

On 715 Festivals

The Budapest Observatory upon the request of the EFFE Programme

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715 festivals' group portrayal

The most important feature of the 715 remarkable festivals that constitute the 2017-2018 EFFE Community is their diversity. They represent a broad scale with regard to their backgrounds, histories, conditions and ambitions, which is reflected in the enormous variety in their structures, dimensions, and first of all in their programmes. This exuberance makes it difficult to define common features, shared about the majority if not all of the 715 members of the community. There is, however, one thing that distinguishes them from the thousands of other festivals in Europe: their confessed commitment to three underlying values: artistic excellence and innovation, community involvement and European engagement.

In the quest for drawing a picture of the 715 remarkable festivals we have the information contained in the application documents at hand. They tell about certain “hard” data (place, age, duration etc. of the event) as well as “soft” information contained in the texts composed while applying for the label. From this latter corpus, this time we browsed the narratives on motivation.

Space

If you look at the searchable [EFFE map](#), you can see a few concentration areas of the EFFE community. Particularly high density areas of EFFE are the Portuguese coast line, the north of Italy, a few metropolis like Paris, Berlin, Amsterdam or Brussels. A special case is Malta, boasting the highest per capita EFFE labels. Geographical extremities are [Opus Pocus](#) in the south (on a small spot of the EU in the Indian Ocean), [Eistnaflug](#) in the north, a [theatre festival](#) in Tbilisi in the east, and an Azorean [folk festival](#) in the west. It would take serious geodetic research to tell which festival is in the very centre: a heuristic guess would choose the [Danube Festival](#) in Ulm but this is open to discussion.

The spatial spread of the EFFE community is more balanced than in 2015-2016. This is due to the refreshing advances on the northern and eastern edges, with increased number of applications in the UK, Lithuania, Latvia and Serbia, and welcomed newcomers from Albania, Iceland, Israel, Macedonia, Montenegro, Norway and Ukraine. Adversely, the relative shrinking of the French and Portuguese contingents also contributed to a geographic equilibrium.

The saddest lost, caused by reasons of politics, is the absence of festivals from Turkey.

Age

The average age of the 715 festivals is 19 years – which means it is a community of festivals well in their middle age. The oldest member of the EFFE community is [Savonlinna](#), an opera festival in Finland, founded in 1912 (more than a hundred years ago!), and five more festivals were established before World War II. Altogether 306 festivals date from the past century, founded before 2000. Almost as numerous is the group of the 274 youngest festivals, born after 2010.

Which constitute the club of most venerable aged festivals? Older than the average are music festivals and those that had the label already in 2015-2016. And oldest of all are festivals that are members of both EFA and EFFE: their age is double than that of the rest. On the map, most of the elderly remarkable festivals are in the Nordic and Germanic countries (Austria and Germany).

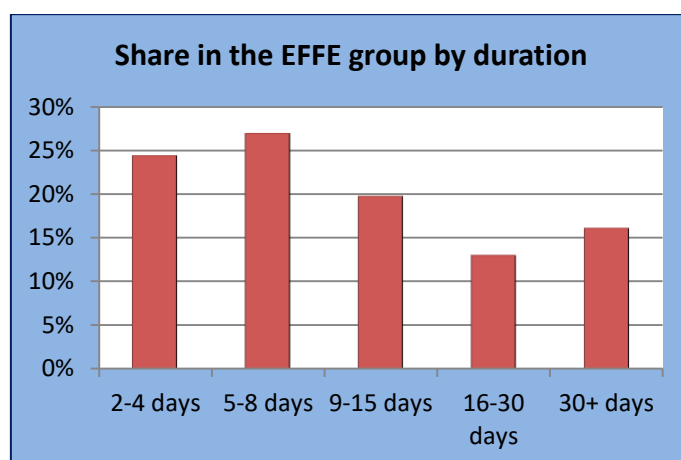
The youngest national groups in the EFFE group are in the ex-soviet east (Georgia, Ukraine) with an average age of seven years.

The EFFE events, like festivals in general, are concentrated in the summer months. It is an interesting phenomenon, however, that younger festivals opt for winter more frequently (13 years on average, against the 19 years of the entire group), or for the autumn (16 years). Thereby they fill the idle period with life for the benefit of citizens, tourists and the economy.

