COLLOQUIUIM

Papers from Global Events Congress VI

edited by

Bev Majda
&
Steve Brown

Flinders University
Adelaide, Australia, 2015
PUBLICATION DETAILS

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Edited by Dr. Bev Majda and Assoc. Prof. Steve Brown

This publication comprises the abstracts, refereed research papers and other presentations and information from Global Events Congress VI held in Adelaide, Australia in July 2014. The refereed research papers have been subject to a double blind peer review process.

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Flinders University, Adelaide, Australia, 2015
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FROM THE CONFERENCE CHAIR

The sixth Global Event Congress was a meeting of the minds on a range of research subjects broadly related to the design and management of festivals and events. Each of the keynote speakers provided an unique perspective on a particular aspect of the field of study while the individual presenters, supported by the industry workshop leaders, provided new insights into how events are created, staged, evaluated and – importantly – the impact these have on our audiences and our communities.

This colloquium presents all of the abstracts and a range of the full papers that were peer reviewed by our tireless scientific panel – if only we had been able to capture the substantial informal discussion and conversation that occurred outside of the formal sessions!

A number of the papers that appear in the colloquium in abstract form only will appear in two special editions being published in association with Global Events Congress VI, viz:

- Event and Experience Design (co-edited by Prof. Donald Getz and Assoc. Prof. Steve Brown) – Event Management

Those two special editions and this colloquium capture the majority of the work presented and undertaken at Global Events Congress VI. For the next stage in this ongoing discussion we would love to see you at Global Events Congress VII in Indianapolis, USA in 2016.

I would like to take this opportunity to thank our very generous sponsors, particularly Flinders University who supported the event financially, with staff time and with our event studies students. To all of those who attended, worked on, peer-reviewed, edited, event managed and otherwise supported the event – a very big thank you, too. As with every event, it is the contribution behind the scenes that makes the event what it is.

See you at GEC VII in Indy!

Steve Brown
Chair, GEC VI
ABOUT THE GLOBAL EVENTS CONGRESS VI

The Global Events Congress VI (GEC VI), Adelaide, South Australia, was a significant international meeting for event and experience design, management and marketing academics, researchers and practitioners.

GEC VI built on the success of the five previous congresses in Brisbane (Australia), Kuala Lumpur (Malaysia), Guangzhou (China), Leeds (UK) and Stavanger (Norway).

Congress Themes

- Event and experience design
- The value of festivals and events
- Event studies and education
- Innovations and trends in future research
- Food and wine events
- Sports events
- Event tourism
- Event safety and risk management
- Diasporas, identities, events and festivals

The GEC VI was a platform primarily for those working, teaching, research and studying in the field of events and festivals and related fields such as human and social geographers, designers, and cognitive, behavioural and environmental psychologists – in fact, all those interested in what motivates audiences and influences their behaviour as well as those working in the mass gathering (medical) area. The event studies and education component of the Congress was invaluable for those who teach university or vocational programs.

A range of social activities occurred including: a welcome reception by Adelaide’s Lord Mayor; a conference dinner at the National Wine Centre; and, a post conference tour that took in the McLaren Vale region and the glorious foods and wines that the region has to offer.

The GEC VI and the Australian Event Symposium were managed by the undergraduate and postgraduate event studies students of Flinders University and concluded on Saturday 12 July 2014.
SCIENTIFIC COMMITTEE

Associate Professor Charles Arcodia, Griffith University, Australia

Dr Tully Barnett, Flinders University, Australia

Associate Professor Steve Brown, Flinders University, Australia

Dr Gareth Butler, Flinders University, Australia

Chris Fanning, Flinders University, Australia

Associate Professor Warwick Frost, La Trobe University, Australia

Professor Don Getz, University of Calgary, Canada

Dr Aise Kim, University of South Australia, Australia

Dr Sangkyun Kim, Flinders University, Australia

Dr Sunny Lee, University of South Australia, Australia

Dr Philip Long, Bournemouth University, UK

Dr Judith Mair, Monash University, Australia

Professor Julian Meyrick, Flinders University, Australia

Dr Eerang Park, University of Lincoln, UK

Associate Professor Robert Pettersson, Mid Sweden University, Sweden

Professor Rhodri Thomas, Leeds Metropolitan University, UK

Professor Ulrich Wuensch, Hochschule der populären Künste, Germany
ORGANISING COMMITTEE

Chair
Associate Professor Steve Brown
Flinders University, Australia

Co-chair
Professor Don Getz
University of Calgary, Canada; University of Queensland, Australia; and, University of Stavanger, Norway

Committee
Dr Judith Mair
Monash University, Australia

Associate Professor Robert Pettersson
Mid Sweden University, Sweden

Professor Ulrich Wuensch
Hochschule der populären Künste, Germany

Chair, Global Events
Associate Professor Charles Arcodia

Congresses
Griffith University, Australia
OUR SPONSORS

With great pleasure Flinders University and Flinders Institute for Research in the Humanities welcomed Events South Australia as a major sponsor. Events South Australia is the events arm of the South Australian Tourism Commission. Its charter is to promote South Australia as a tourism destination and attract visitors to South Australia through securing, managing, developing and sponsoring major events and festivals, as well as leading the events industry. Events South Australia is responsible for the creation and development of nationally and internationally recognised events. A designated event management team for each of these events work tirelessly throughout the year to ensure that these core events are continuously improved, with the aim that each will be even bigger and better than the last. Events South Australia successfully manages three major events: the Credit Union Christmas Pageant; Santos Tour Down Under; and, the biennial Tasting Australia.

Also with great pleasure, the Australian Event Symposium joined forces with the Global Event Congress VI in 2014. Previously held in Sydney and hosted by University Technology Sydney (UTS), the Australian Event Symposium ensured the Congress was an even greater success. Our thanks to the Australian Centre for Event Management and UTS for agreeing to work alongside us.

We warmly thank all our valued sponsors for their support of the Congress, as well as the Rt. Hon. Lord Mayor of Adelaide, Stephen Yarwood and the Adelaide City Council for its generous hosting of the Civic Reception on 9 July 2014.
CONGRESS KEYNOTE SPEAKER

DOUGLAS GAUTIER
AUSTRALIA

Douglas commenced as the CEO and Artistic Director of the Adelaide Festival Centre in 2006. Since then he has revitalised the Festival Centre with a ‘program-led’ approach to increase audiences. This has included two new events – the Adelaide International Guitar Festival and OzAsia Festival – a showcasing of cultural links between Australia and the Asian region.

Douglas came to the Festival Centre after leading one of the world’s great Arts festivals in Hong Kong and with international experience in media, tourism and the arts. He has served on a number of arts, media and tourism boards in Hong Kong, Asia and Australia. He has held the posts of Deputy Executive Director of the Hong Kong Tourism Board and Director of Corporate Affairs and Marketing, for STAR TV the Asia wide satellite television network of Newscorp. He was founding Vice-Chairman of the Asian Arts Festival Association and was a board member of the Asian Cultural Council (Rockefeller Foundation).

He currently is the Chair of Asialink’s Performing Arts Advisory Committee and serves on the board of the Association of Asia Pacific Performing Arts Centres, and is an Executive Committee member of Live Performance Australia and continues to be an advisor to the Hong Kong Arts Festival. He is also a member of the Flinders University Council

Keynote: The Value of a Festival
CONGRESS KEYNOTE SPEAKER

JUDITH MAIR
AUSTRALIA

Judith Mair has experience of both reviewing and editing for journals and is Joint Editor-in-Chief of the International Journal of Event and Festival Management (with Professor Jack Carlsen). Judith is also Associate Editor (Tourism and Events) of the Journal of Hospitality and Tourism Management (the Council of Australasian Tourism and Hospitality Education, CAUTHE - journal) and on the Editorial Board of the Journal of Sustainable Tourism and an invited reviewer for Tourism Management and the Journal of Travel Research. Judith has published many articles on various aspects of business events including: conference attendance motivations; business events attendee profiles; voluntary carbon offsetting for business travellers; exhibition and trade show attendance; and sustainability and greening for business events.

Judith has recently published a book: Conferences and Conventions: A Research Perspective which brings together the academic research into business events suppliers, attendees, planners, destinations and impacts. The book considers current and future trends which are shaping the business events industry such as global, technological, economic and societal changes and considers how business events will need to change to remain relevant in an increasingly complex world.

Keynote: Designing For Change
CONGRESS KEYNOTE SPEAKER

JULIAN MEYRICK
AUSTRALIA

Julian Meyrick was Associate Director / Literary Adviser of Melbourne Theatre Company and an Honorary Associate in the Drama Program at La Trobe University. He has directed numerous productions in Sydney and Melbourne, including the multi-award winning Who’s Afraid of the Working Class? for the Melbourne Workers Theatre and Joe Penhall’s Blue / Orange for MTC. In 1998 he won the Green Room Award for Best Director on the Fringe. He has taught at La Trobe and Newcastle Universities and written on performance theory and practice, arts policy and post-war Australian theatre. He is currently Strategic Professor of Creative Arts at Flinders University.

Keynote: Total Cultural Value: The Real Measure of an Event
CONGRESS KEYNOTE SPEAKER

NATHAN SHEDROFF

USA

Nathan Shedroff is the chair of the ground-breaking MBA in Design Strategy at California College of the Arts (CCA) in San Francisco, CA. This program prepares the next-generation of innovation leaders for a world that is profitable, sustainable, ethical, and truly meaningful by uniting the perspectives of systems thinking, design thinking, sustainability, and generative leadership into a holistic strategic framework.

He is a pioneer in Experience Design, Interaction Design and Information Design, is serial entrepreneur, and researches, speaks and teaches internationally about meaning, strategic innovation, and science fiction interfaces. His many books include: Experience Design 1.1, Making Meaning, Design is the Problem, Design Strategy in Action, and the new Make It So.

He holds an MBA in Sustainable Management from Presidio Graduate School and a BS in Industrial Design from Art Center College of Design. He worked with Richard Saul Wurman at The Understanding Business and, later, co-founded vivid studios, a decade-old pioneering company in interactive media and one of the first Web services firms on the planet. vivid's hallmark was helping to establish and validate the field of information architecture, by training an entire generation of designers in the newly emerging web industry. Nathan is on the Board of Directors for Teague and the AIGA.

Keynote: Designing the Experience
CONGRESS KEYNOTE SPEAKER

IAN YEOMAN
NEW ZEALAND

Dr Ian Yeoman is a specialist travel and tourism futurologist who believes in Star Trek, is an eternal optimist, crazy about Sunderland AFC and enjoys cooking who commutes and holidays round the world. Ian is an Associate Professor of Tourism Futures at Victoria University of Wellington and holds a number of honorary posts including Visiting Professorships at the European Tourism Futures Institute and the University of Ulster.

Author and editor of fourteen books including 2050: Tomorrow’s Tourism; The Future of European Tourism and Family Tourism. Forthcoming publications in 2014 include The Future of Food Tourism and The Future of Events and Festivals. A qualified teacher with a PhD in Operational Research. Ian is presently writing a thesis for a higher doctorate on 'Seeing the Future of Tourism'.

Keynote: Seeing the Future of Events and Festivals as a Conceptual Framework
### Congress Program

#### General Information
- **Dates:** 9-11 July 2014
- **Location:** Flinders University City Campus

#### Keynote Speakers
- **Ian Yeoman** - The Future of Events...
- **Douglas Gautier** - The Value of a Festival

#### Day 1 - Wednesday, 9th July
- **Time:** 0830 - 1700
- **Venue:** Various locations within Flinders University City Campus
- **Activities:**
  - **0830 - 0845**
    - Registration / Tea & Coffee
  - **0900**
    - **Keynote:** Ian Yeoman - The Future of Events...
    - **Chair:** Steve Brown
  - **0915 - 1000**
    - **Session 8A Industry Workshop 1**
      - **Topic:** Total Cultural Value...
      - **Chair:** Steve Brown
  - **1015 - 1030**
    - **Morning Tea**
  - **1045 - 1100**
    - **Opening Ceremony & Official Kaurna Welcome**
    - **Location:** Level 1 Foyer

#### Day 2 - Thursday, 10th July
- **Time:** 0900 - 1700
- **Venue:** Various locations within Flinders University City Campus
- **Activities:**
  - **0900 - 0915**
    - **Keynote:** Nathan Shedroff - Designing the Experience
    - **Venue:** Room 1
    - **Chairs:** Mary Beth Gouthro, Practices and Pitfalls
  - **0930 - 1000**
    - **Session 11A Cameron Little**
    - **Session 16A**
    - **Session 16B**
    - **Chair:** Mary Beth Gouthro
  - **1015 - 1030**
    - **Session 13A**
    - **Session 13B**
    - **Chair:** Mary Beth Gouthro

#### Day 3 - Friday, 11th July
- **Time:** 0900 - 1700
- **Venue:** Various locations within Flinders University City Campus
- **Activities:**
  - **0900 - 0915**
    - **Keynote:** Judith Mair - Designing For Change
    - **Chair:** Charles Arcodia
  - **0930 - 1000**
    - **Session 14A**
    - **Session 14B**
    - **Chair:** Warwick Frost
  - **1015 - 1030**
    - **Afternoon Tea**
    - **Chair:** Charles Arcodia
  - **1500 - 1515**
    - **Event Studies Academy Prize Awards, Closing Ceremony & Launch of GEC VII**
    - **Chair:** Charles Arcodia

#### Additional Events
- **9-11 July:** Post-Conference Tours
- **1800 - 1900:** Conference Dinner
  - **Location:** National Wine Centre
  - **Activities:** Structured Wine Tasting
  - **Music:** Dino Jag and Friends

### Venue Information
- **Flinders University City Campus**
- **Adelaide Hilton**
- **Adelaide Hilton City Campus ADELAIDE HILTON**

### Accommodation
- **Accommodation Options**
  - **Flinders University City Campus**
  - **Adelaide Hilton**

### Contact Information
- **Conference Secretariat:**
  - **Phone:**
  - **Email:**

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**Note:** This program is subject to change. Please check the official event website for the most up-to-date information.
Abstracts
A Model of Event Engagement: A Case Study of IUPUI and Indianapolis Community

Larry Jinkins
Amanda Cecil

Keywords
Sports event management, community engagement, community partnership, sports tourism

Indianapolis, Indiana USA has continually reinvented its destination identity over the last 50 years. From its 1960's "Naptown" image to "Amateur Sports Capital" in the 1980s and early 90s, Indianapolis is now referred to as "Sport Event Super City" after hosting the National Football League’s 2012 Super Bowl, a U.S. mega-event seen by over 100 million people. To date, a wide range of international events are hosted in Indianapolis bringing tremendous economic and socio-cultural impacts to the community and university.

