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FACILITATING CULTURAL EXCHANGE AND
BRIDGING TRADITIONS THROUGH EVENT SERIES
IN ITALY

Master's Thesis

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INTRODUCTION

In recent years, the global tourism industry has witnessed a significant shift toward experiential travel, where visitors increasingly seek curated, immersive, and culturally enriching experiences (Pine & Gilmore, 1999; Smith, 2012). Within this evolving landscape, traditional wine tourism – typically centered around wine tastings, vineyard tours, and local culinary offerings – no longer fully satisfies the expectations of a growing segment of affluent, experience-driven travelers (Carlsen & Charters, 2011; Cohen & Avieli, 2004). This shift has been further amplified by post-pandemic changes in consumer behavior, where leisure travelers, especially those with higher disposable incomes, prioritize authenticity, exclusivity, and meaningful cultural engagement in their travel choices (Gössling et al., 2021; Choudhury et al., 2020).

This master's thesis responds to that shift by proposing a new model for wine tourism – a curated, music-infused event series hosted at boutique wineries in Tuscany, specifically designed to meet the expectations of Estonian travelers seeking high-end, culturally immersive experiences. The project aims to address two parallel needs: first, the demand among travelers for more engaging, entertainment-focused experiences during extended stays in Tuscany, and second, the interest among wineries in attracting new audiences and utilizing underused event spaces. By introducing live Estonian music into the wine tourism experience, the project fosters a mutually beneficial cultural exchange that enhances the experience for guests while supporting local and international creative sectors (McKercher & Du Cros, 2002).

The academic significance of this project lies in its intersection between experience economy theory, cultural tourism, consumer behavior, and project-based event management. The study draws on key theoretical frameworks from the fields of tourism, marketing, and cultural entrepreneurship, including the works of Pine & Gilmore (1999), Keller (2013), Getz (2000), and Cohen & Cohen (2012). These perspectives provide the foundation for both the conceptual development and the practical implementation of the event series.

Methodologically, this work combines qualitative research (including winery interviews and feedback analysis) with strategic planning tools, such as budget forecasting, stakeholder mapping, and Key Performance Indicators development. While the event has not yet taken place at the time of thesis submission, the planning process, partnerships, and pre-launch structure are already in place, providing a comprehensive foundation for execution in September 2025.

The following chapters explore the project's theoretical framework, target audience, strategic planning, marketing approach, and anticipated impact, culminating in a reflection on its long-term potential and contribution to the field of cultural tourism. This thesis not only serves as a project plan but also offers a broader model for how cross-cultural, experience-based events can reinvigorate traditional tourism formats and create sustainable value for all stakeholders involved.

1. THE PROJECT INTRODUCTION AND SCOPE

This project seeks to redefine the traditional wine tourism experience by integrating live musical performances with curated wine tastings, gourmet food pairings, and authentic cultural encounters. Set against the backdrop of Tuscany's renowned wineries, the initiative is driven by emerging client demands for exclusive, immersive experiences that blend leisure with cultural enrichment.

1.1 Project Rationale and Objectives

Recent feedback from premium clientele, particularly those associated with the brand *Vein & Gurmee* (hereinafter in translation: *Wine & Gourmet*), highlights a desire for more structured and entertaining activities during extended stays. In response, this project leverages the partnership between selected Tuscan wineries and the growing Estonian music scene to create an annual series of wine and music events. *Wine & Gourmet's* business is not just about selling wine but offering enjoyable journeys of taste to Italy. They promote and sell only wineries, that are family businesses with a long history, where wine is not just made, but also includes the Mediterranean life itself with good food, olive oil and shared cooking. This point of view is also crucial for the event experiences that we're about to offer.

The core objectives are to deliver a high-quality, culturally enriching experience to Wine & Gourmet client base, enhance the value proposition of Wine & Gourmet client base through live entertainment and local culinary excellence and to establish a repeatable, sustainable model that fosters cross-cultural business ties. This focus group's members are mostly well-educated and middle to high income individuals with an age gap 30–65 years old. They are highly engaged in cultural, gastronomic scenery in Estonia and in South-Europe countries. This client base has a tendency to more likely book experiential travel plans.

1.2 Scope of the Project

The initiative focuses on organizing two annual events – in September 2025 and April 2026 – targeting a niche, affluent market primarily from Estonia. One event duration is 10 days, first one of the event series takes place September 17th until September 27th 2025.

Key components of the project include:

1. **Event Programming:** Integrating live music, wine tastings, and culinary experiences within a carefully curated itinerary.
2. **Financial Planning:** Employing a flexible, project-based budget with strategies to mitigate the risk of initial negative cash flow, emphasizing a 90% ticket sale threshold for profitability.
3. **Marketing and Communication:** Utilizing direct channels (newsletters, exclusive promotions) and organic growth via social media to engage Wine & Gourmet's loyal clientele and attract new audiences.
4. **Risk Management:** Proactively addressing challenges such as economic fluctuations, ticket sales uncertainties, and operational logistics to ensure seamless execution.
5. **Sustainability Considerations:** Implementing eco-friendly practices wherever possible, even while acknowledging unavoidable impacts such as international travel emissions.

By uniting cultural exchange, refined gastronomy, and high-caliber entertainment, this project not only meets an evolving market need but also lays the groundwork for a sustainable, repeatable event series. The following chapters will delve into the detailed planning, risk analysis, and strategic measures that will transform this innovative concept into a reality.

2. THEORETICAL-METHODOLOGICAL OVERVIEW

Cultural exchange is broadly defined as the reciprocal sharing of cultural elements, traditions, and artistic expressions between different communities, fostering mutual understanding and appreciation (McKercher & Du Cros, 2002). Within the experience economy framework (Pine & Gilmore, 1999), cultural exchange is a critical factor in creating memorable and transformative tourism experiences that go beyond passive consumption. In tourism research, cultural exchange is often linked to destination authenticity and the commodification of culture, wherein local traditions are packaged as part of the visitor experience (Cohen & Cohen, 2012).

In the context of this thesis, cultural exchange is the foundation of the wine and music event series, as it enables a cross-border collaboration between Estonian musicians and Tuscan wineries. This collaboration enriches the local wine experience by introducing new artistic influences, while simultaneously offering Estonian artists a platform to engage with international audiences. According to Smith (2012), tourism-led cultural exchange enhances both visitor satisfaction and local economic resilience, making it a valuable tool for regional development.

The integration of music into wine tourism aligns with broader trends in multi-sensory experiential tourism (Carlsen, 2004; Smith, 2009) and reflects the growing demand for niche, high-value experiences (Klein, 2008).

The strategic importance of cultural exchange in this project lies in its ability to:

- Enhance authenticity by offering a fusion of local and international artistic influences (Bourdieu, 1984; Pine & Gilmore, 2013).
- Diversify winery clientele by attracting new audiences interested in both wine and music (Getz, 2000; Cohen & Avieli, 2004).
- Strengthen regional identity by positioning Tuscan wineries as cultural hubs rather than solely as wine producers (Kapferer, 2012; Keller, 2001).

By fostering a meaningful connection between two cultural industries –wine and music– across geographical borders, this project demonstrates how cultural exchange can be both an artistic endeavor and a strategic business tool (McKercher & Du Cros, 2002; Schivinski & Dabrowski, 2016).

The proposed project is also situated within a complex set of global trends that are reshaping the travel, tourism, and cultural sectors. In particular, the economic, societal, environmental, and global challenges of our time present both opportunities and risks that this project seeks to navigate.