Length

In his statement at the announcement event and meet-up of the community in Wiesbaden on the 4th of May, Sir Jonathan Mills paid tribute to festivals that challenge the curious visitor with a variety of concurrent offer to choose from. Such a thrill cannot be maintained for long, yet several in the EFFE circle reported lengths well over several months. At the other end, a quarter of the EFFE festivals last up to four days, their majority being events for a week-end (including five that last a single day).

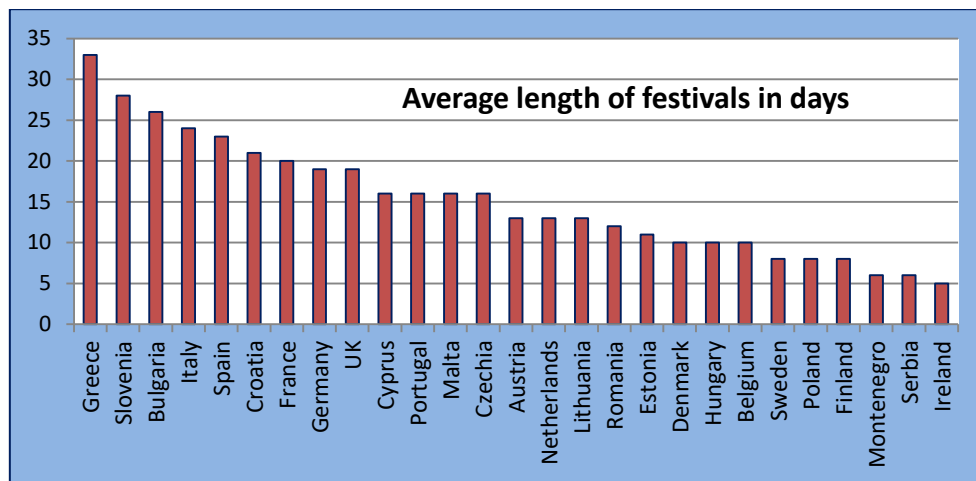
Duration of festivals



If we disregard the 13 festivals that claim to last longer than 150 days (five months!), the average EFFE member lasts 16 days. Added up, the 702 festivals go on along 11 470 days. The median is eight, which means half of the remarkable events is longer, another half is shorter than eight days.

The longest festivals are in Greece, followed by Slovenia and Bulgaria. Those in favour of attending festivals from the beginning till the end will find events less than a week long in Sweden, Poland, Serbia, Montenegro, and definitely in Ireland (whose EFFE average is below five days).

Duration of festivals by country



Festivals in post-communist countries are shorter than the rest, their average of 13 days is three days less than that of the total. Particularly short are those in the Western Balkans (seven days average). Is it connected to limited resources or to a different conception of a festival? On the other hand, Mediterranean festivals are the longest, averaging 23 days.

Where length does not distinguish is between re-applying and new EFFE member: the average duration is 16 days in both groups.

Season

The prime time for festivals in the calendar is the summer. Nearly 20% in the 2017-2018 EFFE group takes place in July, against the 1.3% in January.

Festivals in spring and summer are longer, about 21 days in general, while in the autumn it is 17, and in the coldest months they last 14 days on average.

As to genre, dance festivals appear to be most resistant to the weather, spreading most evenly of all: as many as 18% of them are held in winter. In winter, when it is hard to find a music or theatre festival that concentrate on summer and autumn, respectively.

Seasons and genres of festivals

	Music	Theatre	Dance	Film
Spring	19%	28%	27%	32%
Summer	57%	24%	32%	25%
Autumn	22%	44%	23%	36%
Winter	3%	4%	18%	7%
	100%	100%	100%	100%

From a climatic point of view 290 festivals can be identified as “southern”, from Portugal to Georgia, while 77 events are “northern”, from Iceland to Estonia. Not surprisingly, up in the north summer has a greater appeal to festival organisers. This is not counterbalanced, however, by finding more winter festivals in the south.

Climates and seasons of festivals

	South	North
Spring	17%	10%
Summer	52	62%
Autumn	27%	23%
Winter	4%	5%
	100%	100%

Loyalty

Nearly half (47%) of the 715 festivals are repeaters: they have re-applied for the EFFE label. We consider them the real core of the community. Two thirds of the EFFE festivals in the Nordic countries are re-apppliers, almost as much is the share in the Baltic region. Conversely, in the western Balkans three quarters are new; also in the four Visegrad countries 60% of the EFFE labels went to newcomers to the club – and all seven from Georgia and Ukraine are new.

