca was named European Youth Capital (Alecsandru, 2020).

UNTOLD Festival has received another confirmation as one of the biggest music festivals in the world. In 2024, the UNTOLD Festival organised in Cluj-Napoca climbs spectacularly by three positions in the only annual ranking dedicated to the events industry (see Figure 4). UNTOLD takes 3rd place in the ranking of the biggest festivals in the world, after Tomorrowland and EDC Las Vegas (Dădăcuș, 2024).



Fig. no. 4. Top of the biggest festivals in the world

Source: Dădăcuș (2024)

In order to determine the impact of the festival on tourism, the indicator of the number of tourist arrivals in the tourist reception structures in Cluj-Napoca was measured, starting from 2013-2014, the years preceding the festival, until 2023.

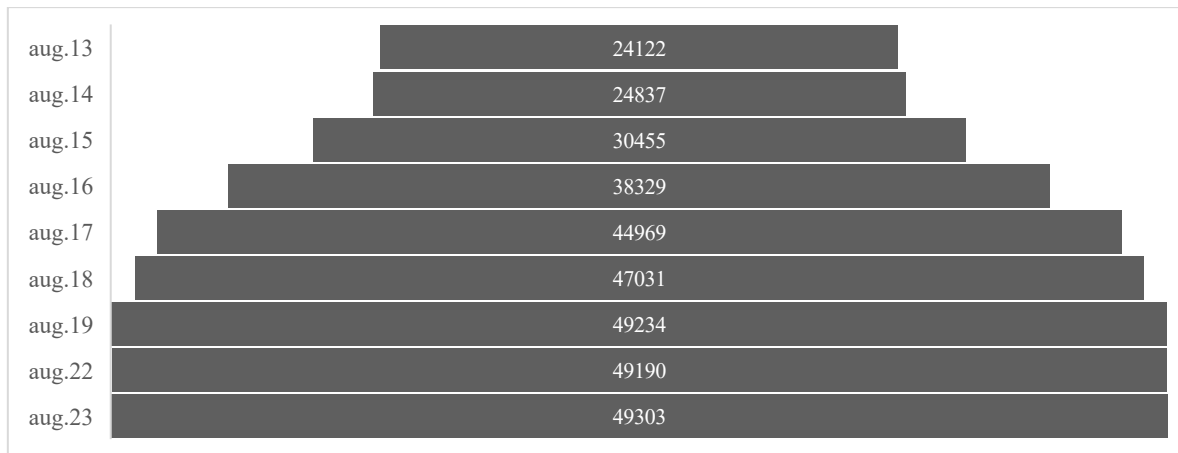


Fig. no. 5. Tourist arrivals in tourist reception structures in the municipality of Cluj-Napoca, Romania, period 2013-2023

Source: Authors' adaptation based on data from the National Institute of Statistics (2024)

Between 2013 and 2014, the period before the Untold Festival, the growth rate of the number of tourist arrivals in the tourist reception structures in Cluj-Napoca was 2.96%, reaching an increase of 22.62% in 2015, the year of the festival's premiere. These percentages show us the impact of the festival on tourism, which increased the number of tourist arrivals by 1.20 times year after year between 2015 and 2017. Between 2019 and 2023, the number of tourist arrivals increased linearly and totalled around 49,000 people, a figure that was twice as high as before the Untold Festival (see Figure 5).

All this shows us the positive impact that the Untold Festival had on tourism in Cluj-Napoca. The organisers have come up with another plus: they offer festival participants discounts for visiting important tourist attractions in Transylvania, such as Bran Castle, Corvin Castle or the Turda Salt Mine.

3.4 Festival Tomorrowland, Belgium

Tomorrowland is described as perhaps one of the most powerful electronic music festivals in the world and has been held annually since 2005 in the Belgian town of Boom (30 kilometres north of Brussels).

The show is currently a colossal structure with sixteen stages on an area of 75 hectares, with the main stage being over 160 metres long and weighing 138 tonnes. Furthermore, the festival has been held over 2 days since 2007, with interest in it growing every year and reaching its 20th anniversary in 2024 with an extension over two weekends. The dynamics of this event, which we could describe as impressive, has an overwhelming number of visitors, around 400000, from 200 countries (Tomorrowland Belgium, n.d.).