This sports movement and the city’s dedication to bringing more regional, domestic and international sports events to area has brought tremendous partnership opportunities to Indiana University’s School of Physical Education and Tourism Management (PETM). Notably, the university has leveraged the city’s sports position to develop an arsenal of partnerships throughout the community. These partnerships provide students and faculty unique opportunities in sport event management that cannot be found or replicated in other major destinations; however, the model for community engagement can be used.

The purpose of this paper is to provide a case study of how Indianapolis has evolved from "Naptown" and continues to evolve into the “Sport Event Super City.” Furthermore, the paper describes how the PETM community engagement model aligns with the city’s direction and is becoming the premier university for students interested in sports tourism and event management. The paper will demonstrate the results of this strategic vision through the growing levels of enrolment and meaningful experiential examples.
Biographies

Larry Jinkins is a grad student obtaining a M.S. in Tourism Event Management from Indiana University Purdue University at Indianapolis (IUPUI). His status as a student may be a little misleading since he has more than twenty years of business development experience in the private sector. Some previous clients include, but are not limited to, Arthur Murray Dance Schools, Rubber Polymer Corp., Pete Dye Golf Trail, American College of Sports Medicine, city of Whiting, Indiana, and the Indiana Department of Tourism. His approach to business development and strategy has earned him a Graduate Assistantship to the School of Physical Education and Tourism Management for the purpose of developing community engagement strategies.

Dr Amanda Cecil is in her twelfth year on the Indiana University’s Tourism, Convention and Event Management faculty. As an associate professor and the program director, she teaches several courses in event management and international tourism. Prior to joining the IU faculty, she also spent time working in business travel management, destination marketing, collegiate sport management, and convention/special events planning. Her research interest involves linking business and travel and tourism trends to the convention and sports markets. Additionally, Dr. Cecil has scholarly interests in the development of competency-based curriculum models and the impact of community engagement on student success.
Conceptualising Festivals as Intangible Cultural Heritage

Charles Arcodia

Scholarly discourse surrounding cultural heritage and cultural heritage tourism is a mature one and one which has developed over many years and from disciplinary platforms such as anthropology, architecture, archaeology and tourism itself. The concept of intangible cultural heritage however, is more immature and perceptibly less robust. This is because intangible cultural heritage, comparatively, has only recently been discussed and researched, at least in comparison to more general matters of cultural heritage.

A key catalyst for this recognition has been the work that UNESCO has initiated. Since 1989, UNESCO has been at the forefront of providing international recognition of intangible cultural heritage. This work has been conceptually important because this was the first time that the notion of cultural heritage was expanded to include the non-material. It was the recognition that human culture is expressed in various ways and that to embrace the fullness of human culture, one must also consider the intangible aspects of this cultural manifestation. While UNESCO is at the forefront of international debates on intangible cultural heritage and its preservation, there are a number of other international agencies involved in this work. Each of these has a mandate which encompasses environmental protection, sustainable development, cultural management, indigenous issues, intellectual property or tourism management. This enhanced interest has been caused by the international community’s increasing realization of the value of cultural heritage.

The aims of this study are to understand the extent to which festivals help safeguard intangible cultural heritage; to document and analyse the main characteristics of accepted nominations; to analyse how the intangible cultural characteristics are framed in the popular media; and, to investigate the willingness of visitors to attend festivals because of the intangible cultural aspects.
Consumer value and its relation to Servicescape: the experience of outdoor popular music festivals

Stephen Henderson

Keywords

Consumption, value, Servicescape, festival

With its potential in commercial exchange, the use of the term ‘value’ has been ubiquitous and much abused in the presentation of consumption. Value per-se is understood to offer competitive advantage at a strategic level for a producer as it increases the appeal of the product or service offered to a consumer. Therefore, it is important that consumer value is understood in order to develop mechanisms for its creation. At an operational level, Holbrook (1999) defined a framework to identify specific elements of value that a consumer may recognise in the product/service consumption experience. The framework presents eight consumer value types from three elements: extrinsic or intrinsic, self or other oriented, active or reactive experience. Later, Sánchez-Fernández, Iniesta-Bonillo, and Holbrook (2009) refined this model to suit service offerings and reduced the types of consumer value to Efficiency, Play, Quality, Aesthetics, Social and Altruistic Value.

In terms of where the consumption takes place, the idea of a Servicescape has become important as a construct to explain how consumers of both product and service are immersed in an overall consumption experience such as a festival (Bitner, 1992; Rosenbaum & Massiah, 2011). Oakes and Warnaby (2011) have furthered the understanding of this construct in terms of outdoor urban performance where the continua of managed/spontaneous, spectacular/mundane and exclusive/inclusive have been attributed.

By drawing these models together, this paper looks at popular music festivals to better understand how consumer value and Servicescape are related in order to help those wishing to design value into their cultural events. As this is an under explored area, the research approach was inductive and endeavouring to capture connections between consumer value types and the Servicescape offered by festival organisers. The research was conducted via focus groups formed from students who had visited festivals such as the large, overtly commercial festivals concentrating on mainstream popular music acts e.g. V Festival,
Leeds/Reading Festival, and, smaller, less commercial festivals where the music is important but the emphasis is more on the social elements and less on the need for ‘big name’ acts.

Drawing on Sánchez-Fernández et al. (2009) and Oakes and Warnaby (2011), the research reveals that the consumers perceive themselves on a journey that starts with the anticipation (Social Value) of an escapist consumption experience (Play) before returning home to reminisce amongst their friends (Social Value). Whilst most enjoyed the spontaneity offered by such elements as surprise guest appearances (Quality, Aesthetics), other elements required managed predictability e.g. in programme timings (Efficiency). A spectacular element (Aesthetics) to the festival added to the escapist experience but regular festival goers were aware that one attendee’s spectacular was another’s mundanity. Exclusivity was appreciated in the sense of ‘being there’ at special moments (Social Value) but the inclusivity of being with friends was equally valued (Play). In order to support the festival organiser, the value and Servicescape elements are presented in a framework to aid the design of value into their events.

References


Creating a stir: the role of Word of Mouth (WOM) and reputation in festival management

Mervi Luonila
Kati Suomi
Marjana Johansson

Keywords
Festival management, reputation, word of mouth (WOM), cultural branding

The study examines the role of word of mouth (WOM) and reputation in the context of networked festival production. The focus is on managerial attributes and the way in which WOM is employed in activities related to festival marketing and brand building. In terms of theoretical background the study links reputation and WOM to the concept of cultural branding to provide a framework for how a festival’s reputation, based on a cultural branding logic, can be understood as a means of creating a culturally meaningful message. The empirical analysis is based on a multiple case study involving the three Finnish festivals hosted in the city of Pori: Porispere Rockfestival, the International Pori Jazz Festival and the International Lainikuojattomat Theatre Festival. The cases represent festivals of different sizes, and varying organisational structures, contents and lifecycles.

The findings indicate that the meaning and use of WOM varies depending on the notable constitutive differences that affect the nature of festivals’ reputation and brand-building processes. Although the significance of external and internal stakeholders in these processes is evident it seems that, when the power of networks is recognised as crucial for festivals, WOM has a leverage role in brand building and gaining a favourable reputation, and the value of the leader’s persona is of utmost significance in these processes.
Biographies

Mervi Luonila is working as a project researcher at Turku School of Economics at the University of Turku, Pori Unit while studying for her PhD in Arts Management (University of the Arts Helsinki, Sibelius Academy). Her research interests focus on the management of festivals, and especially on network management in the festival context.

Kati Suomi is currently working as a lecturer in Marketing at the Turku School of Economics at the University of Turku, Pori Unit, Finland. She is a PhD student of marketing. Her research interests include reputation management and branding, particularly in service contexts.

Marjana Johansson is a Senior Lecturer at Essex Business School, University of Essex. Her current research interests include aesthetic and experiential production and consumption, with a particular focus on festivals. She has published research on urban festivals and city branding in European Urban and Regional Studies and Urban Studies.
Determining the role of leadership in business event management

Emma Abson

Keywords

Leadership skills, competencies, event management, event managers, business events

This study focusses on the application of leadership competencies in a business events context using an inductive, cross-sectional study. The research employs qualitative methods in the form of semi-structured interviews with event managers, focussing on the exploration of their role in relation to leadership competencies.

The purpose of this study is to explore the leadership dimensions outlined by Dulewicz and Higgs (2005) in the context of Business Events. The emerging data suggests that many aspects of the Dulewicz and Higgs leadership model are utilised in particular way by event managers working within the Business Events industry; this is despite the deep richness and variety of work in the event sector, and the wide range of stakeholders and priorities that each individual event manager has to consider.

Many of the leadership dimensions are visible when leading teams and transforming behaviour as is to be expected by those in management roles; however, there is also a strong indication that business event managers undertake a leadership position when actually present at an event, leading a whole range of people in a way that previous research has not identified or explored.

Additionally, emerging data highlights the particular perception of creativity within the role, which suggests that business event managers apply their creativity in the logistical and operational planning aspects of the role. Findings also suggest that event managers possess a certain ‘can-do’ attitude and a pride in the delivery of a job well done, though they also struggle with control and the ability to delegate.

The study concludes that there is a clear link between event management and leadership; that event managers running business events possess leadership skills that are applied in a particular way in a business events context.
This research is the first piece of qualitative research into leadership competencies of event managers running business events. It builds on the scant research into the type of person working in the industry and it adds to the conceptual discussions around leadership and events.

Reference


Biography

Emma Abson is a senior lecturer at the University of Greenwich. For the past year she has been the Programme Leader for the BA Events Management degree. She teaches across the programme's varied courses and her research interests include leadership, competencies and the event manager’s personality. Prior to her move into academia, Emma worked for many years in the event management industry. She has a wide range of industry experience, notably in business events.
Developing a standard instrument to assess intangible event outcomes from the Ambassador perspective

Leonie Lockstone-Binney

Martin Robertson

As destinations contest the rights to host international association-based meetings and events, competitive points of difference in the bidding process can determine success or failure. One of these points of difference has been the worldwide growth of Ambassador programs. These programs consist of influential, high-profile individuals, representing their particular industry body or association. Ambassadors work together with destination marketing organisations (DMOs) and meetings/conference professionals to forward bids to their association for future events. Ambassador Programs have been recognised for their capacity to facilitate relationships between stakeholders involved in the international association meetings and events market (ICCA, 2012).

There is growing recognition of the broader value of business events as drivers for successful destinations and legacies (Foley, Schlenker, Edwards, & Lewis-Smith, 2013; Jago & Deery, 2010). Indeed, based on the professional approach of Ambassadors to bidding for international association meetings and events (Lockstone-Binney, Whitelaw, Robertson, Junek, & Michaels, 2014), Ambassador Programs may provide a conduit through which to examine the intangible benefits of business events including, for example, knowledge generation and dissemination and performance enhancement, which are often talked about but rarely captured using traditional direct economic impact or delegate expenditure surveys. A work in progress study is presented that aims to make tentative progress in this direction.