Among larger national EFFE groups, Finland, Netherlands, Belgium and Romania can be singled out as the most loyal clusters, with over two thirds repeating. At the other end, the Irish EFFE family has one tested EFFE member only, and the British, Polish and Spanish groups are also dominated by newcomers.

Genre and re-applying

Genre	In % of re-applied festivals
Music	48%
Film	47%
Circus	46%
Heritage	45%
Photography	44%
Dance	44%
Theatre	44%
Opera	43%
Visual arts	42%
Design	41%
Architecture	40%
Literature	40%
Digital arts	38%
Spoken word	37%
Street arts	37%

The most classical genre of all, music is a sign of permanence; it is nevertheless a surprise to see that film, photography or circus are also significant features of re-applying festivals. More obvious is the high share of newcomers with genres like digital and street art as well as spoken word, although they are usually additional programmes not the main topic.

Genre

Single-genre festivals first

In the application form festivals could choose from 15 art forms in their programmes. Eight festivals claim to feature all 15 in their offer! Including many (13 or more) kinds of art form is especially popular with festivals in the south (Greece, Malta, Portugal). As to the other end, most of the northern festivals belong to the monogamist clan of 235 single-genre festivals.

Not surprisingly, music dominates the lineups, only 28% of festivals did NOT list music in their offer. Accordingly, 60% of single-genre events are music festivals.

Profiles of single-genre festivals

Music	138
Film	28
Theatre	25
Dance	22
Literature	8
Opera	3
Visual arts	3
Circus	2
Puppetry	2
Heritage	1
Photography	1
Spoken word	1
Street art	1
Total	235

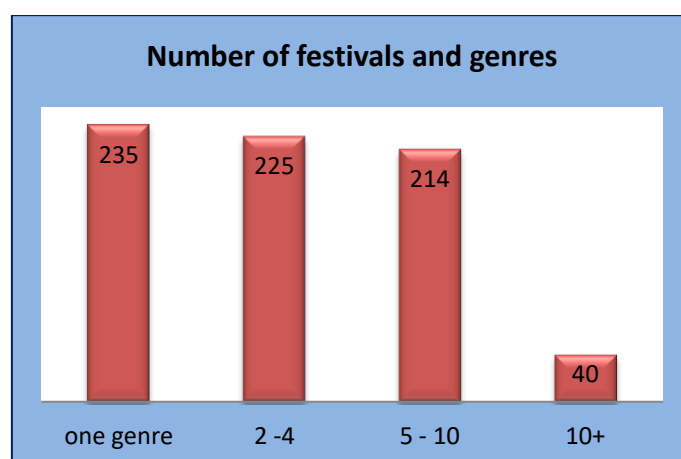
As the table shows, after music, a considerable number of one-track festivals are dedicated to film, theatre or dance with the following features:

- Next to an Estonian and two Finnish events aged over 40 years, single-genre **film** festivals in the EFFE community are relatively young (15 years old), are short (11 days), and typically located in a Mediterranean country;
- One-track **dance** festivals are mostly lengthy (22 days) western or Mediterranean with an average age of 17 years, including seven of them established in the 2010s;
- **Theatre** festivals are somewhat older (near the overall average of 19 years) and typically located in a post-communist country;
- One-track **music** festivals are the oldest (the overall mean is 22 years), shorter than average (13 days), and typically located in a western or Nordic country.

Multiple genres

The majority of festivals (two-third in all) marked more than one genre. The antipode of single-genre festivals are those that ticked more than ten genres at applying for the label: there are 40 of them, including nine who claim to cover all conceivable art forms. The greediest ones are almost all in the south.

EFFE festivals and genres



Festivals in the north tend to be focused on a sole theme: over 50% of them are single-genre events. Festivals with one genre represent a high 42% also in the Western Balkans, where curiously the share of events with more than ten art forms is also high (another 13% of festivals). In the Visegrad countries and the Baltic states festivals with 2-4 genres represent the bulk with 40-41%.

The longer the festival the more art forms it contains – would one expect. Yet this does not hold in the EFFE group. The shortest events follow a different formula by offering over five art forms in greater number than all other festivals except the longest group of 30-plus days.