Firstly, the economic context is playing a big part in this particular project’s case. The global economy is currently experiencing significant volatility, with inflationary pressures, supply chain disruptions, and geopolitical uncertainties affecting consumer spending habits (Baker et al., 2020). The resulting economic turbulence may limit discretionary income, making it harder for some individuals to engage in international travel or participate in premium-priced experiences (Gössling et al., 2021). However, it is important to note that high-net-worth individuals and specialized niche markets, such as wine tourism, may remain relatively insulated from these fluctuations (UNWTO, 2020). This project, with its emphasis on exclusive and high-quality experiences, aims to target this segment by offering an enriched value proposition that justifies a higher ticket price through curated cultural and entertainment offerings. By providing a unique combination of wine, food, and music, the project hopes to meet the desires of a discerning clientele looking for meaningful, bespoke experiences even in uncertain economic times.

Secondly, this project is also influenced by societal terms and evolution of working and its environment. One of the more profound societal shifts in recent years has been the evolution of work, particularly with the rise of remote working. The COVID-19 pandemic accelerated this transition, and even as it recedes, hybrid and remote work arrangements have remained the norm for many employees worldwide (Choudhury et al., 2020). This shift has significantly altered how people approach travel, with more flexibility in work schedules enabling extended stays abroad and the ability to participate in long-duration experiences, such as the proposed 10-day wine and music tours in Tuscany. This societal transformation opens new possibilities for attracting professional individuals who seek to combine work with leisure, thus expanding the potential market for this type of travel experience (Cohen & Avieli, 2004). With remote working no longer confined to home offices, this project can position itself as an opportunity for cultural immersion and work-life balance, catering to those who can afford and desire to extend their travels.

There are also environmental changes that need to be taken into consideration. The environmental challenges posed by climate change are increasingly affecting industries dependent on natural conditions, particularly agriculture. Wine production, a key component of this project, is directly impacted by the changing climate, with wineries facing unpredictable weather patterns, including more frequent floods, droughts, and temperature fluctuations (Jones & Davis, 2020). These shifts in climate can damage crops, disrupt harvests, and increase production costs, thereby threatening the economic viability of wineries in affected regions (Schultz, 2021). In Tuscany, where vineyards and olive groves are an integral part of the cultural and economic fabric, the rise in extreme weather events poses a significant challenge (Pereira et al., 2020). However, it also presents an opportunity for the project to showcase the resilience of local wineries and emphasize sustainable agricultural practices. By highlighting these challenges and incorporating sustainable wine production into the narrative of the events, the project can attract environmentally conscious consumers who seek to support businesses committed to mitigating the effects of climate change.

Lastly if to look at the global context there can be seen splintered societies all around the world. The global landscape is characterized by growing fragmentation and polarization, both within societies and between nations (Putnam, 2000). The rise of populist movements, increasing political and cultural divides, and the amplification of social conflicts are reshaping international relations and public sentiment (Fukuyama, 2018). This trend, known as the "splintering" of societies, has

created a more fragmented world where communities are often more insular and distrustful of outsiders (Putnam, 2000). In this context, cross-cultural initiatives that foster understanding and cooperation are increasingly important. The proposed collaboration between Estonian musicians and Tuscan wineries represents an opportunity to bridge cultural divides by promoting cultural exchange and fostering mutual understanding through shared experiences. As societies look for ways to heal divides and connect on a more human level, projects that emphasize cultural collaboration, such as this one, are more relevant than ever (Giddens, 2009).

2.1 Problem Analysis of the Project

This project aims to address a growing demand for more curated, engaging, and exclusive experiences among a dedicated clientele visiting Tuscany's local wineries (Pine, G. J., & Gilmore, J. H., 2013). While the traditional format of tours featuring wine tastings, food pairings, and olive assortments has proven successful (Klein, 2008), recent client feedback gathered in 2024 indicates a strong desire for more structured and entertaining activities during their ten-day stays (Cohen & Avieli, 2004). Specifically, participants have expressed interest in enhanced programming, with an emphasis on entertainment, including musical performances. To meet these evolving expectations, the project proposes a more enriched experience that incorporates live music alongside the traditional offerings in exchange for an increase in ticket prices (Carlsen, 2004).

In parallel, discussions with winery owners in Tuscany have shown that there is mutual interest in expanding the range of activities and diversifying the clientele (Cohen & Avieli, 2004). Unofficial interviews conducted (unstructured interviews, n=4) even before this specific project idea with four wineries in September and October 2024 revealed that many wineries, including the ones involved in the project – Peteglia and Borgo Maragliano – are keen to attract new customers from Estonia and utilize their underused event spaces (Carlsen & Charters, 2011). This presents an opportunity to create a symbiotic relationship where Estonian musicians can perform at these wineries, enhancing the cultural exchange while promoting both local wines and Estonian talent (McKercher & Du Cros, 2002).

The project thus seeks to bridge the gap between the boutique wineries in Tuscany, the growing Estonian music scene, and an enthusiastic Estonian audience by creating an annual series of wine and music events. These events, planned for both September and April, will offer an unique

combination of high-quality wine, traditional Tuscan cuisine, and live musical performances, fostering cultural exchange and attracting new clients for the wineries while enriching the travel experience for Estonian participants (Pine & Gilmore, 1999; Smith, 2012). The ultimate goal is to establish a sustainable and repeatable model that not only elevates the travel experience but also strengthens business ties between the two regions, positioning the project as a long-term cultural and economic success (Weaver & Lawton, 2002).

2.2 Target Audience Profile

To effectively address the challenges outlined in this study, it is essential to develop a deep understanding of the target audience. Identifying the demographic, psychographic, and behavioral characteristics of potential attendees allows for more precise marketing strategies and ensures that the event's value proposition aligns with their expectations. As marketing literature emphasizes, audience segmentation and consumer behavior analysis play a crucial role in tailoring promotional efforts, enhancing engagement, and driving purchasing decisions (Kapferer, 2012; Keller, 2013). By examining the preferences and motivations of high-net-worth individuals interested in wine tourism and cultural experiences, this project seeks to craft a compelling and well-positioned offering that meets the evolving demands of experiential travelers (Pine & Gilmore, 1999; Getz, 2000).

The target audience for the wine and music event series primarily comprises a select group of individuals within the affluent leisure travel segment, with a particular focus on Wine & Gourmet's loyal client base. This demographic typically includes well-educated, middle-to-high-income individuals who are highly engaged in cultural, gastronomic, and experiential travel. These clients are seeking unique, curated experiences that combine high-quality wine, authentic local culture, and entertainment (Pine & Gilmore, 1999). The audience is characterized by an appetite for exclusive, personalized experiences, as well as a preference for destinations that offer both relaxation and cultural enrichment (Cohen & Cohen, 2012).

2.2.1 Demographic Profile

The core demographic consists of middle-aged professionals (30–65 years old), predominantly from Estonia, who are either couples or small groups of affluent individuals. This group typically has stable and disposable incomes, enabling them to participate in high-end leisure activities such as wine tourism and cultural travel (Getz, 2000). They are well-traveled and highly engaged in gastronomy, wine culture, and live music experiences, seeking unique, immersive events that provide both cultural enrichment and exclusivity (Smith, 2009; Pine & Gilmore, 1999). Furthermore, this demographic tends to demonstrate strong brand loyalty and a preference for personalized and high-status experiences, particularly within niche tourism markets (Kapferer, 2012; Keller, 2013). As previous research highlights, consumers within this segment are motivated by authenticity, exclusivity, and prestige, making them highly receptive to curated events that blend fine wine, gourmet food, and live entertainment (Bourdieu, 1984; Cohen & Cohen, 2012). Many of these individuals are already familiar with Wine & Gourmet’s offerings, having attended past events or regularly purchased fine wines and gourmet products from the brand, further reinforcing their likelihood of engaging with this initiative (Schivinski & Dabrowski, 2016).