The event is filmed with a team of 200 cameramen and published on YouTube. Powerful international companies act as partners and an airline plane is branded with Tomorrowland's advertising image. The evolution of the festival, from year to year, can be seen in Table 1.

Table 1. Festival Tomorrowland summary

Year	Dates	Number of Attendance on Mainstage	↗ Absolute	↗ Relative
2005	14.aug	9000		
2006	30 July	15000	6000	66,67%
2007	28, 29 July	15000	0	0,00%
2008	27, 28 July	50000	35000	233,33%
2009	26, 27 July	90000	40000	80,00%
2010	25, 26 July	180000	90000	100,00%
2011	22, 23, 25 July	270000	90000	50,00%
2012	27, 28, 29 July	270000	0	0,00%

Year	Dates	Number of Attendance on Mainstage	Absolute	Relative
2013	26, 27, 28 July	270000	0	0,00%
2014	18-20, 25-27 July	540000	270000	100,00%
2015	24, 25, 26 July	270000	-270000	-50,00%
2016	22, 23, 24 July	270000	0	
2017	21-23, 28-30 July	400000	130000	48,15%
2018	20- 22, 27-29 July	400000	0	0,00%
2019	19-21, 26-28 July	400000	0	0,00%
2020	Cancelled due to the COVID-19 pandemic			
2021				
2022	15-17, 22-24, 29-31 July	600000	200000	50,00%
2023	21-23, 28-30 July	400000	-200000	-33,33%
2024	19-21, 26-28 July	400000	0	0,00%

Source: Adaptation of the author according to the data of belgium.tomorrowland.com (n.d)

Because Tomorrowland festival attracted such a large number of participants, we assumed that this development would also be reflected in the tourism indicators. In order to capture the impact of the festival on the tourism indicator, the number of tourist arrivals, we analysed the data from the period before and after the festival and observed an average increase of 0.58% before the festival and 1.71% after the start of the festival in Brussels, as the festival is located 25 km from the capital (see Figure 6).

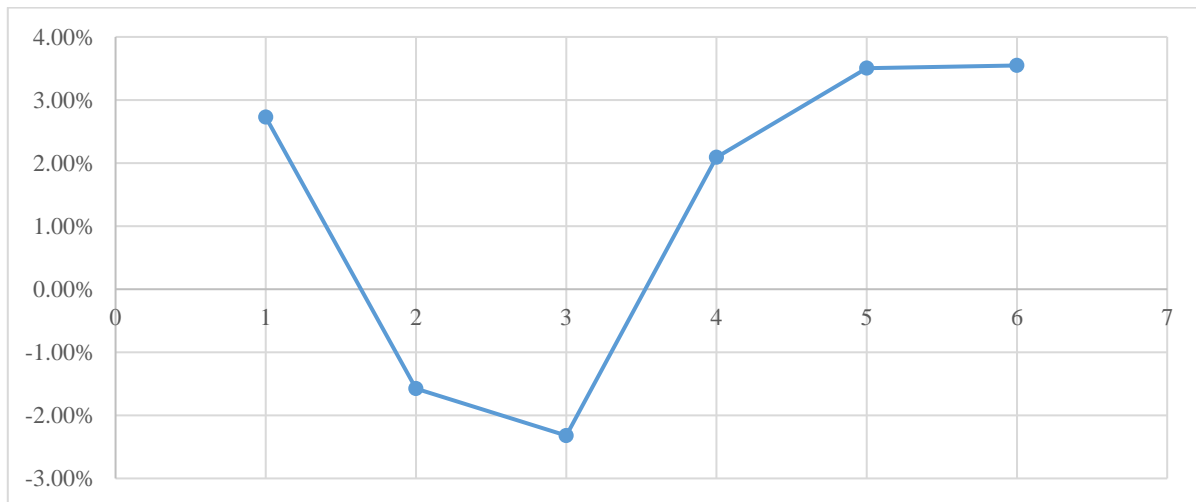


Fig. no. 6. Indicator of arrivals at tourist accommodation establishments, in Belgium, August 2004 – August 2006

Source: Adaptation of the author according to the data of Eurostat (2024)

As can be seen in Figure 7, Tomorrowland Festival is a festival that has maintained its popularity over time, although competition has increased from year to year, and has managed not only to hold its own, but even to increase its number of participants.