Supported with funding from the International Congress and Convention Association (ICCA), this study aims to develop and pilot-test a standard survey instrument to assess post-event outcomes from the perspective of Ambassadors involved in organising association events. These outcomes include amongst other items: media profile on association relevant issues, release of research results at the event, number of collaborations generated, and number of new members for the association. It is not intended to capture these outcomes using a longitudinal design focused on particular case study events. Instead, the work will create a dataset that will build over time to quantity the scale of these outcomes across a range of international
association meetings and events, generating topline statistics that are informative for host destinations bidding for events and the international associations that own the rights to them. Steps in the development and piloting of the instrument will be detailed together with a related agenda for future research.

References


Doing the right thing? Festival leadership and sustainability: the case of literary events

Martin Robertson

For many, the leadership of festivals (by directors and managers) should incorporate actions towards social and environmental sustainability. Both the increased number of texts (aimed at practitioner, policy and academic readerships) and (second and third party) industry certification available support this.

The results of Robertson and Rogers (2009), Robertson, Rogers and Leask (2009) and Ensor, Robertson and Ali-Knight (2007, 2011) from research in the UK indicate that the priorities and perceptions of festival leaders have been slow to assimilate and align with the increasing knowledge of audiences around social responsibilities and environmental issues. Mair and Jago (2010) make the observation that managers are often not in the right place at the right time to understand, and best apply sustainable practice.

Nonetheless, the nature of festivals require that the festival leadership is both central, often dominant and needfully charismatic (Govers & Go, 2005; MacLeod, 2011; MacLeod & Jones, 2011). So while networks are vital to the sustainability of festivals (Getz & Andersson, 2008; Hede & Stokes, 2009), so too, it is vital that the festival directors have capacity to work within a network to ensure sustainability. Moreover, none of the interviews of festival leaders undertaken by the author in these studies (in the UK) and those that followed (in Australia) indicate that festival leaders are ignorant or oblivious to the social or environmental issues that are prevalent (in the literature, media and industry certification).

The research makes reference to the two of the eight core roles of leadership (Yang, 2007) stated in Quinn and McGrath's (1985) competing values framework for the discipline of leadership. These are innovation and brokering. These indicate that leadership needs to create a balance between internal and external roles. The question that is addressed here is, why if festival directors are aware of the issues of sustainability, and the need to respond to both internal and external influence as part of leadership, do they continue to rank issues related to sustainability far less highly than other managerial issues?
As part of a larger study, the author discusses whether leadership in the field of literary festivals has notable differences to other art related festivals and whether, as a result, directors of these forms of public event hold different values. Literary festivals are public events which attract a diverse range of visitor types (Robertson & Yeoman, 2014). Their number, range, scope and location has grown rapidly – and can be described as world phenomenon (Ommundsen, 2009; Stewart, 2013). These events are different to most other festivals devoted to art or other performance forms in that rather than the form being consumed directly (viewed or listened to), in literary festivals most of the time is spent communicating about the form (Ommundsen, 2009).

Data collected from 17 directors from a range of literary events, (i.e. events in which the main theme or activity is related to literature, authors, authorship or literary themes,) has been utilised. These directors represent festivals in the UK, Australia, Asia and USA.

References


Event Evaluation: State of the Art Review

Steve Brown
Donald Getz
Robert Pettersson
Martin Wallstam

Keywords

Event evaluation, impact assessment, triple bottom line, Event Compass

The purpose of this paper is to assess the state of the art concerning event evaluation and to present a new framework for evaluation called the Event Compass.

Evaluation is an essential management function of information gathering and feedback through which processes can be improved, goals more effectively attained, and by which organizations can learn and adapt. To 'evaluate' is also to place a value on something, or to pass judgment on its quality, effectiveness or worth. Impact assessment is not the same as evaluation, nor is pure research; evaluation occurs within policy, planning and decision making processes and is therefore often political in nature.

Despite recognition of evaluation's vital role in policy making, managerial improvement and event design, it has been a minor theme in the literature on planned events. Clifton et al. (2013, p. 89), following an evaluation of festivals in the UK, argued that "in a culture of evidence-based decision making, reliable, and robust evaluation is also essential." Their review concluded that serious weaknesses occurred in the context of evaluating public policy initiatives related to events: a lack of prioritization, advocacy presented as evaluation, and poor quality reporting; complex and politically sensitive objectives are too difficult to objectify, while evaluation itself has been under-resource or viewed as optional.

In the literature review it is demonstrated that event scholars and practitioners have been preoccupied with economic impact assessment, when it comes to determining the worth of events, although the trend is definitely to take a longer-term perspective on the value of events and their legacies within a triple-bottom-line framework. This concern is now expanding to
consider managed portfolios and entire populations of events, which compounds evaluation problems and opportunities by focusing attention on long-term, cumulative impacts. Progress has been stalled in part by the predominance of economic impact assessments and a lack of theory and methodological advancement in the other outcome domains, and in particular the difficulty of proving cause and effect for intangible social and cultural outcomes. There is also very little guidance available on valuing portfolios, or assessing the dynamics and health of event populations.

The paper commences with definitions and development of a general model of event evaluation; a conceptual overview of evaluation paradigms, contexts, purposes, methods, measures and uses. This sets the stage for a literature specific to events, covering both management processes and impact assessment. The research literature has been examined for titles specific to impact assessment and evaluation, and as well we have consulted generic texts, online sources, and event standards and certification models. In particular, the eventIMPACTS toolkit (www.eventimpacts.com) has been reviewed. Finally, the Event Compass is illustrated, being a framework for the systematic evaluation of event organizations and event impacts, incorporating key performance indicators along 8 dimensions. The Compass expands the concept of triple-bottom-line and fosters goal setting and goal-attainment evaluation.
Fan attendance in Rugby League: the benefits and barriers

Emma H. Wood
Alexandra J. Kenyon
Guy Masterman

After several years of buoyant attendance figures, the Rugby Football League (RFL) in England identified a marked decline from 2012 to 2013 at the majority of clubs. Season ticket sales were down as were single game tickets with only a few clubs maintaining or increasing their fan base. There are a wide variety of personal, social and game related factors which affect different spectator groups in different ways (Douvis, 2010). Motivations to attend and the perceived obstacles to attending vary according to the age, gender, pattern of previous attendance, income, education, family life-stage amongst others. Even marital status has been found to affect sports attendance with married females attending more sport and less art than they did when single and married males attending more art as well as more sport than when they were single (Montgomery & Robinson, 2010). Several previous studies in rugby and other sports have identified a number of potential barriers to attendance such as cost, TV coverage, access, time, poor performance, poor facilities, fan behaviour and simply better things to do (Lock & Filo, 2012; McDonald & Stavros, 2007). The factors which attract attendees tend to be less tangible centring around ‘how it makes you feel’ and in particular emotions associated with excitement, entertainment, escape, success and belonging (Dhurup, 2010; Funk, Filo, Beaton & Pritchard, 2009). While the reasons for declining RFL attendance might be assumed from previous research in similar sports, from anecdotal evidence and from the general state of the UK economy, it is likely that the underlying reasons relating to barriers and benefits are varied and complex.

This paper presents the findings from recent research commissioned by the Rugby Football League in the UK that was designed to establish the potential reasons underlying declining match attendances. As a first stage in achieving this exploratory research, techniques were aimed at uncovering some of the ‘real’ reasons for changes in attendance behaviour. Six focus groups were undertaken at three clubs in the North of England, with a total of fifty four participants made up of current and lapsed season ticket holders. These in-depth and lively discussions identified both the easily articulated and expressed responses which came readily to mind and the more sub-conscious underlying motives which were likely to be truer indicators.
of behaviour. In giving fans an open ‘voice’ on the aspects of their lives and the game that have changed over the years, it was possible to ascertain useful insights into the factors which have had or were having an effect on attendance patterns as well as levels of loyalty, referral behaviour and general enjoyment of the sport. The main findings from the research indicate the importance of a) the value calculation, b) sense of belonging, c) match and venue atmosphere, and d) the fan life-cycle. While these results are not generalisable, they do offer useful illustrative insights and provide a starting point for strategy development.

Presentation of this research and its findings will also include recommendations on areas that might be pursued at club and league level, together with useful comparisons with cases in other sports where these areas have been addressed.

References


Festival Attendance and Attitudes Towards Ethnic Minorities: The Case of ARRAIAL de SÃO JOÃO in Macau

Ubaldino Sequeira Couto

Keywords

Ethnic festivals; transtheoretical model; Macau; social change

This study uses the transtheoretical model (TTM) to understand the role of ethnic festivals in influencing festival goers’ attitudinal change towards ethnic minority. Ethnic minorities are faced with a number of problems in modern societies, such as poor living conditions, exclusion to work, legal system and healthcare, discrimination, racism and bullying. Thirty items were developed from the TTM to gauge festival goers’ attitude changes towards ethnic festivals. A principal components analysis was carried out and three components were identified that explains three important stages festival goers experience through from realising ethnic minorities, awareness of inequality, to accepting them. Limitations and implications of the research were discussed, as well as potential extensions of this study.

Biography

Ubaldino Couto is a Lecturer in Events Management at the Institute for Tourism Studies, Macau. His research focuses on cultural, diaspora and ethnic minority festivals and events. He is also interested in motorsports events, flash mobs and the use of events to combat social problems.
Focus on Focus Group(s): Reflections into scenario planning participation of stakeholders of an international street festival

Mary Beth Gouthro
Nicole Ferdinand
Albert Postma

Carnival Futures: Notting Hill Carnival 2020 is a Kings Cultural Institute project undertaken in 2013 which sought out to engage cultural organisations and related stakeholders in the future planning for the Notting Hill Carnival. Alongside two lead academics, I was commissioned to undertake an independent evaluation of workshop participation of stakeholders involved in scenario planning elements of the project.

My evaluation of the project set out to ascertain in part participants’ involvement in the project’s workshops held in September 2013. A questionnaire was first circulated at each of the workshops to gather information from individual participants in relation to their views on the facilitation, focus and purpose of the workshops. This helped inform (and fed into) a cumulative focus group about a month later which was made up of a sample of workshop participants.

This paper therefore, is built upon a reflective perspective into my involvement as an independent workshop evaluator of the Carnival stakeholders’ participation that took place. The paper also sets out to examine the focus group approach on its own (and in its own right), as a research instrument in the collection of qualitative data. Its methodological merit is explored, as is its application in the ‘festival and event’ context as a research tool. The focus groups’ ability to engage stakeholders and its potential to offer unique insights into ‘deliberative, dialogic, democratic practice that is engaged in real-world problems’ (Kamberelis & Dimitriadis, 2011) is further discussed.

The reflective frame to which this applied research is therefore discussed also aims to offer my insight into the practice of engaging a relevant group of festival and event stakeholders for the benefit of a future planning exercise. The potential longer-term impact of the Carnival Futures project and its subsequent evaluation of workshop participation therefore provides on one hand: a model for best practice in facilitating organic stakeholder discussions that are both
informed and inclusive; and at other end of the spectrum, some of the challenges that remain in the field.

**Reference**

Gender, Subversion and Ritual: Helldorado Days, Tombstone, Arizona

Warwick Frost
Jennifer Laing

Many traditional events are primarily masculine, with male participation mirroring the gender dominance of these cultures. Festivals celebrating the American West are typically male-orientated. This is the land of Billy the Kid, Buffalo Bill, Wild Bill Hickok and Wyatt Earp. Western cinema, which has shaped so much of how we imagine the West, is dominated by John Wayne, James Stewart, Clint Eastwood and Kevin Costner. The language of the West reflects this masculinity – it is populated by cowboys, lawmen, badmen and hombres. Not only are females usually subordinate, it has been argued that the popularity of the western myth starting in the late nineteenth century was a reaction to the perceived feminisation of urban civilisation leading to a degeneration of manly qualities amongst American youth (Hausladen, 2003; Slotkin, 1992; Watts, 2003).

This masculinity is apparent in studies of Western festivals – though such is its dominance that it is rarely discussed in detail. Many of these festivals are distinguished by re-enactment of historical events and the donning of western costume. In line with how the West is imagined, there is often a strong emphasis on what may be seen as exclusively male activities, particularly gun-play, robberies and displays of horsemanship. In contrast, women are relegated to subordinate roles, such as food preparation and serving and rarely given prominence in performances. Examples of events which fit this masculine model are the Mountain Men Rendezvous, recreations of the trading meetings of fur-trappers during the early nineteenth century (Belk & Costa, 1998); annual re-enactments of the Battle of Little Bighorn (Elliott, 2007); the Lone Pine Western Film Festival (Frost, 2008) and the Calgary Stampede (Kelm, 2009).

However, such a gender imbalance is not universal. In this paper, we aim to explore one Western festival in which women do have highly active and visible roles in the rituals and performances. This is the instance of Helldorado Days, staged annually at Tombstone, Arizona since 1929. Not only are women active players in this festival, they take full advantage of the opportunity to – like males – construct and live out fantasy roles. As with many events, the
appeal for them is in leaving the everyday behind and temporarily entering and expressing themselves in another world. In dressing in outlandish costumes and adopting certain personas – a process we argue is akin to donning a mask – they are able to playfully indulge in sexualised and extroverted rituals and performances.