2.2.2 Psychographic Profile

From a psychographic perspective, the target audience is composed of individuals with a strong cultural capital who place value on the exclusivity and authenticity of the experiences they choose. These individuals actively seek out cultural exchange, culinary exploration, and high-quality entertainment, appreciating both local traditions and the opportunity to discover new talent (Bourdieu, 1984). They are adventurous in their travel choices but also value the comfort and reliability that comes with curated, high-end experiences. Furthermore, this group is highly responsive to personalized marketing that appeals to their aspirations for exclusivity and status (Kapferer, 2012). Social status and an affinity for social media engagement also play a role in their decision-making, as they often share their experiences on platforms like Instagram and Facebook.

2.2.3 Behavioral Characteristics

Behaviorally, the target audience is likely to engage in long-term travel during non-peak seasons, seeking out multi-day cultural experiences that combine leisure with intellectual or aesthetic fulfillment. These individuals tend to have a high level of engagement with food and wine culture, regularly attending wine-tasting events, culinary festivals, and cultural performances (Smith, 2009). They value personalized experiences that cater to both their intellectual curiosity and social needs, and they are willing to pay a premium for such bespoke offerings. Word-of-mouth recommendations from trusted sources, such as friends, influencers, and other loyal clients of Wine & Gourmet, play a significant role in influencing their participation in such events (Brown et al., 2007).

Additionally, digital engagement is high within this group. They actively use social media for travel inspiration and are often driven by visual content that showcases the aesthetic qualities of the event and its surrounding environment (Schivinski & Dabrowski, 2016). Hence, digital storytelling through Instagram, Facebook, and email marketing are crucial tools for maintaining engagement and ensuring the success of this event series.

2.2.4 Geographic Profile

Geographically, the target audience primarily resides in Estonia, where Wine & Gourmet has established brand loyalty. The audience is familiar with the brand's offerings of fine wines, gourmet foods, and exclusive experiences, which strengthens their interest in the proposed event series. However, there is also potential for cross-border expansion, as the unique pairing of Tuscany's renowned wine culture with Estonian musical talent provides a cross-cultural appeal that could attract customers from other European countries, particularly those who have an interest in wine tourism or cultural travel (Getz, 2000).

2.2.5 Technology and Media Usage

The target audience is technologically savvy, utilizing both digital and traditional media for travel planning and event participation. They are likely to rely on mobile devices, travel blogs, and Instagram to gather information about destinations and events (Leung et al., 2013). Thus, the marketing strategy leverages social media engagement to create anticipation and community, while email marketing targets those who prefer direct communication with the brand. Furthermore, since this audience engages heavily in both online reviews and peer recommendations, integrating social proof and testimonials into marketing materials can enhance credibility and encourage attendance (Keller, 2001).

2.3 Summary of Theoretical and Methodological Insights

The theoretical and methodological foundations outlined in this chapter provide a critical framework for understanding the evolving landscape of experiential tourism, cultural exchange, and event management. The literature highlights the increasing demand for curated, immersive experiences that integrate gastronomy, entertainment, and cultural engagement, particularly in the context of wine tourism (Pine & Gilmore, 1999; Carlsen & Charters, 2011). This shift underscores the necessity of enhancing the traditional winery experience by incorporating live music and cultural programming, making the event series both more engaging and commercially viable. There are five important key factors based on theoretical and methodological references that I chose to proceed from (Figure 1).



Figure 1. Theoretical and Methodological Foundations of the Project. Composed by the author.

Furthermore, research on consumer behavior and branding (Kapferer, 2012; Keller, 2013) emphasizes that high-net-worth individuals seek exclusive and personalized experiences, reinforcing the importance of carefully crafting the event’s value proposition. The role of cultural exchange (McKercher & Du Cros, 2002; Cohen & Avieli, 2004) further supports the project’s mission by demonstrating how cross-cultural collaborations can strengthen tourism appeal and create long-term connections between destinations.

From a practical perspective, theories on financial planning, risk management, and strategic marketing (Horngren, 2012; Bhimani et al., 2012; Schivinski & Dabrowski, 2016) provide essential insights into ensuring the economic sustainability of the event series. Given the reliance on ticket sales and high operational costs, the methodological approach must incorporate flexible

budgeting, data-driven marketing strategies, and a structured feedback loop to refine future editions of the event.

Taken together, these theoretical insights shape the foundation for this research, guiding the development of a structured, sustainable, and experience-driven event model that meets the demands of modern cultural travelers. The following chapters will build upon this framework, applying these principles to the practical planning and execution of the wine and music event series.

3. PROJECT DOCUMENTATION

This chapter presents the comprehensive project plan for the upcoming series of wine and music events, combining detailed budgeting, marketing and communication strategies, risk analysis, and operational considerations to ensure the successful execution of the event series. The project aims to leverage the unique partnership between local Tuscan wineries, Estonian musicians, and the loyal clientele of Wine & Gourmet to create an exclusive, high-quality travel experience that fosters cultural exchange while promoting both local wines and Estonian musical talent.

The project plan is structured to address the complexities of organizing a boutique event series in the face of financial and operational challenges. Through careful financial planning, the project identifies potential risks and prepares for the possibility of initial negative cash flow due to the event's high fixed costs and low initial revenue generation from ticket sales. This challenge is mitigated by securing funding from the companies' resources while emphasizing the importance of achieving a 90% ticket sale target to ensure profitability for future iterations of the event series.

Additionally, the marketing and communication strategies are tailored to engage the existing Wine & Gourmet client base, focusing on direct outreach through newsletters, event promotions, and organic social media growth. This strategy ensures that the project maximizes its reach within the target audience while maintaining brand consistency and fostering long-term customer loyalty. Risks such as lower-than-expected ticket sales and economic fluctuations are acknowledged, but the project remains flexible, with contingency measures in place to address these challenges.

This chapter will analyze these key components – budgeting, marketing and communication, and risk management – highlighting the strategic decisions that contribute to the overall success of the event series and its long-term sustainability. It will also outline how the project is designed to adapt to evolving market conditions, ensuring it remains a dynamic and viable business venture for the future.

3.1 Project Rationale

This project addresses the growing demand for more structured, engaging, and exclusive experiences within the wine tourism sector. Traditional winery visits, focused primarily on tastings and food pairings, are no longer sufficient to meet the expectations of modern travelers, who increasingly seek curated, multi-sensory experiences that blend culture, entertainment, and gastronomy. Feedback from high-net-worth clientele indicates a desire for enhanced programming, particularly live music, to complement the traditional wine experience. Simultaneously, wineries in Tuscany face challenges in utilizing their event spaces and attracting new international audiences. This project bridges these gaps by integrating live Estonian music performances into premium wine events, fostering cultural exchange, expanding the audience base for boutique wineries, and creating a sustainable, high-value tourism offering that benefits both visitors and local businesses.

Part of rationale is based on different methods and theories which help author to successfully execute the pilot event (Figure 1). These key components help to achieve planned goals of the project and are part of this event series rationale.

3.2 The Project Plan

The successful implementation of the wine and music event series requires a structured project plan that outlines the key phases, strategic milestones, and performance measurement criteria. This section provides an overview of the project process, detailing the key performance indicators (KPIs) used to assess success, as well as considerations related to legal aspects and financial strategy. Additionally, it contextualizes the project's status at the time of this master's thesis defense, highlighting the preparatory work completed before the first event takes place.