Duration and genres of festivals

Duration	One genre	2-4 genres	5-10 genres	10+ genres	Total
2-4 days	27%	32%	34%	7%	100%
5-8 days	40%	29%	27%	4%	100%
9-15 days	33%	31%	31%	6%	100%
16-30 days	33%	38%	25%	4%	100%
30+ days	28%	29%	35%	9%	100%

Music festivals

We find music in the offer of 518 EFFE festivals, i.e. in 72%. Typically festivals in the western countries offer music above the average, and yet the highest percentages are in the Western Balkans group with 80%.

Festivals with music in focus lend themselves to comparison with the only international survey on festivals. The research published as *Music Festivals, a Changing World* in 2013 – referred to briefly as *Festudy* – covered 390 music festivals in (mostly western) Europe and Quebec. To go beyond the 138 one-track music festivals but not to include the multi-purpose general events we chose to take those

cases where music was one of maximum six kinds of genres in the programme. The number of such festivals is 377 in the EFFE community – we matched them to the *Festudy* benchmark.

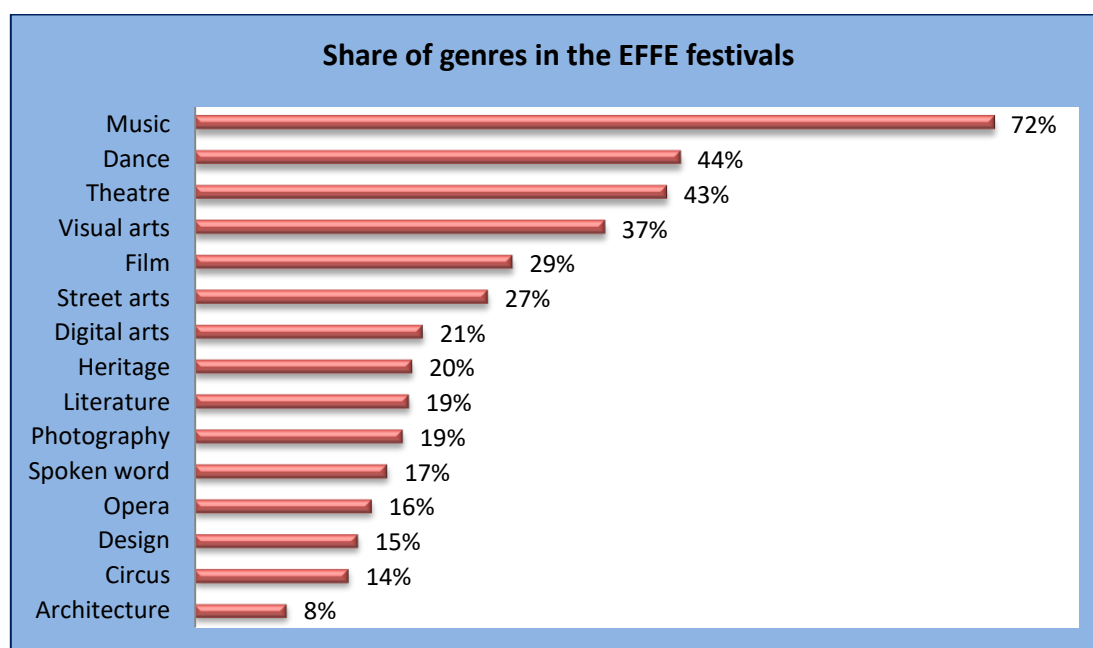
- The average age of the 377 EFFE “music” festivals is 21 years. This is more than the 19 years of the entire EFFE cluster yet is close to the 21.5 years in the *Festudy* survey.
- The average length of the 390 *Festudy* music festivals was ten days – that of the selected 377 EFFE festivals is 16 days.
- In the *Festudy* survey over 40% of festivals were held in July and another 25% in August, together 65% in prime time. We found more reasonable proportions in our EFFE group with 24% and 16% respectively, totalling 40% only in the two hottest months.

In the 390 *Festudy* cases music is divided in the following: 36%, rock-pop 27%, world-traditional 18% and jazz-blues 14%. It will be interesting to compare it to the EFFE community when we learn more about the 715 remarkable festivals, including the composition of what they mean by music.

Other genres

After music, dance and theatre occur in greatest number in the labelled festivals. The peculiarities of the various art forms are observed in the order of their frequency.