Biographies

Warwick Frost is an Associate Professor in the Department of Marketing, Tourism and Hospitality at La Trobe University, Melbourne, Australia. He has co-written two books with Jennifer Laing on the influence of books on travel (Channel View, 2012) and commemorative events (Routledge, 2013) and is a foundation co-editor of the Routledge Advances in Events Research series and co-convenor of the biennial International Tourism and Media conference (ITAM). His research interests include heritage, events, nature-based attractions and the interaction between media, popular culture and tourism.

Jennifer Laing is a Senior Lecturer in the Department of Marketing, Tourism and Hospitality at La Trobe University, Melbourne, Australia. She has co-written two books with Warwick Frost on the influence of books on travel (Channel View, 2012) and commemorative events (Routledge, 2013) and is a foundation co-editor of the Routledge Advances in Events Research series and co-convenor of the biennial International Tourism and Media conference (ITAM). Her research interests include travel narratives, the role of events in society, heritage tourism, wellness tourism and adventure travel.
In Sri Lanka, not on Sri Lanka: Online media coverage of the Commonwealth Heads of Government Meeting 2013

Joany Grima

Gatherings of heads of government such as the Commonwealth Heads of Government Meeting (CHOGM), Asia-Pacific Economic Cooperation (APEC) and Pacific Islands Forum (PIF) are regularly held across the globe at significant expense to the host nation, as well as significant disruption to the host community. These events are frequently staged by developing nations and small island states unaccustomed to delivering special events on a large scale, and without the necessary infrastructure and resources required already in place.

The basis behind hosting government meetings is often rationalised by the international prestige expected to be gained. Other justifications include benefits to the economy through trade and tourism, promoting brand and identity and projected international media exposure depicting the host nation at its best at a time it draws interest from a global audience. While positive media attention can serve as a worthwhile public relations tool for the nation in question, a risk of staging international events is that the world’s media may also choose to highlight issues surrounding the host nation at a time when it is most in the public eye. For the Sri Lankan government, hosting CHOGM 2013 was considered an opportunity to showcase its post-war revival, restore international credibility and paint a picture of a democratic country at peace, committed to reconciliation and moving forward.

By undertaking a content analysis of over 600 news articles from a wide range of online media sources, this research project analyses how online media portrayed Sri Lanka immediately before, during and immediately after its hosting of the biennial CHOGM in November 2013. This study found that the Sri Lankan government’s high profile ending of a 27 year internal conflict with the Liberation Tigers of Tamil Eelam (LTTE) in 2009 and subsequent alleged military actions, dominated both domestic and international media coverage of Sri Lanka and CHOGM 2013. Heads of government boycotting the event, restrictions placed on media and protesters, the Prime Minister of the United Kingdom’s engagement with the Tamil population and public criticism of Sri Lanka’s human rights record were topics commonly presented in online news. Overall, the majority of the voices heard in each article analysed and the tone of those voices was neutral or negative, regardless of the voice being Sri Lankan
government, Sri Lankan non-government, non-Sri Lankan government or non-Sri Lankan non-government.

This research project concludes that the interest of online media in CHOGM 2013 was usurped by their interest its host’s past. While CHOGM 2013 was successful in attracting the attention of the world’s media, the exercise of playing host to a large gathering of world leaders was unsuccessful in detracting media from on-going domestic issues and, instead, re-broadcast them to the world. The public relations challenges faced by Sri Lanka around CHOGM 2013 raises questions over the investment made in staging the event, benefits to the host country and long term impact of its portrayal in online media.

Biography

Since 2010, Joany Grima has designed and delivered the Graduate Diploma in Event Management at Wellington Institute of Technology (WelTec). Outside of the classroom, Joany is completing a Master of Business Studies (Communication) at Massey University and is the Project Manager for the biennial Commonwealth People’s Forum. Prior to becoming an Accidental Academic, Joany worked predominately in event management, staging events within the tertiary and government sectors, and for not-for-profits such as Amnesty International and the Cancer Council Victoria. Joany has worked on events in seven countries: Australia, New Zealand, Uganda, Trinidad and Tobago, Malta, United Kingdom and most recently, Sri Lanka. Joany is interested in building event management capacity in the not-for-profit sector and local government. She holds a Postgraduate Diploma in Business and Administration (Massey), Graduate Diploma in Arts Management (UTS), BA Television Production (CSU) and Certificate in Adult Education (WelTec).
Legal and Social Responsibility issues at Mega Sporting Events: A case study of the Melbourne Cup

Jeff Wrathall
Effie Lagos

This study is concerned with the marketing of mega and major sporting events and key legal and social responsibility issues associated with their management. The Melbourne Cup is the highlight of the Melbourne Spring Carnival, which runs annually in October and November and is timed to commence shortly after the end of the national sporting event, Australian Rules Football and shortly before the start of the Cricket season.

A key legal and social issue associated with the staging of the Melbourne Cup relates to the consumption of alcohol which, according to recent media coverage (Levy, 2012), was perceived to be a noticeable characteristic of the Cup. Additionally, the Melbourne Cup is regarded by many as the worst event for binging (Gardener & Tan, 2012) while it is widely depicted with alcohol images in the media (Ashton, 2012) and the increased levels of intoxication are generally associated with higher levels of ambulance attendances, emergency department and hospital admissions, and police attendances. Issues such as alcohol and risk factors are likely to influence the decision making process to either attend the Melbourne Cup or work at the event. The ultimate goal for destinations such as Melbourne is to attract tourists by gaining some influence over their selection of possible alternatives (Mohan, 2009; Tasci & Gartner, 2007).

This study will focus on the Melbourne Cup and will address key marketing issues from the perspective of the organisers, the Victorian Racing Club, as well as other key bodies that are concerned with marketing Melbourne as a sports tourism destination to overseas markets. In order to gain in-depth information qualitative research methods were utilised and involved the conduct of semi-structured interviews with local and international students at William Angliss Institute, Melbourne. Given the mix of control and responsiveness that is offered via the utilisation of semi-structured interviews, they were regarded as useful and appropriate, given the exploratory nature of the research. This approach allowed the researchers to use their judgement in selecting a sample likely to adequately address research the questions (Saunders, 2003).
Results indicate that the Spring Carnival generally, but particularly the Melbourne Cup, tend to have a far broader appeal than the majority of mega and major sporting events. While there was some variation between local and international students, a key motivation for attending the event related to social festivities and the party atmosphere. All students commented on the amount of alcohol consumed at the event. Particular interest was the intoxication described in detail whereby some students perceived the event negatively due to this factor. The lack of safety for volunteers was discussed due to the high risk of intoxication. This has marketing implications when implementing international marketing campaigns and the negative image the event may give to Melbourne as a destination.

Further study is required to compare international student perceptions before the event with after the event. Briefing procedures at all stakeholder level need to be improved and social media utilised for briefing updates. Educational institutes delivering event management courses should place bigger focus on legal compliance and social responsibility.

References


Biographies

Dr Jeff Wrathall is a Lecturer in Higher Education at William Angliss Institute and Acting Head of the Management Discipline Group. He currently teaches Event Management and Sporting Events. He has also worked as a Senior Lecturer at Monash University, Gippsland Campus for approximately 18 years. He holds a PhD in Education from Monash University, a Master of International Trade and Investment Law from Deakin University, a Master of Administration from Monash University, and a Bachelor of Economics from La Trobe University. His PhD involved a study of alternative designs for the content and delivery of MBA programs offered by Western Universities in China. Jeff has also worked as the Director of Australia-China Executive Training and has managed a range of training and team-building events for Chinese executives in Australia and China. In addition, he has worked for one year as a Visiting Associate Professor at Wuhan Iron and Steel University in Wuhan, China, and has co-authored a text book in Event Management.

Effie Lagos is a lecturer at William Angliss Institute and currently teaches Marketing and Communication for Events and Business Development in Events. Effie is embarking on a PhD journey exploring influential factors and convention attendance. Her academic qualifications include: Master of Tourism; Graduate Certificate in Tertiary Teaching, Graduate Diploma in Tourism and a Degree in English Language and Literature. Effie has presented event and tourism related topics at national and international conferences and has recently published a journal article focusing on communication and social media influences. Key research areas: events (conventions, commemorative, community), social media and the integration of technology in marketing.
Numbers, Schnumbers: Total Cultural Value and Talking About Everything that We Do (Even Culture)

Julian Meyrick

Both the rise of cultural economics in its neo-classical form, represented in the landmark work of David Throsby, and of sophisticated sociologies of creative industry and cultural production, show the problem of assessing the public value of cultural organisations and events to be a central one for scholarship, policy and the cultural sector itself. In this paper, I argue for the importance of separating out three key dimensions of cultural value – definitions of value, measurement of value, and cultural reporting – and recognising these as separate areas of inquiry and political mobilisation which cannot be subsumed or reduced one to the other. This has implications for the balance between quantitative and qualitative methodologies in achieving a meaningful context for numbers-based cultural data, as well as for the management of reporting regimes by individual cultural organisations and events. I briefly sketch a new set of priorities for assessment processes based on a less unitized, more cooperative understanding of cultural value (a Total Cultural Value exercise), illustrating my remarks with nascent case study research at the State Library of South Australia as its embarks on a new five-year Strategic Plan.

Biography

Julian is a Strategic Professor of Creative Arts at Flinders University, the Artistic Counsel for the State Theatre Company and an Honorary Associate at La Trobe University. He was Associate Director and Literary Advisor at Melbourne Theatre Company 2002-07 and Artistic Director of kickhouse theatre 1989-98. He was a founder member and Deputy Chair of PlayWriting Australia 2004-09 and a member of the previous government's Creative Australia Advisory Group 2008-10. He is the director of many award-winning theatre productions, including Angela’s Kitchen, which attracted the 2012 Helpmann for Best Australian Work. He was the director of the inaugural production of Who’s Afraid of the Working Class? and winner of the 1998 Green Room Award for Best Director on the Fringe. As an academic, he has published histories of the Nimrod Theatre and the Melbourne Theatre Company as well as numerous articles on cultural policy and Australian culture. He is currently a member of a Flinders University research team studying the problem of cultural value. The Retreat of Our National Drama, a Currency House Platform Paper, which he authored, was launched last month.
Off the shelf and on the table: Making arts evaluation benefit the arts

Katya Johanson

Hilary Glow

Anne Kershaw

There is growing agreement that the achievements of public arts policy should be evaluated, but ambivalence as to how to evaluate them and, indeed, what exactly is being evaluated. As signalled by the Australia Council’s ‘More than bums on seats’ report (2010), mere audience numbers are not considered sufficient. For funding programs and arts organisations, the aim of cultural evaluation and measurement is to understand the impact of arts and cultural activity on the well-being and behaviours of audiences and participants, as well as the reputation and box office success of the artists and organisations.

While many arts organisations are compelled by funding agencies to include the results of evaluation in acquitting their grants, they are also interested in evaluating their impact in order to better understand the successes and weaknesses of their work and to better understand their audiences. Yet there are both ethical and practical problems with evaluating arts outcomes. Much evaluation is motivated by the need to justify public expenditure, and the pre-eminence of evaluation often leads the focus of activity to narrow to include only that which can be measured. Constraints on arts companies to undertake and make use of rigorous and extensive evaluation, particularly when – as is often the case – there are structural obstacles to gathering data. These limitations mean that the products of evaluation are often left ‘on the shelf’ rather than being used to inform arts organisation decision making that can genuinely transform their practices.

This paper analyses the evaluation experiences of arts organisations examines how evaluation is used, and what kind of evaluation best serves the needs of the organisations to advance their artistic and audience development. The paper aims to assist arts organisations to develop evaluation techniques that are genuinely beneficial for the development of their practice.
Biography

Katya Johanson is Associate Professor in the School of Communication and Creative Arts, Deakin University. Her research background lies in cultural policy and audience development. With Dr. Hilary Glow, she has researched how cultural policy can increase the sustainability of professional performing arts companies, including Indigenous companies and the small to medium sector. Her work on audience development includes work commissioned by Arts Victoria—which uses interviews, focus groups and surveys of audiences at six companies to examine the capacity of audiences to receive a performing arts experience. This research aims to contribute to the companies’ strategies to deepen the experience of the audience, as well as increase audience numbers. She is one of three editors of a recent title, The Audience Experience (Intellect, 2013).
On Mood Management, Entertainment, and Audience Needs: Having Fun!