3.2.1 Project Process and Structure

The project follows a phased approach, ensuring a well-organized and data-driven execution. The core phases of the project are preliminary planning, pre-launch phase, execution, post-event analysis and strategic growth. This is how author captures project processes and structures it (see Figure 2).



Figure 2. Project Process and Structure. Composed by the author.

This project will be executed during September 2025 by launching first 10-day event of the event series. Therefor to elucidate scope of different tasks within an organizational timeline the author has composed a Gantt's chart (Figure 3).

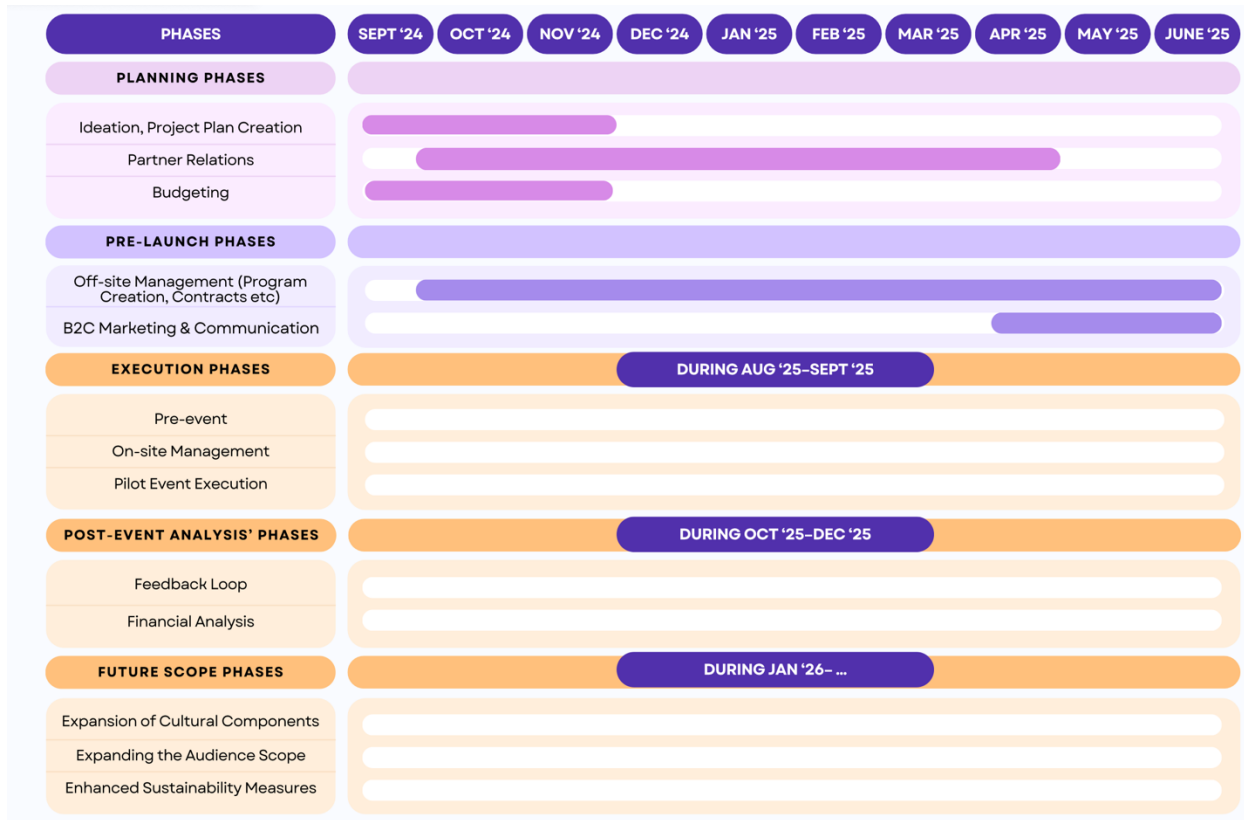


Figure 3. Gantt's Chart of the Pilot Event Task Plan. Composed by the author.

3.2.2 Key Performance Indicators and Measurement Methods

To evaluate the effectiveness of the project, qualitative and quantitative Key Performance Indicators (hereinafter: KPIs) are used across different stages. By using a mix of data analytics, direct feedback collection, and financial tracking, the project ensures a holistic evaluation of success and areas for improvement. A visual representation of the KPIs (Figure 4) illustrates the qualitative and quantitative KPIs necessary for execution in different stages of the project. It presents the KPIs used to evaluate the success of the event series, covering ticket sales, audience engagement, partner satisfaction, and overall customer experience.

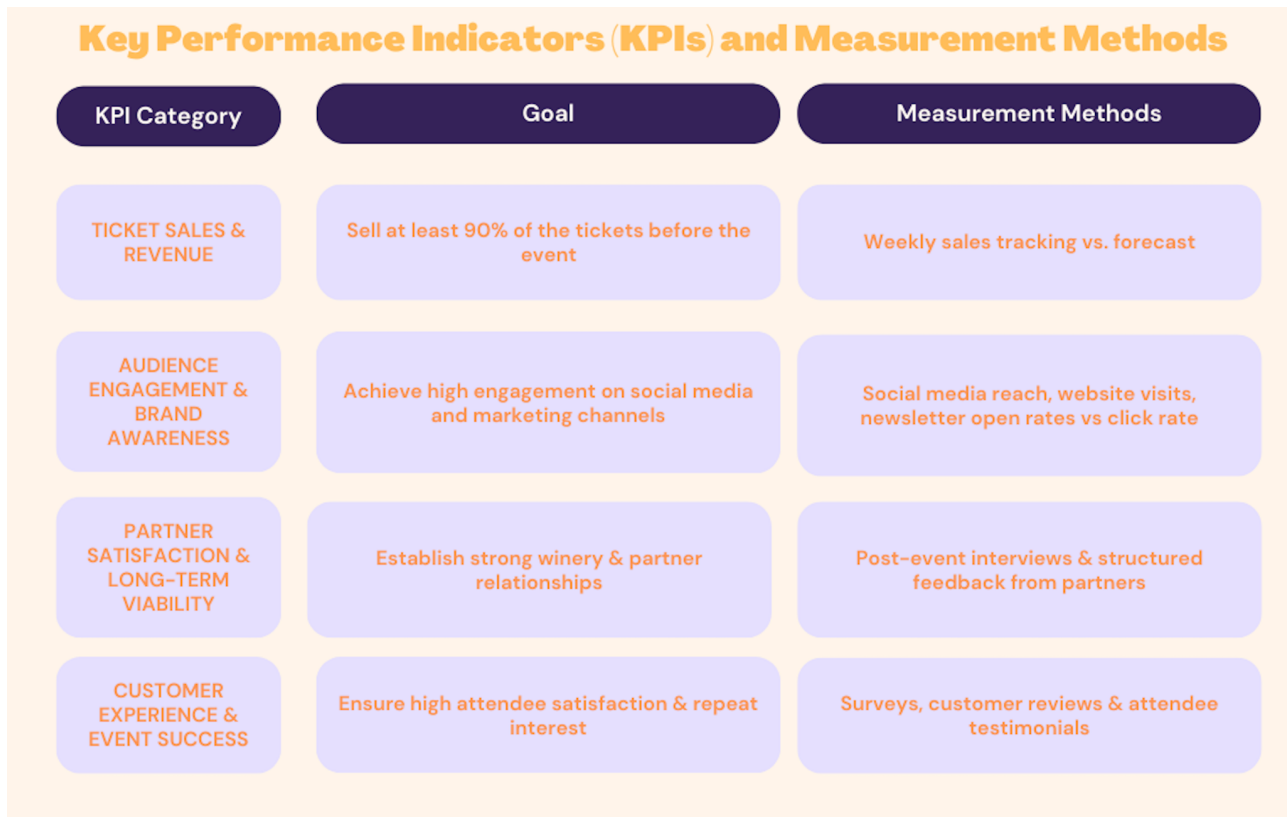


Figure 4. Key Performance Indicators (KPIs) and Measurement Methods. Composed by the author.