Genres in the festivals



Festivals with **dance** in their programme have on the one hand a high average age with 20 years, but on the other hand include several of the youngest post-2010 events; they are favoured by Belgian and Germanic festivals yet underrepresented in Nordic and Baltic countries;

- Similarly, Nordic festivals feature **theatre** below the average, while this art form is frequent in older festivals in post-communist countries, particularly the Visegrad four, furthermore all three Bosnian EFFE events offer theatre;
- **Visual arts** are slightly more popular among newly applying festivals, and one finds them in many Greek EFFE member;
- **Film** characterises festivals that last shorter than the average and are not concentrated in the summer;

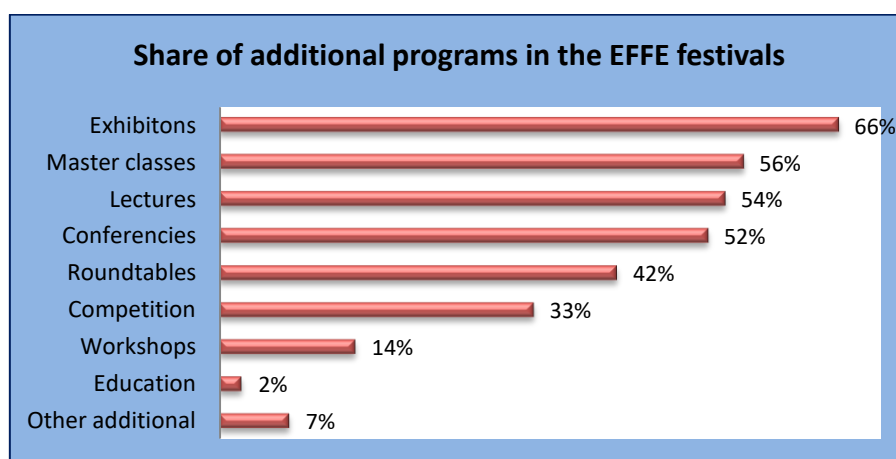
- New members, applying for the first time, and lasting shorter than the average tend to favour **street art**, to be found often in festivals of Montenegro and Portugal;
- **Digital art** show interesting features, characterising younger Mediterranean festivals, chosen by EFFE events in Greece or Malta, and quite a few British festivals, at the same time less connected to summer, less favoured in the Visegrad group and among new applicants;
- The average EFFE event with **heritage** in the programme dates from before 2000, is held in summer, especially in Croatia and Malta, but is little seen in western or Baltic festivals;
- Festivals with **literature** are on average the same age as the previous genre, are frequent in the west in general and in the Germanic countries in particular, but recurrent also in Croatian events, and little favoured by the Nordic EFFE festivals;
- Mediterranean festivals feature **photography** above the average, while Nordic ones are the opposite;
- **Spoken word** tends to be a trait of newly applying summer festivals;
- **Opera** is the genre of the oldest and longest festivals, held in majority in the summer;
- Western festivals in general, and those in the Nordic countries in particular offer little in **design**, which is favoured in the Baltics and the Western Balkans;
- With 18 years, festivals with **circus** are among the oldest, they belong to the shortest, held mostly in summer and popular in the west, though Czech and Hungarian events also like it;
- The main characteristic of festivals with **architecture** is their short record, founded after 2003 on average.

Opera withstands time: festivals with opera in the programme are the oldest and the longest. At the other end, festivals with architecture are the youngest, and those including circus are the shortest of all.

Additional activities

At applying for the label festivals could mark activities that they offer in addition to the basic cultural content. Exhibitions were selected in the greatest number, by two third of festivals. More than half of them run master classes, lectures, or conferences as additional activity during the festival. One third colours the bid with competitions and awards.