Ulrich Wuensch

The event world is being framed within a complex entertainment experience. The individual within an audience-related, non-hierarchical and situational bound cluster of needs actively constructs this experience and wants related to and steered by the design of the event. This design is strongly related to the outside world of the designer, the design and to the recipient. When being entertained well, one could expect a certain positive predisposition towards the organizer of the event, towards the medium, towards the people there and to the products of the event. Yet with any perceived bad entertainment and the negative response will be evident via the audience’s boredom or mental overload. Indeed one should expect neglect by the audience at the extreme end. Thus it seems clear that it is imperative to design events with a deep understanding of human nature so that the needs of the audience find room and are accessible and linked within the complex day to day-world outside of events. This art of creation might be called “event design” as a profession.
Place and context: The aesthetic ecology of events

Eduardo de la Fuente

The ecological approach highlights the web of reciprocal interactions present within a cultural system. With a long tradition in the social sciences (for example, the work of Gregory Bateson), and ready application to specific cultural environments (for example, the study of the ‘urban ecology’ or the ‘media ecology’), the ecological approach has the advantage of allowing us to think about context in a non-reductionist and path-dependent manner. Moreover, notions of an ‘arts ecology’ and even a ‘festival ecology’ have started to permeate commissioned research and policy documents (for example, the 2012 Arts Victoria report, The Big Picture).

In this paper, I propose that events are embedded in time and place; and, that one of the significant ways in which this is true is the aesthetics of place. Aesthetic ecology suggests much more than buildings and infrastructure or what is sometimes termed the ‘cultural assets’ of a city or region. The aesthetic ecology is also about the totality of sensations that attract visitors and tie long-term residents to place. It might be said to include the visual iconography and material culture of place, as well as its foodscapes, soundscapes and perfumescapes. Drawing on existing data on the impact of festivals on cities and regions (for example, the Reinventing Rural Australia report produced by researchers at the University of Wollongong), my argument will be that events have aesthetic consequences beyond the spatio-temporal boundaries of the events themselves. Aesthetic atmospheres spill-over into other domains and have collective psychological, economic and civic value that is worth contemplating.

Biography

Eduardo de la Fuente teaches in the School of Social and Policy Studies, Flinders University.
Royal Events: Innovation, Influence and Invented Traditions

Jennifer Laing
Warwick Frost

The term royal event can be applied to a wide spectrum of special events. These include irregular ceremonies or celebrations such as royal funerals, weddings, coronations and jubilees; royal tours and engagements; and recurrent events involving or attended by royalty, such as the Trooping of the Colour in London and the Danish Royal Family’s New Year’s Banquets. Some special events may be modified to incorporate royal protocols and etiquette, such as the involvement of Queen Elizabeth in the Opening Ceremony of the 2012 London Olympic Games, the public concert to commemorate her Diamond Jubilee in 2012 and the informal barbecue for victims of the Victorian floods attended by Prince William in 2011. Other events are invented for reasons of state, such as the Imperial Assemblage of 1877 in Delhi, which was designed to establish the legitimacy and authority of the English monarch as the ruler of India. Royal events may have a long heritage, such as coronations, but are generally modified to incorporate invented traditions or innovations in response to changing times or to meet different purposes. While the function and meaning of royal ritual and ceremony can only be understood within its particular political, economic and cultural context, conversely, royal events are often an influence on the broader milieu.

In this paper, we consider the invention of traditions with respect to royal events but also how these innovative elements often flow through to influence society and events more generally. Three examples are provided – music, dance and fashion. It is hard to imagine a royal event without music, and many monarchs set musical trends as patrons, commissioning or inspiring pieces that are now regularly used as anthems for celebratory occasions, such as Handel’s Music for the Royal Fireworks and Land of Hope and Glory, set to Elgar’s Pomp and Circumstance March No. 1. Spectacular firework displays at the end of events such as New Year’s Eve celebrations and the Olympic Games are reminiscent of those staged for the Kings of France at Versailles, notably Louis XIV, and are said to have inspired Walt Disney. Louis XIV was also an influence on the development of ballet, through performances at his court, while the 1883 coronation of King David Kalakaua in Hawaii included the hula, giving it an official stamp of approval in the face of Christian efforts to have it abolished. Influences on fashion can also be traced to royal events. Queen Victoria is said to have sent the trend for the white
wedding dress, and, with her husband Prince Albert, played a part in the rage for tartan in the nineteenth century, with their patronage of Highland games and hosting of Highland balls and dances. Victoria and Albert are also attributed with popularising the Christmas tree, a German tradition which spread worldwide, as well as the revival of Christmas itself as an important familial and societal ritual. We argue that the influence of royal events is often underestimated, which makes them an important area for further research.

Biographies

Jennifer Laing is a Senior Lecturer in the Department of Marketing, Tourism and Hospitality at La Trobe University, Melbourne, Australia. She has co-written two books with Warwick Frost on the influence of books on travel (Channel View, 2012) and commemorative events (Routledge, 2013) and is a foundation co-editor of the Routledge Advances in Events Research series and co-convenor of the biennial International Tourism and Media conference (ITAM). Her research interests include travel narratives, the role of events in society, heritage tourism, wellness tourism and adventure travel.

Warwick Frost is an Associate Professor in the Department of Marketing, Tourism and Hospitality at La Trobe University, Melbourne, Australia. He has co-written two books with Jennifer Laing on the influence of books on travel (Channel View, 2012) and commemorative events (Routledge, 2013) and is a foundation co-editor of the Routledge Advances in Events Research series and co-convenor of the biennial International Tourism and Media conference (ITAM). His research interests include heritage, events, nature-based attractions and the interaction between media, popular culture and tourism.
Science in Society: Exploring Science Festivals and Valuable Leisure

Elspeth A. Frew
Amaia Makua

Science Festivals are a relatively new and emerging type of event staged at international, national, regional and local levels (Nolin, Bragesjö, & Kasperowski, 2003; von Roten & Moeschler, 2007; von Roten, 2011). Such events evoke the great nineteenth-century science fairs and exhibitions with the main objectives being to raise public awareness of science, to promote the dialogue between science and society and to encourage young people to select science as a career (EUSCEA, 2005). Many Science Festivals are investing huge amounts of creative energy to find new ways to link scientists with audiences (Durant, 2013) and in so doing to bring science closer to the wider community (von Roten, 2011).

The first modern Science Festival took place in 1988 in Edinburgh as a strategic response to the selection of the neighbouring city of Glasgow as the European Capital of Culture. Although individual Science Festivals vary greatly in scale, scope, and style (Durant, 2013), a recent review of Science Festivals determined that they have the following features: their main focus is a ‘celebration’ of science, technology, engineering, and related aspects; they try to involve non-specialists in the scientific content; the event is time-limited and periodic; and, there is a common theme and/or branding to component activities (Bultitude, McDonald, & Custead, 2011). What makes these festivals different from other science communication activities, such as lectures, public debates or open doors at academic institutions, is that they celebrate science in an informal and festive atmosphere (Nolin, Bragesjö, & Kasperowski, 2003; Bultitude, McDonald, & Custead, 2011). They also apply novel methods to give non-specialists a chance to glimpse the “inside story” of what it is like to experience science (Fikus, 2007).

This paper studies the relationship between Science Festivals and valuable leisure experiences. The leisure experience is an important concept in everyday life and is recognised as something of value over a lifetime. From a valuable leisure experience perspective, the leisure experience contributes to human development through the promotion of values; the development of capabilities; the protection of cultural diversity; the promotion of well-being; the promotion of empowerment; and encourages conviviality (Institute of Leisure Studies, 2013). This paper focuses on the British Science Festival as a case study to explore the extent
to which such festivals have the potential to provide valuable leisure experiences for attendees.

References


Social Media use as an “event”

Naomi Dale

The tools and strategies for communicating with customers have changed significantly with the emergence of the phenomenon known as Social Media, also referred to as consumer-generated media. The 21st Century is witnessing an explosion of Internet-based messages transmitted through these media. They have become a major factor in influencing various aspects of consumer behaviour including awareness, information acquisition, opinions, attitudes, purchase behaviour, and post-purchase communication and evaluation (Mangold & Faulds, 2009).

There are various types of Social Media; however a systematic way in which different applications can be categorised is non-existent. We can rely, instead, on a set of theories in the field of media research (social presence, media richness) and social processes (self-presentation, self-disclosure), the two key elements of Social Media (Kaplan & Haenlein, 2010). Social Media offers a hybrid role in the promotion mix. Companies can use social media to talk to their customers (and customers to talk to companies). It can also be used by customers to communicate with one another in a highly magnified form of the traditional word-of-mouth (Mangold & Faulds, 2009).

According to Forrester Research, 75% (up from 56% in 2007) of Internet surfers used “social media” in the second quarter of 2008 by joining social networks, reading blogs, or contributing to reviews to shopping sites, and the growth is not limited to teenagers either. Social media represents a trend that should be of interest to companies operating in an online space – or any space (Kaplan & Haenlein, 2010). However myths around Social Media marketing has meant a hesitation for business professionals in including it in their marketing strategies such as “it is just a fad”, “just for the young”, “there is no return in social media marketing” (Barker, Barker, Bormann, & Neheret, 2013).

The Human Brochure campaign was a world-first tourism advocacy campaign aimed to increase the volume and sentiment of social chat about Canberra during the Centenary year of events and celebrations (and beyond). Visit Canberra hosted 500 social media savvy Australians, selected from over 30,000 who applied to be part of the campaign. The
“humans” visited over two weekends and in return were asked to share what they experienced through their own social media channels. All content was aggregated onto the website (humanbrochure.com.au).

Over the two weekends the humans posted 4952 images on Instagram, made 7782 tweets, and 1843 Facebook posts. Despite concerns at “free rein” for content (no moderation was performed), more than 90% of the tweets, posts, photos and videos were positive. Organisers indicated the take home message was what is happening offline determines what is shared online. Offering human, real and genuine experiences resulted in content that both generators and readers accept as more believable than they might find in any traditional marketing campaign. This aligns with Kaplan and Haenlein’s (2010) five points about being social for companies deciding to use Social Media – be active, be interesting, be humble, be unprofessional and be honest.

There is little academic research into engagement with events through social media and a content analysis of the posts by the participants of the Human Brochure campaign aims to understand motivation for engagement before, during and after an event and the platforms used to do this.

References


Biography

Naomi has been teaching and researching in the Tourism Discipline at UC since 2006. She was the recipient of an Australian Post Graduate Award scholarship and recently completed her PhD investigating destination choice by school excursion groups in Australia. Naomi became an Assistant Professor of Management at UC in 2013. She has been an Executive member of the National Capital Attractions Association since 2012.
**Staging Diaspora Community Festival: Heterogeneity and Conflict of Identity in Chinese Diaspora New Year Festival in UK**

Yi Fu

Sangkyun Kim

**Keywords**

Diaspora festival, Chinese New Year, heterogeneity, diaspora festival tourism, production, Chinese migration

This study aims to investigate how the heterogeneity in the diaspora communities influence the producing and staging of diaspora festivals for the sake of diaspora festival tourism in the context of Chinese New Year (CNY) festival in Britain. Based on two performances (the Mandarin comedic performance of Xiangsheng and Xiaopin and lion and dragon dance), this study argues that the selection of festival performances reflected Chinese subgroups’ different traditions of CNY celebrations, migration histories and national and/or local identities, and delivered different voices and cultural representations to the public. Lion and dragon dances were performed more often than Xiangsheng and Xiaopin. This implies that the Hong Kong-origin groups had a bigger influence on staging CNY festivals in UK than the ones of the mainland China-origin. This is because the two Chinese subgroups respectively used lion and dragon dance and Xiangsheng and Xiaopin to represent the symbolic and ritual meanings of their identities and belongings.
The cultural value of event-led city regeneration: 30 years of the European Capital of Culture Programme

Beatriz Garcia

Ever since the widespread acceptance that the arts can have economic value, artistic interventions have been commonly interrogated through an economic and, often, purely instrumental lens. Economic or – at most – socioeconomic effect narratives and associated methodologies to capture such effects have grown exponentially since the 1980s and become pervasive in the 2000s. Cultural events have been at the forefront of such narratives, viewed as a key catalyst for economic and social change and becoming one of the most sought after vehicles for culture-led regeneration strategies. However, by 2014, it has become apparent (in academic, if not yet political circles) that a narrow focus on economic measurement alone leaves unexplained some of the most valuable – and sustainable – dimensions of the event hosting process.

This paper shows the importance of developing a holistic methodology to capture the value of a cultural event, as opposed to just measuring (or counting up) its economic and social effects. The paper offers an overview of the comprehensive methodological framework developed to assess the multiple impacts of the European Capital of Culture (ECoC), a EU title launched in 1985 and hosted by close to 60 cities in 30 countries. The paper proves that, despite the emphasis on narrow statistical evidence to claim success, the most sustainable event experiences have taken place in cities capable of engaging in and projecting out cultural conversations which require a far more complex, locally sensitive and internationally aware assessment model.

Beyond a broad programme overview, the paper offers a close interrogation of two of the most high profile ECoC examples, taking place in the first and last phases of the title: Glasgow 1990 and Liverpool 2008. It shares for the first time a detailed comparative analysis of the media coverage surrounding two cities from the moment of being awarded the title until several years post award, covering over a decade in each case. Such assessment, which builds on a comprehensive media content and discourse analysis methodology developed over two decades, provides an example of how to capture cultural value and, in particular, the effects that events can have on image change, identity (re)formation and city renaissance debates. The paper concludes with a reflection about the importance as well as limitations of media
analysis as a tool to capture cultural value in the context of broader qualitative and quantitative event impact methodologies.