The increase in the number of festival participants was explosive in the first years of the festival, influencing the increases in tourism to the same extent. Thus, in the period 2011-2013 there is a certain linearity in the increase in the number of tourist arrivals, the total number of arrivals being approximately around the figure of 1500000 arrivals, the peak year, being, as in the case of festival visits, 2022, the year in which the number of tourist arrivals reached 2067690 arrivals, and in the case of the festival 600000 visitors (see Figure 8).

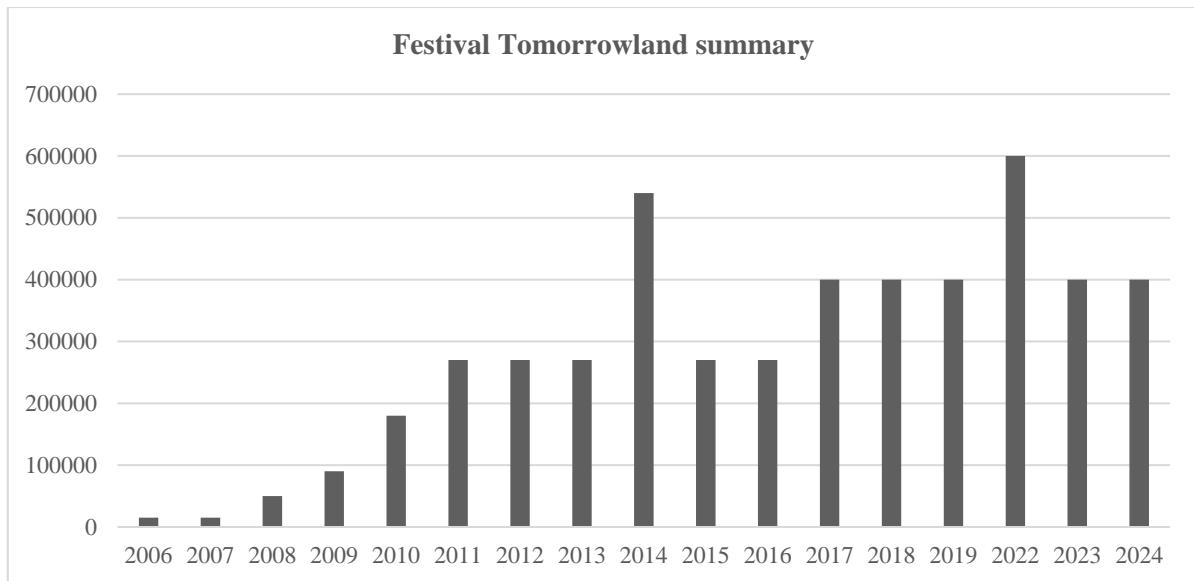


Fig. no. 7. Number of Attendance on Mainstage, July 2006 - July 2024

Source: Adaptation of the author according to the data of belgium.tomorrowland.com (n.d)

This festival has brought significant benefits to tourism in Belgium, according to the tourism indicators analysed and has certainly already created a history from which it cannot be discounted.

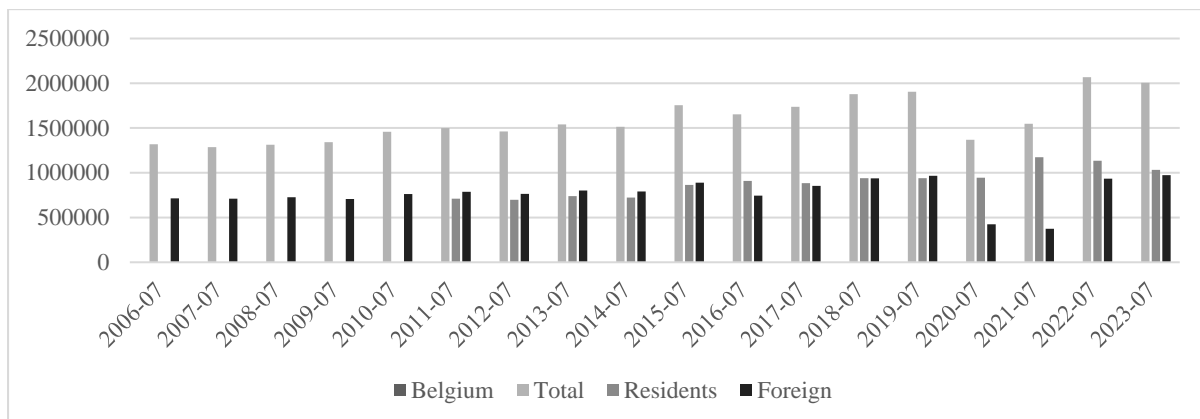


Fig. no. 8. Numbers of arrivals at tourist accommodation establishments, in Belgium, July 2006 - July 2023