3.2.3 Legal Considerations

While legal frameworks are crucial in long-term project development, this initial event series does not require extensive legal structuring beyond standard business-to-business invoicing between Estonia and Italy. At this stage, no complex contractual obligations, licensing concerns, or intellectual property agreements impact project execution. Future iterations may require expanded legal considerations, particularly if the project involves sponsorship agreements, co-investment structures, or multi-country partnerships.

3.2.4 Project Status Overview

At the time of this thesis defense in May 2025, the project will have completed its preliminary planning phase and entered the pre-launch phase. Key milestones achieved include:

1. Wineries and venues fully secured for the September 2025 event.
2. First artists booked, ensuring a structured program.
3. Ticket sales scheduled to launch in June 2025, based on an already engaged target audience.
4. Pre-event promotional activity planned for August 2025 to generate awareness and reinforce brand positioning.
5. Estonian technical production partner confirmed, ensuring event quality meets high standards.

Although the first event will not yet have taken place, the strategic planning and preparatory actions undertaken by this stage demonstrate the feasibility, financial structure, and operational framework required for success.

3.3 Budget Creation and Financial Planning

The creation of a budget for this project, which revolves around organizing an exclusive wine and music event series, has been guided by careful financial forecasting and an understanding of the inherent risks and opportunities of operating in an unpredictable environment. Since the revenue stream is entirely dependent on ticket sales, the budget has been designed as a flexible, project-based budget, with an emphasis on balancing initial cash outflow against the potential for profit once the events take place. The following sections detail the methodology for creating this budget, the challenges encountered, and the rationale behind our approach.

3.3.1 Budgeting Approach

Given the project's nature, the budgeting style selected is highly tailored to the specific needs of the event and its associated risks. The event series is projected to generate revenue exclusively from ticket sales, capped at a maximum of 40 tickets per event, priced at €1,100 each. This pricing

structure is designed to target a niche, high-net-worth audience, offering a premium experience. However, the revenue is entirely contingent on selling a substantial proportion of tickets.

This approach aligns with incremental budgeting, where the initial cash flow needs are covered from the companies' own resources, acknowledging that there will be a negative cash flow during the pre-sale period. Incremental budgeting is ideal here because it allows for adjustments based on sales performance and market conditions, while also giving flexibility to adapt the budget throughout the project's lifespan (Horngren, 2012).

3.3.2 Revenue Forecasting and Risk Assessment

The primary risk in this budget is the uncertainty of ticket sales, as the income is entirely reliant on achieving a specific sales threshold. Based on the forecasted sales projections, the company aims to sell a minimum of 90% of tickets (36 out of 40) to ensure a modest profit. If ticket sales reach or exceed this target, the project will generate a profit sufficient to cover the expenses and allow the event series to continue in subsequent years without requiring the companies' financial backing.

However, the possibility remains that not all tickets will be sold, especially in a context of economic uncertainty where discretionary spending might be impacted by broader economic conditions (Gössling et al., 2021). If ticket sales falls short of expectations, the project will face a negative cash flow in the short term. This situation would likely require the companies to absorb the financial shortfall, relying on their internal financial resources.

A key consideration in this budgeting approach is forecasting potential risks related to economic fluctuations. Given the uncertainty of global economic conditions, this risk was carefully assessed, and a buffer has been built into the financial model. It is worth noting that economic downturns may discourage spending on luxury experiences like this event series, yet the companies' income projections have already accounted for this scenario (UNWTO, 2020).

3.3.3 Financial Flexibility and Cash Flow Management

To mitigate risks related to negative cash flow, the project relies on cash flow management strategies during the early stages of ticket sales and event organization. Since the revenue is realized only once tickets are sold, the project will experience an initial cash shortfall before ticket sales generate sufficient revenue. During this interim period, the companies will cover the event's operational costs using their own financial resources, demonstrating cash flow forecasting (Horngren, 2012). This strategy ensures that critical elements of event organization, such as venue preparation, artist coordination, and marketing, can proceed without delay.

The use of internal financing during the early stages aligns with the concept of project-based budgeting, where the budget is constructed specifically for a one-off initiative (Bhimani et al., 2012). This budgeting style enables the team to adapt to fluctuating revenue streams, particularly during the pre-sale phase, while ensuring that core project operations can continue uninterrupted.

3.3.4 Opportunities, Risks and Mitigation Strategies

Despite these challenges, there are several opportunities that emerge from this budgeting model. If the project reaches the 90% ticket sale target, the profit margin generated will be reinvested into future events, reducing reliance on external financing. The success of this initial event series will also enable the companies to expand their operations in subsequent years, using the profit to build a more sustainable financial model for the long-term.

At this stage, the project does not incorporate external stakeholder funding to increase revenue, as this initial edition serves as a pilot project. Based on prior wine tourism experiences in Tuscany, there is strong market demand for this event format, with prior attendees specifically requesting an enriched version of past experiences. Given this high probability of full-ticket sales, there is no immediate need to introduce external investment or sponsorships.

However, as part of the project's long-term strategy, future iterations may explore partnerships with stakeholders such as: luxury brands (wine, travel, or lifestyle sponsors); tourism boards and cultural institutions (to promote cross-cultural collaborations); high-end hospitality providers (offering curated accommodation experiences).

These expansion opportunities will be assessed after evaluating ticket sales performance and attendee feedback from the first event.

Moreover, there is an opportunity to diversify revenue streams in the future, particularly if the event series grows in popularity. Additional revenue channels, such as merchandising, sponsorships, and partnerships with other cultural or tourism organizations, could be explored to further reduce financial risk. However, such diversification is not incorporated into the current budget, as the primary focus is on establishing a solid foundation for future growth based on ticket sales alone.

While this flexible budgeting approach is designed to address the dynamic nature of event-based operations, several risks remain. The most significant risks include:

1. **Insufficient Ticket Sales:** If the project does not sell enough tickets, the event may fail to cover its costs, leading to potential financial losses. To mitigate this risk, an aggressive marketing strategy targeting affluent Estonian consumers with a strong interest in Tuscan wines and cultural experiences has been developed. Additionally, early-bird ticket sales and partnerships with influencers in the Estonian music and travel sectors have been integrated into the promotional plan.
2. **Economic Downturn:** Economic instability could reduce consumers' willingness to spend on luxury travel experiences. The financial projections have taken into account the likelihood of reduced purchasing power, but contingency funds are reserved to weather short-term economic downturns.
3. **External Factors (e.g., Climate or Political Events):** Unforeseen events such as natural disasters or geopolitical disruptions could impact the execution of the event. In response, the project has incorporated risk management protocols, including event cancellation insurance and flexible event rescheduling options.

The budget for this event series is designed with flexibility, recognizing the challenges of financing an experience-dependent project with limited revenue certainty. Through careful revenue forecasting, risk assessment, and a staged approach to cash flow management, the project seeks to

balance the potential for profitability with the inherent risks of the industry. By leveraging internal company resources during the early phases and focusing on high-value customers, the project has positioned itself to achieve sustainable growth and minimize financial risk over time. The budget's dynamic nature makes it well-suited to navigate the challenges of economic volatility while also capitalizing on emerging opportunities in a rapidly evolving cultural and tourism landscape.

3.4 Partner's Profile and Strategies

The project team comprises two key members: Hedi Armulik and Hilje Savolainen.