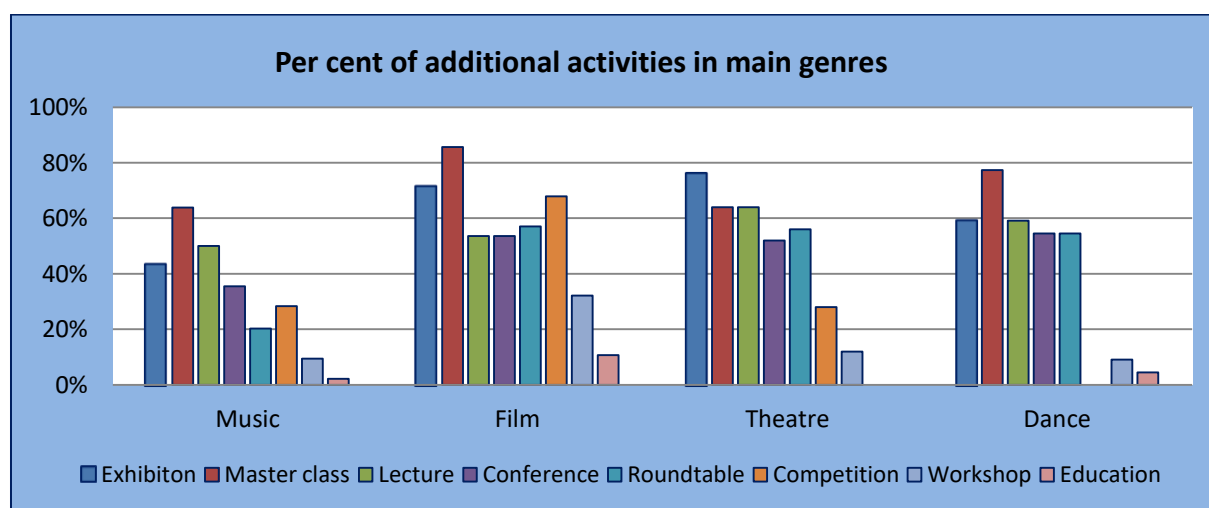
Additional programmes in festivals



- Southern and eastern events contain **exhibitions** at greatest frequency, every Albanian, Bosnian, Georgian, Macedonian or Slovak EFFE festival has them;
- **Master classes** are second most popular additional activity, especially in the west, although less frequent in Austrian, German festivals (as well as in Hungary); every Albanian, Israeli, Macedonian or Norwegian EFFE festival runs them;
- **Lectures** are favoured by eastern festivals including Greeks but less cultivated at French and Portuguese events;
- More than half of the EFFE cluster members include **conferences** into their programme, especially in the west (needing maybe more resources than lectures?), in France, Italy and Portugal at greatest frequency;
- **Roundtable** discussions occur at festivals in post-communist countries in greater numbers, especially in Croatia and Romania, less usual at British, Dutch or French EFFE events;
- Most kinds of additional activities are unrelated to the age of the festival: **competitions** are an exception because older events tend to include them more often; they are found in British, Serbian and Slovak festivals at greater proportion, beside them only in Spain and Sweden;
- **Workshops** are the other activity related to age but in an opposite sense, being rather featured by younger festivals; used above the average in Serbia, below it in Italy and Netherlands;
- Only 17 EFFE festivals mention **education**, none from the most populous groups of Italy and Portugal.

The use of additional activities in single-genre festivals does not reflect the general pattern. For example, music and exhibitions, most frequent in their class in general, do not dominate any combination; yet second in both classes: film and master class, go together very often. Also, competition and awards are mostly features in film festivals.

Genre and additional activity in festivals



Motivations of applying

What the applying festivals wrote about their motivation – why they aspire for the label, what they expect from EFFE – promises not only important guidance for those in charge of the programme, but helps draw a sensitive picture about this community of festivals. Screening the texts, we found meaningful content in 472 cases. Most of the remaining 243 applicants misunderstood the question and wrote about the motivation of organizing the festival, missing the opportunity to reveal their expectations from the EFFE label; others simply left the question unanswered.

The nature of the benefits to gain from the EFFE distinction can be of two broad types: **symbolic** and **pragmatic**. In correspondence to the elevated ethos of the programme, expressed especially in the criteria set to the application, the symbolic values dominate the statements on motivation. The significance of belonging to a community is voiced most often, followed by the quest for visibility and recognition of the festival's achievement. An avowal to European values is sometimes stated.

Certainly, networking and visibility imply advantages that are mentioned in general terms. Networking offers chances for exchanging experiences and ideas for the future; the distinction raises the standing of the festival including in the eyes of the general public, and represents an inspiration to maintain or raise further the achieved level.

A smaller part of the responses define more concrete goals, such as growth in the number of visitors, common marketing or exchanges of performers and productions. Although the national hubs repeatedly report about the festivals' hope for increased chances for getting funds and preference at EU grants, in fact very few applicants find it decent enough to mention such material aspects of motivation.

Expectations in nine shades

The content of the 472 several-line statements about their expectations from winning the label could be sorted in nine groups. After a short catchword and brief naming some of the typical phrases are quoted.