**Biography**

Dr Beatriz Garcia is Head of Research at the Institute of Cultural Capital and Senior Research Fellow in Sociology at the University of Liverpool. She has been at the forefront of debates about culture-led urban regeneration research since 1998. High profile research directed by Beatriz include a review of all available evidence on the European City/Capital of Culture (ECoC) programme since 1985 for the European Parliament; the pioneering Impacts 08 programme on the multiple impacts of Liverpool as ECoC 2008; the first holistic assessment of a four-year national Cultural Olympiad for the London 2012 Olympic Organising Committee; and the first comprehensive study of the 20-year legacy of bidding and hosting an ECoC, focusing on Glasgow 1990 and covering 1986 to 2005. Beatriz has conducted fieldwork on the cultural dimension of every Summer and Winter Olympic Games since Sydney 2000 and has been involved as advisor, researcher or observer of a wide range of ECoCs and other major events, such as the Commonwealth Games. Funders for Dr Garcia’s work include the European Parliament, European Commission, International Olympic Committee, Research Councils UK, British Academy, Arts Council England, English Heritage, Creative Scotland and the Universities China Committee in London. She is Editor of the online magazine Culture @ the Olympics and author of numerous journal publications on the cultural dimensions of mega-events. Her monographs ‘The Olympics. The Basics’ and ‘The Olympic Games and Cultural Policy’ were published by Routledge in 2012.

For more information and access to reports on all her major studies visit:

www.beatrizgarcia.net; www.impacts08.net; www.iccliverpool.ac.uk;
www.culturalolympics.org.uk
The Examination of Experience Economy at Hotel Special Events: From the Locals’ Perspective

Soyoung Boo

Eerang Park

Keywords

Special event, experience economy, memory, local customers, hotel room nights

The economic downturn has inspired hotels to turn their attention to local residents to seek new revenue sources, and they are offering more of own special events to attract nearby residents to their venues. This study examines locals’ experiences at hotel special events, and evaluates their intention to purchase special event packages that include room nights. By employing Pine and Gilmore’s dimensions of experience economy, this study found that escapism experience and positive memory have strong impacts on locals’ purchase intention of hotel room nights in association with hotels’ special events. Based on the findings, this paper reports the potential of local customers to serve as revenue generators and concludes with practical implications for developing special event packages.
The Motivations Behind Audience Behaviour

Alison Hutton
Steve Brown

Event planners and designers intend their events to be positive experiences and to have meaning for those who attend. Events are important to those who attend as the shared experience of attendance can lead to ‘communitas’. However, as with the nature of the social dimension of mass-gathering events, the experience and the meaning is dependent on the expectations, values and meanings that the audience members bring to the event. This paper discusses those ‘motivations’; including culture, predispositions and the expectations that the audience brings to the event. In particular, it investigates, what these motivations tell the event organiser about the types of behaviours they should expect from the audience. Understanding the predispositions of the audience is an important part of the social aspect of an event as these, in turn, help to develop an understanding of the likely behaviours of those attending. Through these understandings health promotion and event safety messages can be developed for a particular type of event based on the likely composition of the audience in attendance.
The nature of sport event space for identity formation

Insun Sunny Lee
Katherine King
Graham Brown
Richard Shipway

Keywords
Social identity, serious leisure, serious sport tourism, sport event, event-tourist career trajectory

Sport events have become popular tourist attractions as they offer distinct and valuable experiences and convey benefits to people who attend them. This paper explores the nature of sport events and how this relates to identity formation in relation to serious leisure by drawing upon literature from a range of disciplines to clearly conceptualise the role of the sport event space for serious sport tourists. Four characteristics were identified as important aspects of the nature of event for identity formation: a space for co-creation of experiences and values; the liminal characteristics of event space for identity transformation; generation of flow experience; and authentic and perishable event experiences. The paper concludes that sport event participation provides values for serious sport tourists in the establishment of their identity. It contributes to further comprehension of event management and experience for serious sport tourists.
The social role of food and wine festivals: Building social capital

Aise Kim
Insun Sunny Lee

The use of festivals as a tool for tourism development has been a priority in many tourism destinations. While there is growing recognition of a wider set of potential impacts of festivals and events on their host regions, the existing tourism literature has dominated by focusing on three key topics – 1) festival tourists’ motivations and experiences; 2) event management; and 3) economic, socio and cultural impacts of festivals. Yet, only very few of them are fully exploiting how festivals can make a significant impact on the host community in transforming and extending social capital to a greater extent.

This research explores the emerging landscapes of food and wine festivals with a specific emphasis on the factors and strategies that support festivals’ contributions to broader social capital development. In particular, community involvement has been one of key contributors to improving social capital which has become one of important goals in developing and managing sustainable tourism destinations (Getz, 2007; Moscardo, 2007). Much of the previous research has noted that local community-oriented festivals can create positive outcomes such as a sense of community pride, togetherness and belonging (Getz, 2007). For example, many food and wine festivals such as Barossa Vintage Festival, South Australia, and Gilroy Garlic festival, USA provide the local community with great opportunities to be aware of the local produced food and wine, and share a sense of local food identity. Such positive outcomes of festivals have been well acknowledged in a number of empirical studies in general context.

However, there is little evidence to investigate the potential impacts of festivals on social capital benefits which are more related to health, education, welfare, equity and other social dimensions of community life from a long term perspective (Moscaro, 2007). Clearly, this is a challenging task to develop social capital through building local social networks and improving community capacity as well as returning economic and social benefits of festivals to a wider range of the local community. While various event strategies such as volunteer management, education, social responsibility-oriented activities have been discussed in the conceptual model of the event management, yet, there is a lack of research on evaluating specific impacts of
festivals for the long-term social outcomes. There is evidence that volunteer management is a key strategy in maximising community empowerment to develop a sense of volunteer commitment to the organization and providing volunteers with training and career development opportunities (Cuskelly, Hoye, & Auld, 2006; Fredline, Deery, & Jago, 2006; Stokes 2008). For example, Ludlow Marched Food and Drink Festival set up a Graeme Kidd Bursary for teenagers to develop their skills, experience, and ultimately career development in the food and drink industry (Ludlow Food Festival, 2013). However, managing the long-term relationship between stakeholders and its social outcomes remain in question. Despite some growing evidence of social benefits of food and wine festivals, further research is needed to clarify best practices on how such festival benefits can be utilised as a new model of transforming social capital outcomes. This study argues that it should connect the social impact objectives with the needs of community well-being, social responsibility, and lifelong community capacity.

References


Thinking about the concept of “cultural value” in the Australian context

Tully Barnett

The recent explosion in research and projects in Europe seeking to understand the cultural value of this or that demonstrates a need for cultural and collecting organisations to reassess the means by which they determine and articulate the value of what they do. But the policy and historical conditions from which these projects and this scholarship emerges is quite different and so the findings are not always directly relevant to the Australian context. In addition to this, we see the debate about the value of culture negotiate a path between economics, management and cultural practice, amongst other disciplines.

This paper seeks to chart the movement of ideas between and within the UK and Australian spheres, and within and between disciplines, to consider how the collection of ideas within the notion of cultural value might be mobilised to be of direct and practical assistance to cultural and collecting organisations in the development of new instruments of account that resist the reduction of organisations and events to a set of disaggregated numbers.
Understanding entrepreneurial practices in the design and marketing of major events: an Australian perspective

Emad Monshi

The event sector has proven its importance not only to the tourism industry (Getz, 2008), but also to the economies of tourism destinations. Due to its extreme importance, the literature has investigated the best practices associated with all types and sizes of successful events from different perspectives. Only successful events can play a role in event sectors’ achieving their strategic goals. On the other hand, entrepreneurship is one of the new management fields, in comparison to other management fields. Despite the importance of both fields, event management and entrepreneurship, little research has been done on the overlaps between these two fields.

The aim of this research is to explore the current entrepreneurial practices in planning major events and their roles in achieving successful events. To achieve these research objectives, event experts will help designing the research interview to be distributed among event organizers. At the second stage, the research hopes that event organizers can explain their entrepreneurial practices in designing and marketing major events (planning stage) and how such practices helped them to achieve successful events. The use of multiple qualitative analysis methods will identify most entrepreneurial practices adapted by Australian event organizers when planning events, validate results, and enable the event industry to shift to new competitiveness levels.

Reference

Vote Your Favourite Noodles with Your Chopsticks: Building the Regional Tourism and Identity through Food Festival

Sangkyun Kim

Keywords

Food festival, identity, volunteer, udon production, food tourism, Japan

The contribution of food tourism and food festival to regional development and its potential socio-cultural benefits to regional and local communities (for example, sustainability of cultural heritage, enhancement of identities and community pride, etc.) have been documented. While there has been a welcoming shift towards a more cultural exploration and learning approach, the great majority of current food festival research however rely on the management and marketing perspective that quantitatively examine food service qualities, overall authenticity of festivals, visitors' perceptions of food safety, characteristics and profiles of food festival attendants, and satisfaction and future behavioural intention such as likelihood of revisit and repurchase in festival settings.

To fill this gap, this study aims to investigate the extent to which a regional food festival plays a crucial role in sustaining regional and cultural identities that have a strong association with agriculture and food production heritage. This study is exemplified by a case study of Tatebayashi Noodle Grand Prix Festival, an annual food festival hosted by the city of Tatebayashi in Gunma Prefecture, Japan since 2011. The results from the case study indicate that distinctive and unique regional food and foodways as intangible cultural heritage has become an invaluable source of regional tourism development. The collaboration of the regional government, food production sector and tourism industry was at the centre of staging and hosting the event. The Noodle Grand Prix in Tatebayashi served as a platform in which the communities (re)negotiated and retained their regional and cultural identities associated with the udon noodle production heritage and history. The festival was also regarded as a showcase of enhancing sense of belonging and community pride.

Of particular note, the voluntary participation among younger generations of the communities played a crucial role in not only educating them to better understand their roots and traditions that should be preserved and continued from generation to generation but also providing a
great opportunity to celebrate and support their traditions and practices associated with their food cultural heritage.
‘Whose festival?’: Examining questions of value, participation, access and ownership in regional festivals

Jodie George

Much of the literature within tourism and event studies highlights the important cultural and economic contributions of regional festivals to local communities in terms of social cohesion, regional identity and fiscal viability (for example, Bell & Jayne 2010; Brennan-Horley et al., 2007; Getz & Andersson, 2008; Gibson et al., 2009; Gorman-Murray et al., 2008). Government bodies in particular have adopted an instrumentalist approach, prompting rural communities to develop economic self-sufficiency, in part through the promotion of festivals as a tourist space. However, the resulting commodification of community events as a space of consumption may have problematic outcomes in practice, raising questions about whose versions of ‘community’ are recognised, legitimated and institutionalised and how the value of these may be measured.

Drawing upon the findings of a larger research project, this paper examines the multiple ways in which regional festivals may contribute to notions of ‘community’, using the large scale Port Lincoln Tunarama Festival, the Kangaroo Island Art Feast, and the McLaren Vale Gorgeous Festival as case studies. Each of the festivals was a cultural celebration of local industries and identities that involved music, art and food. However, beyond this unifying characteristic the festivals were diverse in terms of proximity to urban centres, longevity of the festival, target audience, structure and venue, duration of the festival and mix of public and private interests. The diverse selection criteria allowed for an exploration of the different ways in which ruralities are constructed in different locations and through different festival approaches. Although branded as the Festival State, little research has been undertaken on the impacts of South Australia’s regional festivals and their significance in terms of cultural and economic outcomes.

Using a mixed method approach of in-depth interviews as well as participant observation and analysis of promotional materials, this paper examines the emergence of competing discourses of ‘place’ in regional and rural areas, disentangling the ways rurality is constructed, experienced and legitimated across multiple scales (for example, embodied, local, national and transnational). Through participants’ diverse stories of ‘place’, this research reveals the complex ways in which festivals construct local cultures for both residents and visitors and how
these individuals in turn contribute to shaping festivals through their own participatory practices.

**Biography**

Jodie George is a Research Associate and Lecturer in Cultural Geography at the University of South Australia. Her research is concerned with the cultural meanings of place, examining how the discourses and practices of tourism and ‘rurality’ may impact upon the construction of particular locations, to better understand issues of belonging, community and sustainable practice. She has been a researcher on several projects examining identity and inclusion in regional areas and has published in a range of journals including *Continuum, Transnational Literature* and *Social Alternatives*. 
Why crowds are bad for events and why trying to control them is even worse

Steve Brown
Alison Hutton

Since the 1990s a detailed risk analysis and management regime and the development of audience modelling has sought to reduce the likelihood of a negative incident occurring at mass gathering events. The aim was, and is, to reduce the level of harm to people, property and reputation if an incident does, in fact, occur. These regimes are inevitably moving towards regionally adopted standards and international adoption is not far away.