Source: Adaptation of the author according to the data of Eurostat (2024)

3.5 Tourism evolution Romania vs Belgium

Looking at the two European countries that are among the three largest festivals in the world, Figure 9 shows the evolution of the number of tourist arrivals from Romania and Belgium over time. We can thus observe a favourable evolution of tourism in Romania, which has emerged in the field of festival organisation, starting from a figure that has almost halved between 2007 and 2010 compared to Belgium, even surpassing Romania in 2023 with a figure of 2000145 tourist arrivals.

In terms of the number of foreign tourist arrivals, Romania does not come close to the number of foreign tourist arrivals in Belgium, which had a 48.54% share of foreign tourist arrivals in July 2023, while Romania only had a 13.26% share of total foreign tourist arrivals in the same period.

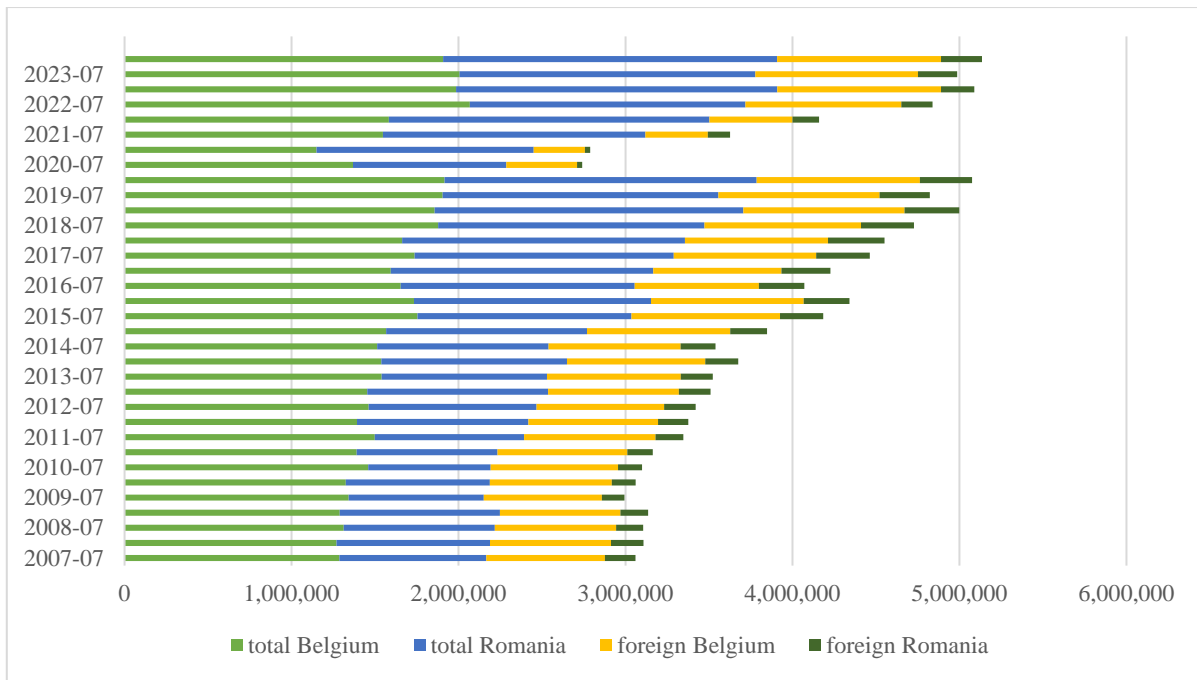


Fig. no. 9. Numbers of arrivals at tourist accommodation establishments, in Belgium vs Romania, July/August 2007 - July/August 2023

Source: Adaptation of the author according to the data of Eurostat (2024)

The qualitative approach consisted of conducting interviews in all three locations in Romania. In each location, the sample was made up of 15 tourists and 15 residents, a random sample. We stopped the number of 30 interviews per location because we also encountered many refusals caused and motivated by the existing festival atmosphere, where tourists and residents were completely focussed on the entertainment and relaxation component. For this reason, too, the survey was mainly conducted with closed questions, as this gave us the opportunity to obtain concise information in a short time (festival time). At the same time, we felt it was important to analyse the views of tourists and residents about these festivals.