- 1) **Networking**, the desire to belong to a community of festivals.
 - Probably the most important thing is being a member of an outstanding network.
 - Get in touch with festivals of similar way of thinking
 - We saw the benefit being part of this network among other big festival names around Europe.
 - To be present at such a great European network.
 - EFFE is also a very useful networking platform that gives us access to peers throughout Europe and beyond, broadening our opportunities and giving us a stronger sense of belonging, given that we are geographically in a remote region.
 - To get involved in the networks of other European festivals in the performing arts.
 - Our goal is to strengthen our bonds with the European Festival Community by being part of an acknowledged and efficient platform such as EFFE

The attraction of belonging to a network was especially strong with dance festivals (36%). On the whole, the more genres are offered the higher the appeal of networking. This issue was mentioned above the average in applications from Nordic and Mediterranean countries, yet was little emphasised by the Germanic and Baltic festivals, and fully neglected in the post-soviet east.

2) Exchange of programmes, experiences, inspiration, artists, know-how:

- To offer experiences for the members of the network.
- Exchange know-how
- To attract young and motivated artists from Europe to be part of our workshops and community
- Through networking in the EFFE community we'll see new approaches towards artistic innovations, together we can enhance artistic development.
- We need to be inspiration to each other and share mutually the examples of good practice.
- We can count on the experience of our teams, our partners.....and all the others who might be necessary (we will know where to find them!) EFFE can reinforce our conviction.
- Through the EFFE label, we also expect a support for cooperation with other European festivals.
- We strongly believe that EFFE Festival Label will enable us to provide for the participants new visions of life, by an international experience, and to connect them and us, the organizing crew, to the network of high quality festivals and know-how.

Exchanging programmes appears to be an important motivation for theatre and dance festivals. Festivals founded in this century value the exchange of programmes more than the older events. Similarly to networking: , the more genres are offered the higher the appeal of swapping content.

3) Co-production, stepping forward towards bigger common projects (one degree more specific and determined than the previous)

- The will to share practices with other festivals with the EFFE label and set up partnerships, collaborations and develop innovative approaches.
- The festival is convinced that opera is a European art form by excellence and aims at developing European cooperation throughout the training of young artists, co-productions, creations and touring.
- Integrate itself into the dynamics of the EFFE network, thus creating the right relationships to foster the cooperation, co-programming and coproduction.
- This label would help us to increase the transnational mobility of artists, with news collaborations between companies and professionals in a European level. We could also encourage new networks and new kind of arts projects and creations.
- EFFE label is a platform for co-operations and common projects, a chance to do bigger projects with new partners
- The EFFE label is an opportunity to gain visibility on a European plan and be able to develop new projects and collaborations with foreign cultural actors.
- We count as well for networking possibilities to set new international projects.

Higher level of readiness to collaborate is demonstrated especially by countries in the middle (i.e. neither in the north nor in the south). And once more: the more genres are offered the higher the appeal of co-production.

4) Recognition of achievement, honour, respect of quality, and further pledge:

- An international label which shows that the artistic and programme quality of the festival meets the continental
- considering our festival as a significant and professional European organization.

- It would be our honour to be being awarded by EFA again.
- The EFFE Festival label would be a recognition for our 300 volunteers that help organise the festival.
- Getting EFFE Festival Label would be an honour and confirmation of our values.
- The EFFE Festival Label will prove our festival's high standard and for the festival organizers it will be a kind of self-commitment to improve its quality.
- Being part of the EFFE community it also means gaining the key to develop and improve further editions, transforming this festival not only into a 'feast of education' at national level, but worldwide.
- Label would motivate not only us as an organizer but also our local community.

Aspiration for greater recognition motivates festivals is particularly characteristic of applicants from Visegrad and Nordic states. Routinely, the more genres are offered (especially above ten) the stronger is the wish for recognition.

With this, we must somewhat reconsider our slight reservation about applications where high numbers of genres were ticked. As these cases are most often coupled with more or less exact expectations from the programme, the abundance of art forms implies increased attachment to the programme.

5) Values to preserve, share and strengthen, commitment to European identity:

- To prove that the cultural diversity essential in future, not only in Hungary, but in whole Europe
- Our goal is to cultivate personal relationships to show the common values in European culture. We think, that the ageless art, highlighting European spiritual heritage connects people, gives us hope and future in Europe. "Art washes away from the soul the dust of everyday life." (Pablo Picasso)
- This is the step forward to strengthen the sense of European identity and integration.
- We re-apply for the EFFE label because it contributes to a European cultural understanding so fundamental in these days.

It is particularly in case of theatre festivals that higher than average attachment to strengthening European values is perceived.