Since the notion of audience management/event design was first introduced there has been a shift in festival and event research towards the investigation of the audience. What affects it, what behaviours does it exhibit and what can event managers do to influence the behaviour of the audience via modification to the event experience. In this sense the discussion is about the audience as an entire entity and the individual who is a member of that entity (Brown & James, 2004).

The ability to measure the audience mood assists in predicting the probable behavioural outcomes or changes in the audience mood as the event progresses. Thus the ability to intervene, influence or to divert negative outcomes of these changes leads to effective audience management. Kemp (2002) states that proactive audience modelling is where audience and control elements are mixed with past experience, audience and event profiling, and best practice.

It is also possible to make events safer, not through control and policing, but through an understanding of audience behaviour and the principles and techniques used by event designers to create the circumstances where influence on behaviour can be exerted. Simply, audience safety at mass gatherings is dependent on the monitoring and evaluation of audiences in real time and to proactively intervene to influence and modify audience behaviour.
Pre-emptive action by the event manager to reduce risk, injury, and negative and/or dangerous audience behaviour at large scale music concerts (the segment of mass gatherings that is most investigated) can then be extrapolated beyond these controlled event environments and applied to unplanned events and spontaneous mass gatherings. Through the use of an understanding of audience behaviour and simple and easily applied procedures, high risk situations can be effectively managed to reduce risk levels and return audience behaviour to safe levels providing dramatic and positive outcomes – making event safer.

References


Full Papers
A Model of Event Engagement: A Case Study of IUPUI and Indianapolis Community

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Keywords
Sports event management, community engagement, community partnership, sports tourism

Abstract

Indianapolis, Indiana USA has continually reinvented its destination identity over the last 50 years. From its 1960s "Naptown" image to "Amateur Sports Capital" in the 1980s and early 90s, Indianapolis is now referred to as "Sport Event Super City" after hosting the National Football League's 2012 Super Bowl, a U.S. mega-event seen by over 100 million people. To date, a wide range of international events are hosted in Indianapolis bringing tremendous economic and socio-cultural impacts to the community and university.

This sports movement and the city's dedication to bringing more regional, domestic and international sports events to area has brought tremendous partnership opportunities to Indiana University's School of Physical Education and Tourism Management (PETM). Notably, the university has leveraged the city's sports position to develop an arsenal of partnerships throughout the community. These partnerships provide students and faculty unique opportunities in sport event management that cannot be found or replicated in other major destinations; however, the model for community engagement can be used.
The purpose of this paper is to provide a case study of how Indianapolis has evolved from "Naptown" and continues to evolve into the “Sport Event Super City.” Furthermore, the paper describes how the PETM community engagement model aligns with the city’s direction and is becoming the premier university for students interested in sports tourism and event management. The paper will demonstrate the results of this strategic vision through the growing levels of enrolment and meaningful experiential examples.

Introduction

Indianapolis government officials and influential business professionals of the 1960s and early 1970s were dedicated to growing the hospitality business sector in the city and creating a unique sports-centered identity. Downtown Indianapolis had only one hotel during this time period and the majority of businesses closed before sunset. Most activities occurred outside of the city center (downtown) area. The Indiana Pacers (est. 1967) played games at the Indiana State Fairgrounds (four miles from downtown), the Indianapolis Motor Speedway (Indy 500) was 5.5 miles outside of downtown, and minor league baseball team, Indianapolis Indians, played games at a stadium 3.5 miles from downtown. The downtown area was simply desolate and visitors and residents alike found no reason to spend any time there.

City leaders needed a strategy to begin the creation of a more vibrant Indianapolis downtown. One of their first steps was to create an extension of Indiana University and Purdue University in an urban college campus setting. Indiana University-Purdue University at Indianapolis (IUPUI) was established in 1969 bringing a younger audience to downtown, metropolitan region. The university was created with a strong mission and vision toward meaningful engagement with the Central Indiana community. As the university began to grow, city officials recognized the need for more activities to fit the younger demographic. During this time, the Indiana Pacers had won a national championship and talks began for a large multi-purpose sports facility located in the heart of the downtown. The facility brought additional events and professional hockey to Indianapolis, but this was just the beginning.

The IUPUI campus was growing in popularity simultaneously with the sport-centered community and economic development initiatives. In 1978, the city began building a world-class clay court tennis facility on the IUPUI campus. The facility hosted more than 50,000 spectators a year later. From this point forward, IUPUI and Indianapolis’ sports were forever linked. Plans had already begun to develop create amateur sporting venues on the IUPUI campus. The
Amateur Sports Act of 1978 required each of the Olympic sports to have its own National Governing Body (NGB). Indianapolis wanted to attract the newly formed NGB’s, but lacked the infrastructure needed to host amateur sports like swimming, track and field, and cycling. The city needed an organization to coordinate the effort leading to the birth of the Indianapolis Sports Corp. (U.S.A’s first sports commission) (Indianapolis Sports Corp, 2014). Over the next several years, a world class Natatorium (swimming and diving facility) and track and field stadium was built on the IUPUI campus. The Velodrome Cycling Complex and Pan American Plaza was also added to the city just minutes from the IUPUI campus. Indianapolis was now poised to host its first international, sports mega-event - the Pan American Games- in 1987 and IUPUI was in the middle of it all. Throughout the 1990s and 2000s, IUPUI remains active in the development of the city’s sporting event identity including and leading up to hosting the Super Bowl in 2012.

Today, IUPUI School of Physical Education and Tourism Management (PETM) continues to take a “forward thinking” approach in developing event-related partnerships in a variety of business categories, but maintains a strong sporting event focus. PETM continues to evolve and grow in this paradigm by observing and adopting the best community partnership practices utilized by other urban universities around the world.

The remainder of this case study is identifying those best practices in an effort to create centralized definition of “community engagement” and a “centralized model” that can be implemented in a variety of locations. This new approach encourages students, faculty members and community partners to seek innovative ways to continue Indianapolis’ emerging reputation and align goals for mutual benefits. IUPUI’s urban campus and inclusion in the development process of Indianapolis created a unique opportunity for growth.

Problem

As the engagement between universities and the community has advanced, the working model and paradigm has not evolved. Universities in the United States have operated in a “silo paradigm” dedicated to educating students with superficial interactions with outside organizations for decades. According to Kleemann (2005), “In the traditional culture of higher education, services are delivered in person and each office is focused on a single area of responsibility (functional silos).” Universities’ standard operating procedures, governmental mandates, financial pressures, faculties’ desires, and multiple layers of bureaucracies
contribute to the need of the silo paradigm. However, it is no secret the silo paradigm fails to keep pace with the ever-changing business community seeking innovative ideas.

For example, Vanderbilt University in Nashville, Tennessee (another urban university) describes “community engagement as an integration of projects: one time group service projects; option within a course; required within a course; action research projects; disciplinary capstone project; and multiple course projects” (Brandy, 2014). These types of community engagement models remain in a silo approach in connecting with community partners, but continues to be used due to the lack of a better model.

Perception and definitions of community engagement vary based on the institution and the area. Research has shown that IUPUI is not alone in its struggles to effectively and efficiently engage with community partners beginning with a consistent definition of community engagement. The discrepancies in understanding the differences between “civic” and “community” engagement were numerous. The Carnegie Foundation has posted on its website one of the most used definitions of community engagement. More importantly, the definition also includes the central purpose of community engagement: “The purpose of community engagement is the partnership of college and university knowledge and resources with those of the public and private sectors to enrich scholarship, research, and creative activity; enhance curriculum, teaching and learning; prepare educated, engaged citizens; strengthen democratic values and civic responsibility; address critical societal issues; and contribute to the public good” (Carnegie, 2014).

While this seems straight forward, many definitions have been proposed and are often used interchangeably with “civic engagement.” For example, “Civic engagement [i]s an individual’s duty to embrace the responsibilities of citizenship with the obligation to actively participate, alone or in concert with others in volunteer service activities that strengthen the local community” (Diller, 2001). Volunteerism is seen by some as a form of community engagement particularly in the private sector which includes non-profit organizations. The difficulty is developing widely accepted definitions for both “civic” and “community” engagement that applies to all situations and missions of various publics. For this reason, we are using the history of partnership between Indianapolis and IUPUI as a case study to clearly define a new model for community interactions.
Indianapolis has been a strong contributor to the development of IUPUI since its inception in 1969 through adding sport venues and bringing events to these venues. The National Collegiate Athletic Association (NCAA) headquarters, the NCAA Hall of Champions, and the National Federation of High School Sports (NFHS) and the American College of Sports Medicine (ACSM) are located on the edge of the IUPUI campus. These organizations have provided new opportunities for IUPUI interactions, but have gone under-utilized in terms of community engagement. While Indianapolis primary identity is associated with sport, many other influential organizations exist in the community as well. IUPUI has engaged with these organizations in the past, but not to the extent of maximum capabilities. As a result, the university continues to search for the most optimal community engagement model.

Research led to more questions than answers. Were other universities facing these same community engagement issues? Was there a model IUPUI could adopt to further develop and strengthen the community engagement initiative? What are the common issues for private sectors preventing more successful models of community engagement from occurring? This case study investigated the old paradigm and perception of community engagement and recommends a new community fusion model of engagement that focuses on innovation.

**Purpose and Methodology**

The purpose of this study was to provide universities and the private sector with a new engagement model for the future. Why is a paradigm shift needed? Beyond the need to have a widely accepted definition of community engagement, the silo paradigm has simply outlived its usefulness and a new lens is needed. In a recent interview for the Chronicle of Higher Education, James Danko, President of Butler University (Indianapolis, Indiana) describes why universities must adopt a new way of thinking. Danko states, “We have to adapt to the realities we see today versus even five, ten years ago. So that means being open to change. To me, that’s innovation” (Danko, 2014).

Change comes slowly particularly at institutions of higher learning, but “the pressures on campuses to strive toward a greater U.S. News & World Report ranking and engagement in academic capitalism at the expense of service missions” (O’Meara & Jaeger, 2006) require universities and colleges to be innovative and develop a new paradigm that meets these demands. Furthermore, “despite real growth in total appropriations of state tax funds for postsecondary operating expenses, state investment in higher education has substantially
declined relative to changes in enrolment, state wealth, and the growth of institutional budgets” (McLendon, 2009). The universities and institutions of higher learning are experiencing obstacles to growth traditionally found in the private sector with regard to revenue generation. These institutions are not designed to generate and disperse revenues not associated with student fees, traditional research grants, or government grants. Schools within a university also see declines in funding which leads to inadequate resources needed to meet the desires of today’s college students.

A case study methodology approach was used in this study are used to explain a larger phenomenon through in-depth exploration of a single example (Rossman & Rallis, 2003). A case can be written on an event, an activity, a situation or a process (Creswell, 2003). The strength of using this method is it “seeks to understand the larger phenomenon through close examination of a specific case” and “its detail, its complexity, and its use of multiple sources to obtain multiple perspectives” (Rossman & Rallis, 2003). This study will look at the larger phenomenon of community engagement through the lens of IUPUI and the Indianapolis partners. The next few sections describe two models of engagement as the link to understanding a need exists for a centralized definition of community engagement specific to the event industry.

**Old Model – Silo Paradigm**

What are the private and public expectations of universities in community engagement projects? Since the silo paradigm community engagement models utilize one-off projects, outcomes are specific and limited to the scope of the specific project. In this traditional model of engagement, universities provide knowledge and information to the community partner in which the organization is expected to use some, all, or none of the information to develop innovation or meet its goals. In most instances, community partners offer very little feedback on the recommendation, thus the only validation the university can rely on is receiving an additional project in the future. In the event the project does not meet the community partner’s expectation, significant impacts can be seen in the partner’s attitude toward partnering on future opportunities or even questioning hiring university graduates. So to prevent unsatisfying results, all partners must fall back to effective two-way communication and managing expectations as the control.
The illustration below (illustration 1) depicts the silo approach to community engagement. As mentioned previously, one-off projects offer little for long-term sustainable growth in terms of community engagement. These types of projects lend themselves to unidirectional communication where the university is acting as the expert disregarding the expertise of the community partner. The barriers to engage in more meaningful long-term propositions include differences in organizational structures, the overall culture of the university, school or department, changes in philosophy or leadership, and demands of stakeholders.

Illustration 1. Current Silo Paradigm (Jinkins, 2014)

In an effort to circumvent these barriers, these sectors are working on one-off projects and short-term collaborations, but these projects and collaborations only allow superficial engagement. Universities, faculty members specifically, operate in a manner as the authoritarian with unidirectional communication of its findings thus leaving innovation and development up to the various organizations. The private sector, as they may recognize partnership advantages with institutions, tends to develop many of its innovations “in-house” for fear of losing the competitive advantage of intellectual property or proprietary technology. Whereas, university faculty receives merit compensation increases and promotions largely based on publishing journal articles in top-tier publications. When the two sectors engage (private/university collaboration), the barriers clearly exist of the faculty need to be published
and the private sector to retain the competitive advantage. This conflict results in low-level engagement.