The direct interaction with the interviewees through the interview included in the first phase the creation of an interview guide with three questions related to our research interest. The interview guide was beneficial as it facilitated the collection and recording of responses (see Table 2). When creating the interview guide, we limited the number of questions, taking into account the time available to conduct the interviews (the festival), but also consulted the specialised literature, such as Volkmann et al. (2021).

From another point of view, the interview guide's questions about the cleanliness of the place, the positioning of the place and aspects related to the fact that a special event also brings negative events were inspired by the practical environment, by our daily life, but also by the specialised literature. More specifically, Moisescu et al. (2019) presents in his work a collage of negative aspects for the life of the inhabitants during the festival. We wanted to "uncover" these aspects in this work.

Table 2. Interview guide

Question to tourists		Questions to residents	
1	Are you delighted with the location, in terms of cleanliness and positioning?	1	Does the performance bring problems related to noise and cleanliness?
2	Do you want to participate in the next event?	2	Do you want to organize such events again?
3	Do you think that such a show also has negative effects? What would these be?	3	Do you think that such a show also has negative effects? What would these be?

Source: Authors' elaboration

A statistic of tourists and residents, approached, from all three locations, is presented in Table 3.

Table 3. Respondent profile

	Variable	Categories	Percent
Tourists	Respondent's sex	Male	43,34%
		Female	56,66%
	Respondents' age	18-25 years old	33,33%
		26-40 years old	66,67%
	Graduated studies	Higher education	66,66%
		Upper Secondary education	16,66%
Lower Secondary education		16,68%	
Residents	Respondent's sex	Male	53,34%
		Female	46,66%
	Respondents' age	18-40 years old	46,66%
		41-66 years old	53,34%
	Graduated studies	Higher education	13,33%
		Upper Secondary education	40,00%
Lower Secondary education		46,67%	

Source: Authors' elaboration

4. Results

All the results we have obtained on the basis of the analysed data lead us to answer the research question about the influence of special events on tourism, so that we can establish a link between the occurrence of special events and the increase in tourism indicators and similar fluctuations.

We believe that festival tourism is welcome in any destination, regardless of how established that destination is in terms of tourism. An event that manages to completely change that destination and easily transform it into a top destination.

The massive and temporary economic impact resulting from the large number of participants is also supported by intensive organisation through social media and media partnerships, sometimes ignoring the environmental component. Event tourism, which seems to be gaining more and more importance these days, is caught between two major opposing poles, between the economic pole, which can provide a temporary economic boost by attracting large numbers of tourists, and the ecological pole, because environmental problems are the current problems of our lives, of our everyday lives. Waste and environmental damage caused by special events are increasingly discussed topics on the table of decision-makers, but also of scientists, such as Moisescu, et al. (2019), Anappattath and Shiby (2024). The literature identifies a correlation between the influx of tourists and the amount of waste generated.

Our results show that 45% of residents are dissatisfied with the negative impacts – noise pollution, litter, vandalism (see Table 4).

Table 4. Synthesis of answers to questions addressed to tourists and residents

Tourists		
	Question	Answers
1	Are you delighted with the location, in terms of cleanliness and positioning?	100% of tourists are delighted with the event
2	Do you want to participate in the next event?	90% of tourists want to participate again
3	Do you think that such a show also has negative effects? What would these be?	10% of tourists think that are negative effects, such as: noise pollution, waste, scandal, vandalism

Residents		
Question	Answers	
1	Does the performance bring problems related to noise and cleanliness?	55% of residents delighted with the event
2	Do you want to organize such events again?	50% of residents want to organize such events again
3	Do you think that such a show also has negative effects? What would these be?	45% of residents think that are negative effect, such as: noise, pollution, waste, scandal, vandalism

The results were processed with Microsoft Excel

Source: authors' elaboration

It is important that the focus is not only on the economic component (visitors, prices, profit), but also on sustainable development.