6) Visibility, reputation, prestige:

- We want to mark this event, receiving an international label
- This qualification would be a very important milestone during of future presentation
- To gain wider international visibility
- We believe that these values should receive a greater international recognition and thanks to EFFE festival Label it will come to life
- We would be happy to let the world know about its existence
- We believe that these values should receive a greater international recognition
- To take advantage of a visibility at the European scale and to have the opportunity to make our missions known
- The EFFE label would help consolidating its reputation and offer opportunities for further growth.

- We are applying for the EFFE Festival Label because it is the best European platform for promoting local festivals.
- The EFFE project presents opportunity to share the festival's unique identity and ensure its future sustainability.
- We as a unique and innovative urban music and art festival in Baltic region would like to gain more visibility among the European community, as for a small country it is very important to expand its borders and to be recognized on an international level.

The basic drive to achieve more visibility was expressed especially by festivals in post-communist environment.

7) Promotion, lobby, PR, marketing and training:

- We need some lobby there and maybe it will come through this application!
- To support each other by pursuing common PR and marketing operations. We hope to be backed by EFFE in these activities.
- We would like to be part of this fantastic network of more than 800 festivals and launch a joint media campaign with our European colleagues.
- It also can be a place of collective emulation and reflection to face our sector's challenges.
- benefit from media attention
- The EFFE Label is helping us to join a quality network and to access different resources available on this platform (e.g. training).

No segment of the remarkable festivals excelled in expecting practical benefits in terms of marketing.

8) Audience development, outreach:

- Reach out new audience all over Europe
- Through its application for EFFE label the festival strives to consolidate its place on the European cultural scene, proving his identity, high artistic level and at the same time to open up to new audiences and participants from all over the world.
- By being marked with EFFE Label, the festival is automatically receiving higher local and international media attention, which leads to higher engagement of the local amateur groups, as well as broad audience, local and international one.
- Increasing the size of the contemporary dance audience.
- We believe in building new international contacts with other organizers and artists, which will inspire us in next years of our work, and we would like to hit another audience also.
- The EFFE Festival Label will help the festival to promote its programme more among the foreign audiences, i.e. tourists, foreign students (especially of music, arts & culture)
- The label has helped us be recognized by our international partners and audience.
- Our mission is to present local artists to a wider audiences and to encourage international musical and artistic exchange, to present Vilnius as a creative city.
- We want to spread the word about our festival!

Generating additional audiences is one of the declared aims of EFFE, yet it is reflected in a relatively low number of statements. This goal is mentioned most often by Baltic applicants while not at all by the eastern post-soviet festivals, and little only in the Western Balkans.

9) Funding, sponsorship and grants:

- Get financial support within the framework of the EFFE programme.
- Solicit financiers
- Being recognized on the European stage would enable us to apply for European subsidy.
- Our principal motivation is that we would like to establish our actions as valuable, which may open many new possibilities of cooperation and of funding.
- Through this enhanced recognition, we will be able to apply for additional funding and support, and further develop, expand and open the festival.
- The label provides us high value in our search for support, since it opens door to potential sponsors and other supporters.
- The EFFE label has been a great asset when we have been approaching our supporters and sponsors and we think it would continue to be the same.
- If we received the EFFE label, it would help open up doors to resources and supports as well as open up our festival to a far bigger audience.
- EFFE as a strong platform gives visibility to our festival community and helps us when working with public bodies, sponsors and other institutions.
- EFFE is an honourable distinction, which will increase our credibility in the eyes of potential sponsors and other public and private financiers.
- Festival is interested in continuous international funding through co-productions and cooperation projects

Conversely as the previous item, providing additional finances does not figure among the stated aims of EFFE. It is common knowledge, however, but this is on the hidden agenda of many, if not the majority of applicants. Few were honest enough though to express this as a motivation factor with no special group to single out.

The silent ones

Next to the 472 meaningful responses, as it was said before, the remaining 243 applicants could not be categorised. Had these silent festivals responded properly, there would be more clues to gearing the activities of the EFFE community of festivals. The motivation remains hidden especially among EFA-members, Austrian and German festivals as well as in applications from the post-soviet east.

Knowing one another

The purpose of this analysis was to shed light on the 715 remarkable festivals from as many angles as possible. The group portrayal was done in the belief that by getting acquainted with the main features that members of this community share it will be easier to define aims and ways to establish co-operation, and seek benefits from belonging to the network of festivals with EFFE label.