Hedi Armulik is an experienced event organizer with over 10 years of expertise in music event production, marketing, and artist management. She founded Armulik OÜ, offering event management, program coordination, and social media services. Holding a BA in Culture Management from the University of Tartu Viljandi Culture Academy, she is currently pursuing a MA in Creative Project Management. Hedi's deep knowledge of the Estonian music scene and marketing strategies makes her the program coordinator and head of communications for this project.

Hilje Savolainen brings extensive experience in both the wine industry and international business. After her first visit to Italy in 1997, she gained qualifications in sommelier and business management. She is the founder of Capercaillia OÜ (brand Wine & Gourmet), specializing in importing Italian wines, olive oils, and balsamico to Estonia, and organizing wine tasting events. Her long-standing relationships with Italian wineries make her the ideal candidate for overseeing venue selection and the wine and culinary components of the events.

The team collaborates with three key partners: Borgo Maragliano and Peteglia, two established wineries in Italy that have agreed to host the events and contribute to marketing efforts. Both wineries have a strong, ongoing relationship with Hilje, ensuring a reliable partnership. The third partner, RGB Baltic, is a technical production company with which Hedi has collaborated for over six years. Many Estonian musicians also prefer traveling with their own tech teams from RGB, ensuring a seamless technical execution. (Figure 5)

Team and Partners

Wine & music under the Tuscan sun

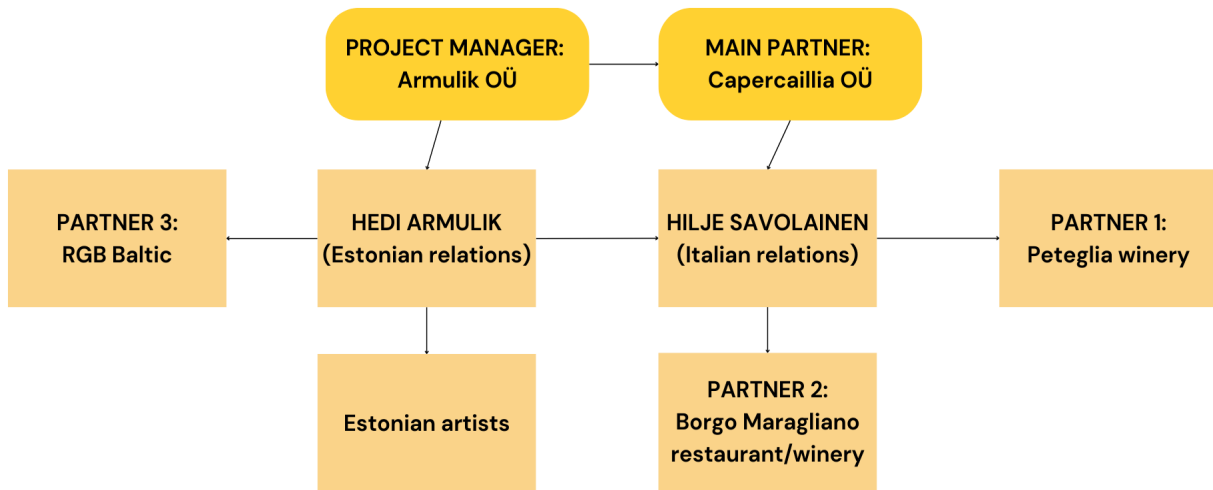


Figure 5. Team and Partners. Composed by the author.

3.5 Project's Strategic Marketing and Communication Channels

Effective marketing and communication are critical to the success of this event series, particularly given the niche audience of Wine & Gourmet's loyal clientele. The marketing strategy focuses primarily on direct communication with the established client base of Wine & Gourmet, leveraging personalized, relationship-driven communication methods that align with the preferences and expectations of this group. In this context, a combination of owned media, email marketing, and social media engagement will be utilized to foster a sense of exclusivity and personal connection with the target audience.

Given the high-value nature of the event and the clientele, visual storytelling will be central to the marketing strategy. Creating high-quality visuals that reflect the unique combination of Tuscan wines, gourmet food, and musical performances will help to capture the exclusive essence of the experience. Visuals will be used across different platforms, including email newsletters, social media posts, and event promotions at other Wine & Gourmet events. This strategy is consistent with findings in marketing literature, which emphasize that high-quality, emotionally resonant

imagery significantly enhances engagement and brand recall in niche markets (Ladhari et al., 2017).

Additionally, owned media, such as newsletters and social media channels, will be critical tools in building anticipation and driving ticket sales. Email marketing, a highly effective channel for reaching loyal customers, allows for personalized communication that directly targets individuals who have already expressed interest in Wine & Gourmet's offerings (Chaffey, 2019). Moreover, social media platforms like Instagram and Facebook will provide a dynamic and interactive space for engaging with potential attendees, sharing updates, and building community among current and future customers (Keller, 2013).

By focusing on these strategic channels, the marketing plan ensures that it taps into existing brand loyalty while also fostering a deeper connection with the target audience.

3.5.1 Direct Marketing to Wine & Gourmet's Client Base

The primary audience for this event series consists of Wine & Gourmet's established and loyal clientele in Estonia. These individuals are already familiar with the brand's offerings and are likely to be receptive to further engagement through targeted communication. To maximize the impact of the marketing efforts, a multi-channel approach will be employed, drawing on the channels most frequently utilized by Wine & Gourmet for direct communication.

Newsletters will be the cornerstone of direct outreach to Wine & Gourmet's loyal customer base. This method ensures that potential attendees are kept informed and up to date on event details, pricing, and exclusive offers. Previous studies highlight the efficacy of newsletters in maintaining engagement with an established client base, especially when they include tailored content (O'Malley & Tynan, 2000). Personalized, content-rich newsletters will feature event highlights, artist line-ups, and testimonials from past clients, reinforcing the sense of community among attendees.

Event marketing at other Wine & Gourmet events in Estonia will further serve as an effective strategy for promoting the Tuscan wine and music series. During these events, promotional materials (e.g., digital screens, communicating through workshops and via visiting winery owners) will advertise the upcoming event series, offering exclusive deals to Wine & Gourmet's existing

clientele. The use of event-based marketing enables real-time engagement, creating a direct link between Wine & Gourmet’s ongoing events and the larger event series in Tuscany (Baker & Saren, 2016).

By utilizing these targeted communication methods, the project will build on the trust and engagement that Wine & Gourmet has already cultivated with its customer base, reinforcing the exclusivity and appeal of the Tuscany wine and music experience.

3.5.2 Organic Growth and Social Media Engagement

In addition to direct marketing efforts, the project will leverage organic growth strategies to create buzz and generate excitement for the events. Social media will play a pivotal role in this process, with a focus on user-generated content, engagement-driven posts, and word-of-mouth promotion.

The social media strategy will prioritize Instagram and Facebook, as these platforms are most commonly used by the target demographic. Engaging content, including behind-the-scenes videos, artist interviews, and testimonials, will encourage interaction and sharing among followers, fostering a sense of community and anticipation. Research shows that social media engagement is most effective when it encourages active participation and user-generated content (Kaplan & Haenlein, 2010). Therefore, encouraging previous attendees to share their experiences and post their photos from past events will amplify the reach of the project and encourage organic growth through word-of-mouth promotion.

To ensure that the social media presence is dynamic, high-quality photo and video content will be produced before, during, and after the events. This content will not only serve as promotional material leading up to the event but will also be used for post-event engagement, such as sharing an aftermovie that recaps the event highlights and builds excitement for future editions. Additionally, the aftermovie will be sent out as part of the post-event follow-up to clients via newsletters, incorporating a “save-the-date” reminder for the next year’s events and revealing new performers or artists.