The Untold Festival tries to demonstrate its good intentions in terms of protecting the natural environment and local residents through various corrective and preventive measures. In addition, the organisers felt it necessary to provide references to civic actions, such as in 2015 when they launched the "Pay with Blood" mobile, where blood donors received free tickets to the Untold Festival.

There is no doubt that things are interrelated insofar as economic growth also increases social and ecological problems. "Marketing strategies should emphasize the impact of tourism on the environment and encourage a sense of responsibility among potential tourists." (Hornoiu et al., 2024). But perhaps there is another benefit of an event besides the economic component, namely the dialogue component, the educational component, the business component that develops within the framework of an event.

Tourism is undoubtedly a business, a business that can be temporarily accelerated by a particular event. The observations that are necessary in the current context relate to the creation of special events both in places that are a local beauty or an established tourist destination and to events that are created in other cities, events that are built on economic interest without the destination changing its natural economic course and depending solely on such events. In such places, things have to run properly, with their own businesses, with their own economic cycle, and here these economic gains can come sporadically from special events, but only and exclusively in the context of sustainable development. All these elements must be implemented by local and central authorities, and we believe that the steps and measures must start at local and central level.

Developed European regions have an excellent history and organisation in monitoring, supporting and promoting tourism, sometimes accelerated by specific events. Costea et al. (2016) emphasise this aspect of organisational competence, stating that "tourism is a sector that can support the economies of some countries, such as Eastern European countries, a sector that creates jobs, but a sector that must be treated with great care and skill in each country". There must be a focus on action at the level of the centre with specific local action, a double dialogue based on goodwill and willingness, but also action at the local level and with pressure on the centre.

Apart from the fact that an event can create image and competitive advantage, our addition points to the fact that such an event can also lead to a loss of image capital if the event is not exceptionally organised and correlated with the vision and goals of the local authorities. The spa town of Tusnad Baths, praised in countless press articles for its benefits, ozone-rich air and thermal water, despite the beauty bestowed by nature, represents increased image capital through the annual Tusvanyos event (culture, business, entertainment), which, however, is not utilised 100% due to poor waste management. The River Olt, which crosses this impressive spa town, carries large amounts of waste from place to place. The problem of waste management is also highlighted by Anappattath and Shiby (2024) in the paper "The role of cultural and psychological factors in shaping international tourism in Kerala". A statement from a resident explains how dirty the tourist spot has become, the fact that tourists don't like

unhygienic conditions, and the fact that "Everyone blames the government and politicians. Our people dispose of waste carelessly. Tourists don't do that."

Our opinion boils down to the fact that everyone blames everyone. The question is where should the initiative come from? The organization of the enhancement of the tourist location is the object and objective of the entire community.

The statement taken by us, the resident Daniel, from Baile Tuşnad, regarding the Tusvanyos event, is this: "It is a beautiful event, which we look forward to every year, but I think that more attention should be paid by the city hall to the cleanliness of the resort, as there are many unmaintained areas or abandoned buildings, without intervening on them."

Oana's statement, from the metropolis of Cluj-Napoca, regarding the Untold event is an optimistic one: "Today's youth, related to participating in Untold, seems to be more educated, more civilized. Everyone wants to feel good and there are not many acts of violence and vandalism anymore."

Our observations of festivals and special events show us that the participants and organisers are the most enthusiastic, while the inhabitants are more reserved and more concerned with the negative aspects, but even among them there are a considerable number who appreciate such initiatives.

The shows in our country have their origins mostly in Western European culture, where the phenomenon is in an exponential dynamic, a dynamic that is also strong in our country. The scale of the phenomenon is such that it has led to the creation of the Association of European Festivals (EFA), an open association covering several artistic disciplines, with association proposals for those who want to collaborate internationally and be part of a larger festival community.

The annual European Festival Awards were launched by the European Festival Association in 2010 and are intended for festivals and organisers who make an important contribution to society.

The sample is quite small and the tourists surveyed were approached during the event when they were still caught up in the euphoria of the moment, while residents were surveyed before the event itself.