The partnership with local wineries in Tuscany will also serve as a valuable marketing channel. By leveraging the social media platforms of the wineries – which likely already have established local followings – the project can expand its reach to new audiences in Italy. Cross-promotion will

help foster international visibility, ensuring that both Estonian and Italian audiences are aware of the unique nature of the event series (Deighton & Kornfeld, 2009).

In summary, the project's marketing and communication strategy will use both direct communication with the Wine & Gourmet client base and organic social media growth to build excitement, drive ticket sales, and foster long-term brand loyalty. By combining personalized outreach with engaging social media content, the project aims to create a sustainable marketing plan that evolves over time, driven by the community of past and future event participants.

3.6 Risk Analysis

The success of the wine and music event series depends on identifying and proactively managing potential risks. Building on the insights from the Budget Creation and Financial Planning and Marketing sections, this chapter outlines the key risks and the strategies designed to mitigate them. By integrating targeted revenue strategies, robust economic and external risk management, and streamlined operational processes, the project is well-equipped to navigate potential setbacks. This comprehensive risk analysis reinforces the project's commitment to delivering a high-quality, culturally enriching experience while maintaining flexibility and resilience in an unpredictable environment.

3.6.1. Revenue and Ticket Sales Risks

A primary risk is the reliance on ticket sales to generate revenue – only 40 tickets are available per event, with profitability contingent on selling at least 90% (36 tickets). As highlighted in the Budget section, insufficient ticket sales could lead to negative cash flow, particularly given the high fixed costs and initial reliance on internal financing. To mitigate this, the project employs an aggressive, multi-channel marketing approach. Tactics include targeted direct communication with Wine & Gourmet's loyal client base, early-bird ticket promotions, and strategic partnerships with influencers. These initiatives are intended to drive sales and provide a buffer against market fluctuations.

The likelihood of revenue and ticket sales risks occurring is moderate, primarily influenced by factors like market demand and competitor events. The potential impact could be significant,

affecting overall profitability and event sustainability, but can be mitigated by targeted marketing strategies and flexible pricing models.

3.6.2. Economic and External Risks

Global economic uncertainties – such as inflation, supply chain disruptions, and geopolitical instability – pose a significant risk to discretionary spending on luxury experiences. As noted earlier, while high-net-worth consumers may be less affected, broader economic downturns could dampen ticket sales. Additionally, external factors like extreme weather events or political disturbances present further challenges. The project addresses these risks by incorporating flexible scheduling and event cancellation insurance, as well as maintaining contingency funds. These measures aim to ensure operational continuity even when unforeseen events occur.

Economic downturns, regulatory changes, or unforeseen global events (e.g., pandemics) pose a moderate likelihood of occurrence. The impact could range from reduced attendance to financial instability, but proactive economic forecasting and adaptable strategies can minimize these risks.

3.6.3. Operational and Logistical Risks

Coordinating a multifaceted event involving Tuscan wineries, Estonian musicians, and technical partners (e.g., RGB Baltic) introduces operational risks. Issues such as miscommunication, scheduling conflicts, or technical failures could compromise event quality and customer satisfaction. To counteract these risks, the project leverages strong, long-standing relationships with key partners, clear communication channels, and detailed project management protocols. This approach minimizes the potential for disruptions and allows for rapid response in the face of operational challenges.

Operational and logistical risks, such as event disruptions or supply chain issues, are relatively likely due to the complexity of coordinating multiple stakeholders. While the impact can disrupt the event's smooth execution, these risks can be mitigated with thorough planning, contingency strategies, and reliable vendor partnerships.

3.7 Sustainability overview

While the wine and music event series inherently involve some environmental impacts – most notably from international air travel – we are committed to mitigating our footprint through several sustainable practices. This overview outlines the measures within our control, as well as factors that remain challenging to manage.

Recognizing these following challenges, the project will explore opportunities for carbon offsetting – such as investing in local environmental initiatives – to help counterbalance the unavoidable emissions. By focusing on what we can control while acknowledging the broader challenges, we aim to deliver an event series that not only celebrates cultural exchange but also champions responsible, sustainable practices.

3.7.1 Controllable Factors

First one is waste reduction. We will eliminate single-use items by opting for eco-friendly, reusable or biodegradable alternatives for cutlery, cups, and plates. Additionally, we will reduce paper waste by using digital communications for event materials and promotions.

Secondly we will use sustainable sourcing as much as possible. The project will prioritize local and sustainable suppliers for food, wine, and other materials. By sourcing from local producers, we not only support the regional economy but also reduce transportation-related emissions.

Thirdly, efficient operations are also important. Energy-efficient practices will be implemented during event setup and operation, including waste segregation and recycling protocols. Where possible, we will collaborate with venues to use renewable energy sources and reduce overall energy consumption.

Last but not least is of course local transportation. For on-site logistics and attendee transfers, we will encourage the use of low-emission vehicles or shared transportation solutions to minimize carbon emissions.

3.7.2 Uncontrollable Factors

One of the biggest issues is air travel emissions. A significant part of our environmental footprint stems from the international travel of artists, technical teams, and some attendees. While this is essential for the unique cultural exchange central to the project, it remains a challenging factor to control directly.

Secondly, external infrastructure is also a factor. Some aspects of sustainability at partner venues, such as the energy sources and waste management practices at the wineries, are beyond our immediate control. We will, however, work closely with these partners to encourage greener practices where feasible.

As mentioned in previous chapters, global environmental trends play a significant part as well. Broader issues such as climate change and associated extreme weather events can impact the project. Although these factors are external, they highlight the importance of our commitment to sustainable practices.

4. REFLECTION OF THE PROJECT

This section analyzes the influence of the wine and music event series through a systematic feedback loop and outlines the mechanisms to assess both immediate and long-term impacts. By incorporating structured feedback from key stakeholders – including participating wineries and event attendees – the project seeks not only to refine subsequent editions but also to substantively address the challenges identified in earlier chapters.

The establishment of a robust post-event impact and feedback loop is critical to the sustained success of the wine and music event series. By systematically capturing and analyzing feedback from both wineries and attendees, the project not only enhances operational efficiency and customer satisfaction but also lays the groundwork for long-term strategic evolution. This continuous improvement process ensures that the project remains responsive to market demands and positioned to address the core challenges identified in earlier work.

4.1 Post-Event Impact and Feedback Loop

Feedback Components and Stakeholder Queries are utmost important in the name of creating successful project. Feedback from the wineries will focus on operational efficiency, partnership effectiveness, and audience engagement. Key components to evaluate include:

1. Operational Aspects: Assess the adequacy of event logistics, venue preparation, and technical support (e.g., from RGB Baltic).
2. Marketing Synergy: Evaluate the effectiveness of cross-promotional activities and the impact on brand exposure.

Audience Reception of their experience is also a high-level importance. Gathering insights on perceived audience satisfaction and suggestions for enhancing the cultural exchange component.

Potential questions may include:

- a) “How effective were the logistical arrangements in supporting the event’s objectives?”
- b) “To what extent did the event contribute to increased customer engagement and positive brand perception?”
- c) “What improvements would be recommended for future collaborations?”

Attendee feedback will capture experiential dimensions such as event quality, perceived value, and the overall balance between traditional offerings and live entertainment. Critical feedback areas include:

1. Experience Quality: Measure satisfaction with wine tastings, culinary offerings, and musical performances.
2. Value Proposition: Assess whether the premium pricing is justified by the exclusivity and overall experience.
3. Cultural and Social Impact: Explore the extent to which the event fostered a sense of cultural immersion and community. Questions for the audience may include:
 - a) “How satisfied were you with the overall event experience, including the quality of wine, food, and music?”

- b) “Did the event meet your expectations for a culturally enriching and exclusive experience?”
- c) “What aspects of the event would you suggest for enhancement in future editions?”

Feedback Collection Methods is also a factor to focus on. To ensure the reliability and validity of the feedback, multiple data collection methods will be employed:

- 1) Surveys and Questionnaires: Distributed both in digital form (via email and social media) and on-site immediately post-event, ensuring a broad collection of quantitative and qualitative data.
- 2) Structured Interviews and Focus Groups: Conducted with a representative sample of both winery representatives and select attendees to provide deeper insights into operational and experiential factors.
- 3) Social Media Analytics: Monitoring user-generated content, sentiment analysis, and engagement metrics to assess the wider impact and reach of the event series.

4.2 Long-Term Impacts and Strategic Considerations

Given that the event series is recurring, the feedback loop plays a crucial role in fostering continuous improvement and long-term strategic success. The iterative evaluation process is anticipated to yield several strategic benefits.

Enhanced Customer Loyalty comes first. Regular refinements based on attendee and partner feedback will reinforce brand loyalty for Wine & Gourmet and participating wineries, ensuring repeat engagement. Operational excellence gives the next polish. Feedback-driven adjustments will help streamline logistical processes, reduce operational risks, and improve the overall quality of the event series. Sustainable Growth helps to make an impact even more. By addressing both economic and cultural challenges, the project can evolve to incorporate additional revenue streams (e.g., merchandising or sponsorships) and expand its scope to include other cultural or experiential dimensions.

In conclusion, we need to be problem solving, finding resolutions. The project's continuous feedback mechanism directly addresses the previously identified challenges – such as the demand for enriched, structured experiences and the need for robust risk management – thereby aligning future iterations with evolving market needs.

Meanwhile impacts are an important part of this project, we can't lose sight of the future directions. Looking forward, the project may explore:

- 1) Expansion of Cultural Components: Incorporating additional art forms or local traditions to further enrich the attendee experience.
- 2) Hybrid Event Models: Integrating digital platforms to reach a broader audience while maintaining exclusivity.
- 3) Enhanced Sustainability Measures: Developing strategies to offset the environmental impact, particularly that associated with international travel, through carbon offset programs and deeper collaboration with sustainable local suppliers.

4.3 Personal Reflections of the Project

Throughout the development of this project, I have gained valuable insights into the complexities of curating a high-end, experience-driven event series. While the theoretical framework provided a strong foundation for the project's structure, the practical application presented both anticipated and unforeseen challenges, each contributing to a deeper understanding of international event planning, stakeholder management, and strategic growth.

One of the most significant challenges has been balancing creative ambitions with financial and logistical constraints. The project's core idea – enhancing traditional wine tourism with live Estonian music – was well-received conceptually. However, ensuring that the value proposition justified the premium pricing required extensive market validation and strategic pricing considerations. This experience reinforced the importance of data-driven decision-making in experiential tourism, rather than relying solely on creative vision and industry trends.

Additionally, working with international stakeholders – including wineries, musicians, and technical service providers – highlighted the importance of clear communication and alignment of

expectations. While partnerships were established successfully, navigating cultural differences in business operations, negotiation styles, and marketing approaches required adaptability. This experience emphasized the necessity of flexible leadership strategies in managing cross-border collaborations.

One of the most valuable takeaways from this project has been the need for structured scalability. As this event series evolves, it is evident that future iterations may benefit from diversified revenue streams beyond ticket sales – such as sponsorships, strategic partnerships, and value-added experiences like private tastings or artist meet-and-greet sessions. However, for this pilot edition, maintaining exclusivity and testing the concept without external investment has been a strategic choice that allows for greater control over quality and audience targeting.

From an operational perspective, this project has reinforced the significance of timeline discipline and phased execution. The experience of planning an event series while simultaneously developing a master's thesis has provided firsthand insight into the necessity of structured workflows, stakeholder engagement timelines, and risk mitigation strategies. While the original project scope was ambitious, refining key deliverables and prioritizing core objectives over secondary initiatives was a critical lesson in effective creative project management.

As this project moves toward implementation in September 2025, several areas of potential future development have emerged. These include:

1. **Expanding the Audience Scope:** While the event currently targets a niche Estonian clientele, future editions could incorporate a broader international audience by forming partnerships with European travel agencies, luxury tourism providers, and wine clubs.
2. **Sustainability Enhancements:** Addressing environmental concerns, such as travel-related emissions, by exploring carbon offset programs or integrating more sustainable practices into the event's logistics.
3. **Digital Engagement Opportunities:** Creating virtual components, such as live-streamed performances or behind-the-scenes content, to enhance global visibility and engagement beyond physical attendance.

Ultimately, this project has been an eye-opening experience in blending strategic management, cultural entrepreneurship, and for me surprisingly – experiential tourism development. At first I was not consciously even realizing that my project is very straightly connected with tourism, because while being event manager, I only focused on that side of the project, planning the event. This master's thesis theoretical part managed to make me understand that actually one of the main key characters in this case is tourism.

My conclusion is that while challenges have been present, they have provided essential learning experiences that will inform not only the success of this event series but also future professional endeavors in the creative industries and event production sector.

CONCLUSION

This master's thesis has presented the conceptualization and strategic planning of a wine and music event series designed to respond to emerging trends in experiential tourism. Set in Tuscany and aimed at an Estonian audience, the project merges traditional wine tourism with live music and cultural programming to offer a curated, immersive experience that reflects the evolving demands of high-value travelers. By integrating insights from experience economy theory (Pine & Gilmore, 1999), cultural tourism (McKercher & Du Cros, 2002), and strategic brand management (Keller, 2013), the project addresses a gap in the current market and proposes a sustainable model for cross-cultural collaboration.

The research identified several key problems within the current wine tourism landscape, including client feedback indicating a desire for more structured and entertainment-rich experiences during extended stays. Concurrently, interviews with wineries in Tuscany revealed a strong interest in reaching new international audiences, particularly from Estonia, and in making better use of underutilized event spaces. The proposed solution – a series of curated wine and music events featuring Estonian musicians – was developed to address both of these issues, while also promoting long-term partnerships between the two regions.

Through detailed project planning, the thesis mapped out the phases required for successful execution, including financial planning, stakeholder engagement, marketing strategies, risk management, and sustainability considerations. The use of KPIs ensures that success can be

measured both quantitatively and qualitatively, and a strong feedback loop has been integrated to support continuous improvement. Although the first event will take place after the defense of this thesis, preparatory milestones – such as artist booking, venue confirmation, and ticket sales planning – demonstrate the project’s feasibility and strategic maturity.

The personal reflection chapter provided further insight into the practical challenges of implementing a project of this scope. Issues such as budget balancing, partner communication, and managing ambition within realistic timelines offered valuable learning experiences. At the same time, the project revealed a strong foundation for future scalability, including opportunities for expanding the audience, integrating sponsorships, and strengthening sustainability practices in future editions.

While this thesis does not yet include post-event data, its primary goal has been to establish a comprehensive, realistic, and adaptable model for delivering a new kind of cultural tourism experience. As such, the work contributes not only to the field of creative project management but also to broader academic discussions on experience design, cultural exchange, and tourism innovation.

Looking ahead, the implementation and evaluation of the pilot edition in September 2025 will offer valuable data to further refine the concept. With positive audience reception and strong winery partnerships, the project holds the potential to evolve into a long-term, scalable cultural platform that strengthens economic and cultural ties between Estonia and Italy – setting a precedent for future cross-border creative collaborations in the European context.

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