Future research into the typology of the tourist, the event consumer, is needed for an even more detailed exploration of this area of special events.

Of interest is the opinion of residents, the opinion of tourists, but also the opinion of entrepreneurs and local decision-makers in relation to general tourism and events.

The environmental problems and the waste generated must be analysed from both directions. Is the waste generated by tourists or residents?

5. Conclusions

The performances had an extraordinary dynamic over thousands of years, a dynamic that was brought about by social, religious and cultural changes. From tribal rituals to the classical theatre of ancient Greece and Rome, through the modern forms of theatre, television, cinematography, shows offered by the authorities, to the latest innovation, private shows.

Businessmen, not only in the field of tourism, have speculated on the one hand on the need of the local authorities to empathise with the people of the community and on the other hand on the need of the people for socialisation, entertainment and behind the scenes (the place of artistic and cultural expression) there is also an economic interest. Therefore, the number of events, at least musical ones, is increasing in Romania, which are a magnet, an attraction for tourists, while the inhabitants seem to be divided into two camps, the camp of those who want events for the development of the place and the camp of those who are "tired" of the rubbish and noise pollution.

The competitive and economic benefits of special events are offset by social costs (noise pollution, vandalism, etc.) and environmental costs (waste). An event represents a high point, an economic acceleration over a period of time, but like a car, you have to see if the extra acceleration with the time saving benefits outweighs the cost of petrol (the environmental component of an event) and the cost of wear and tear on parts (the social component of an event). Obviously, such an event, bringing economic benefits, can also present some negative aspects, the important thing is that the signals drawn by

economists, by the academic world are consulted by the decision-makers involved in the development of these beautiful events.

The dynamics of the figures presented in the previous chapters, which refer to modern events, give us the certainty of a culture in which people enjoy such emotions offered in these shows. People have always had the need to experience such emotions offered by different shows specific to the time. From the gladiator fights in ancient Rome to modern shows, such as electronic music and more, the essence has remained the same: the need for expression, social experience, the need to participate and socialise. We say that only the packaging has changed over time due to the evolution of society, emancipation and the creation of an educational, modern and fair framework.

Based on the fact that the relationship between these special events and the statistical indicators in tourism has been analysed, as well as the fact that tourists are very satisfied, only the inhabitants are divided into two camps, "satisfied" and "dissatisfied", we believe that event tourism is a large-scale, upward trend that accelerates the local economic engine, but the real winners, from an economic point of view, in the long term, are the decision-makers who develop a correct and complete economic cycle in their own management.

The triad "*ECONOMIC ↔ SOCIAL ↔ ENVIRONMENT*", properly managed, represents the real success of a special event, maintaining the recommended balance (see Figure 10).

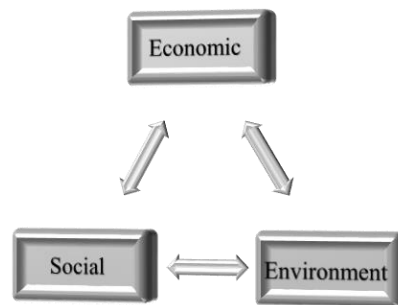


Fig. no. 10. Balance of a special event in tourism

Source: Authors' elaboration

In the everyday life of modern capitalism, which is admittedly very demanding in physical, emotional and financial terms, the need for celebration, the need for social belonging, the need for relaxation seems to be growing ever greater. This psychological need of people, as mentioned above, has been derived by rulers since prehistoric times. And today, it seems, people have an even greater need for physical and mental relaxation, even at the expense of financial "relaxation". And we say this because we notice around us that, in addition to the classic events organised by local authorities, on special occasions (New Year's Eve, Christmas, etc.), events have been created in public-private partnership or privately organised.

The four events presented are a fantastic success, both in terms of the number of spectators and profitability, which leads us to conclude that the organisers have succeeded in turning an event into a "SHOW".

The appearance of such an event in a community even seems to be perceived by local decision-makers as a revitalisation of the community in emotional and financial terms, even if it is a short-term measure. My personal opinion is that contemporary shows represent an area of INNOVATION, of innovation in tourism, by combining cultural elements with entertainment elements, with those in the political sphere, by choosing unique locations, by reclaiming them, by thinking and engaging the audience, which brings significant benefits to tourism.

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