The current silo paradigm for community engagement adequately provides the structure needed for Carnegie’s projected “five developmental trajectories (for students) – developing independence, creativity, capacity, confidence, and responsibility” (Carnegie, 2014). However, private and public organizations are requiring more from entry-level college graduates especially in the event and sport management career fields. The silo paradigm does not provide the flexibility for students to acquire these new skills due to the limitations of low-level engagement.

Communication is a barrier to effective community engagement in the silo paradigm observed as unidirectional in most cases. The best community engagement models (under the silo paradigm) are described as having “a two-way flow of knowledge facilitated by the presence of motivators at the institutional level” (Weerts & Sandmann, 2008). Two-way communication is only effective if and only if the parties are communicating openly with full-disclosure which is against the very nature of the private sector for fear of losing a competitive advantage. Arrogance and egocentric attitudes further deteriorate communication. An example of the type of arrogance comes from one university Dean stating, “We want the public, private and nonprofit sectors in this state to think of us as their personal think tank on key policy issues of the day” (Weerts & Sandmann, 2008). The undertones of these types of statements infer that universities are the only places for serious thought which leads to unrealistic expectations and develops seeds of resentment.

New Model - Community Fusion

Universities and educational institutions interested in pursuing community engagement as part of their mission evolve over time. A report was completed by Wayne Johnson for the University-Industry Demonstration Partnership (UIDP) found the development of community partners moved through a series of levels beginning with the basic awareness level progressing through involvement, support, sponsorship to the desired level of strategic partnership (Johnson, 2012). Industry Research Development Specialist for IUPUI, Clayton Nicholas, adapted Johnson’s findings to identify the levels of community engagement specific to IUPUI. The IUPUI – Industry Relationship Growth illustration (illustration 2) depicts this partnership evolution. The “Partnership Continuum” (Johnson, 2012) identifies three subsets
within the model: shared tactics, shared ideas, and shared aspirations. The shared aspirations of strategic partners level is what IUPUI-PETM call “Community Fusion.”

Illustration 2. IUPUI – Industry Relationship Growth (Nicholas, 2014)

IUPUI-PETM formally defines community fusion as the complete immersion of the university with private-sector community partners for the purpose of developing mutually beneficial outcomes using open and constant communication, understanding the negative pressures created by respective stakeholders (or fusion detractors), sharing of resources (and revenues if applicable), and remaining actively engaged for long periods of time.
Under the new paradigm of community fusion, all barriers to engagement are removed allowing for a “true partnership” to occur which requires a sharing of resources, ideas, needs, desires, and decision-making throughout the project, program, or initiative. The new paradigm is faced with pitfalls and challenges which can prevent or limit the success potential. Intellectual property rights and full disclosure agreements can become enormously problematic for all parties not to mention the difference in organizational structures.

Previous community engagement paradigms maintained a segregated or silo approach allowing all parties to remain independent and minimally invested. Using the Johnson Model, universities rarely achieved a level greater than tier 3 (support) due to a variety of obstacles, strategies, and missions. However, communication, both unidirectional and bidirectional communication, is the biggest obstacle universities and private partners face under the silo paradigm. Open and continual communication is the new community fusion paradigm linchpin. Below are three examples of how PETM is using this new paradigm to work with community partners.
Example #1 – PETM / Visit Indy

PETM and Visit Indy mutually engaged in the Super Service program for the sole purpose of providing consistent customer service through volunteers while hosting a mega event in Indianapolis, the 2012 Super Bowl. The project was positioned as a legacy initiative, one that would continue after the event. Together with stakeholders from around the city, this program was developed and successfully implemented. The results were much more impactful than anticipated. To date, over 25,000 people have taken the program and five additional entities have adopted and customized the customer service training program. The strategic partnership between the two organizations (IUPUI and Visit Indy) remains strong and we continue to seek opportunities that would advance both the industry and the universities mission.

The fusion of the two entities have consistently engaged in new projects and maintain open communication to develop more tourism and event innovations. Prior to Super Service, the two parties engaged at Johnson’s “support level” exchanging student project ideas and promoting internship and volunteer opportunities for students. Faculty members from the school nurtured the relationship by serving on a variety committees and members of Visit Indy served on advisory boards and served as guest speakers in a number of classes. Both parties continued participating in minor roles until new opportunities arose. Once these were identified, trust and confidence was already present and key leaders advanced the partnership to fully engaged collaboration. The entire process took several years to develop requiring personal sacrifice and support from PETM and Visit Indy leadership.

Example #2 – PETM / ACSM

PETM and the American College of Sports Medicine (ACSM) are currently engaged in the development of a new partnership called NOVUS Sport 2.0. Key leaders from both organizations have engaged in developmental meetings for more than a year. The purpose of the community partnership is to drive innovation related to sports and health through a centralized hub containing multiple partners.

From the IUPUI perspective, this community fusion partnership creates opportunities for student-led initiatives in a variety of university disciplines. We believe the student стратегический partnership interactions will lead to increased levels of innovation, improved learning processes, and interactive ways to assess learning outcomes. Identifying specific realistic goals and outcomes
for students, PETM, the university, and the ACSM has been initially challenging, but all parties agree the need to have a program to drive innovation significantly outweighs the investment. The expectation is to use this as an initial step in developing a meaningful partnership to develop additional partnerships for systematic growth. Systematic growth partnerships allow for creative collaboration among a variety of private sector professionals, academic leaders, and students thus driving innovation.

**Example #3: PETM / Grand Park Fusion**

Grand Park is currently the largest family sports park in the U.S.A. The park houses 28 baseball fields, 30 soccer fields, and 2 indoor sports facilities (under construction) located in Westfield, Indiana. IUPUI, Grand Park Developers, and the city of Westfield have been in partnership since fall 2012. IUPUI students have been involved in multiple phases of development including layout and design, marketing, sponsorship, facility operations and revenue forecasting. The park is scheduled to open April 2014 with a significant presence of IUPUI interns leading the way.

The two tenants of the park include the Indiana Bulls, a youth travel baseball organization consisting of 23 separate teams, and the Indiana Youth Soccer Association consisting of 20 youth soccer districts located throughout the state. The two tenants offer additional opportunities for IUPUI students such as public relations, informatics, sport events, team sponsorship, and tournament scheduling.

The initial partnership with Grand Park has continued to evolve and grow from one sports location to include two sports organizations and the host city (Westfield, Indiana, U.S.A.). Some of the city initiatives include neighborhood planning, hotel and retail planning as well as entertainment events and attractions needed for participants during tournaments in hopes of driving repeat visits. Moving forward, IUPUI must move to a multi-discipline partnership in order to meet the demands of those involved.

The Visit Indy, ACSM, and Grand Park partnerships are examples of the different stages presented in illustration 2. IUPUI and these three outside organizations are fused together for mutual benefit with respect to the demands of respective stakeholders. The key has been open and constant communication so ideas, concerns, and strategies can flow freely among vested participants. Although PETM has reached a state of “community fusion” with these organizations, the partnerships have brought out the best possible outcomes for everyone:
innovation, improved learning, increased revenues, more efficient use of resources through sharing, and improved trust.

Implications, Recommendations, and Conclusions

This case study has both practical and theoretical implications to consider. Previous research on community engagement has been used to explore how to define the concept and formulate a new model for academics and industry consideration. The intention is that this case study provide a foundation for those wanting to expand their work on future model development and testing in the area of community engagement. Different theories and practices should explored as a conceptual framework for the model. There is a number of groups and individuals who can take advantage of this case. These include, but are not limited to, university administrators, faculty members, students, business owners, government officials, for-profit and non-profit leaders and staff.

There are numerous opportunities for future research in this area. Additional work on the definition and key factors of community engagement need to be explored at this point in time. An obvious limitation is the use of only one case to recommend this significant shift in paradigms. Different universities and other community partners should explore the new community fusion model and provide additional insight on other barriers, factors, detractors, and outputs.

Conducting additional qualitative and quantitative studies to further investigate this model and its use will be required. A variety of research methods, including surveys, focus groups, additional case studies, and others can be used to enhance this new model approach. It is important to note that not all universities and businesses are alike and this model may yield different variables and results based on those unique differences.

In conclusion, PETM believes the implementation of this new approach is yielding significant positive results that contributes to the advancement of the university’s mission and the school’s strategic plan. The number of students entering the school, staying in our programs, and graduating are increasing. As there may be a number of other reasons for this positive trend, the students continually comment that hands-on experience, real-life projects, unique volunteer, internship and work opportunities with our community is a key differentiator and success factor. Additionally, the university and our school in particular reaps the benefits of our downtown
location, access to community partners, and established culture for engagement when recruiting new administrators, faculty and staff members. Faculty members are coming to IUPUI simply for the opportunities to engage with the community to put theory into practice.

For years to come, IUPUI and the Indianapolis will continue to engage with one another in mutually beneficial ways. The hope is that this fusion approach will yield innovation that propels our destination maintaining a reputation as the “Sport Event Super City.”
References


Consumer value and its relation to Servicescape: the experience of outdoor popular music festivals

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Consumption, value, Servicescape, festival

Abstract

With its potential in commercial exchange, the use of the term ‘value’ has been ubiquitous and much abused in the presentation of consumption. Value per-se is understood to offer competitive advantage at a strategic level for a producer as it increases the appeal of the product or service offered to a consumer. Therefore, it is important that consumer value is understood in order to develop mechanisms for its creation. At an operational level, Holbrook (1999) defined a framework to identify specific elements of value that a consumer may recognise in the product/service consumption experience. The framework presents eight consumer value types from three elements: extrinsic or intrinsic, self or other oriented, active or reactive experience. Later, Sánchez-Fernández, Iniesta-Bonillo, and Holbrook (2009) refined this model to suit service offerings and reduced the types of consumer value to Efficiency, Play, Quality, Aesthetics, Social and Altruistic Value.

In terms of where the consumption takes place, the idea of a Servicescape has become important as a construct to explain how consumers of both product and service are immersed in an overall consumption experience such as a festival (Bitner, 1992; Rosenbaum & Massiah, 2011). Oakes and Warnaby (2011) have furthered the understanding of this construct in terms of outdoor urban performance where the continua of managed/spontaneous, spectacular/mundane and exclusive/inclusive have been attributed
By drawing these models together, this paper looks at popular music festivals to better understand how consumer value and Servicescape are related in order to help those wishing to design value into their cultural events. As this is an under explored area, the research approach was inductive and endeavouring to capture connections between consumer value types and the Servicescape offered by festival organisers. The research was conducted via focus groups formed from students who had visited festivals such as the large, overtly commercial festivals concentrating on mainstream popular music acts e.g. V Festival, Leeds/Reading Festival, and, smaller, less commercial festivals where the music is important but the emphasis is more on the social elements and less on the need for ‘big name’ acts.

Drawing on Sánchez-Fernández et al., (2009) and Oakes and Warnaby (2011), the research reveals that the consumers perceive themselves on a journey that starts with the anticipation (Social Value) of an escapist consumption experience (Play) before returning home to reminisce amongst their friends (Social Value). Whilst most enjoyed the spontaneity offered by such elements as surprise guest appearances (Quality, Aesthetics), other elements required managed predictability e.g. in programme timings (Efficiency). A spectacular element (Aesthetics) to the festival added to the escapist experience but regular festival goers where aware that one attendee’s spectacular was another’s mundanity. Exclusivity was appreciated in the sense of ‘being there’ at special moments (Social Value) but the inclusivity of being with friends was equally valued (Play). In order to support the festival organiser, the value and Servicescape elements are presented in a framework to aid the design of value into their events.

**Background**

The growth in both the number and scale of events has been phenomenal over recent decades with audiences consisting of tens of thousands of people becoming commonplace. With this growth in size has come increased spectacle and cost that has brought significant financial risk to the door of the event managers. Add to this the recessionary pressures felt in a number of geographic markets and a significant competitive problem for event management can be seen.

The underlying driver for any consumer to attend an event is the perceived value in the commercial exchange for a ticket. Hence, for event managers to attract audiences to their events, the event itself must be seen to offer value. Value may be perceived anywhere from the starting point of attracting interest through to the return home from the event. As writers
such as Porter (1985) have articulated, this is the route for any organisation to gain competitive advantage using value to attract consumers towards their offering and away from that of others.

Whilst it can be that the early stages of establishing interest or the journey home are areas often outside of the control of the event manager, what happens at the event site itself is largely inside the control of the event manager. Consequently, careful design and control of what has been termed the Servicescape (Bitner, 1992) is essential to establishing the value present in the event.

Quite clearly, there are many contextual combinations of performance and indoor/outdoor Servicescapes that create value. The aim of this research is to fill some of the gaps in this underexplored area by focussing specifically on the consumer value found within outdoor popular music festivals and their Servicescape. Hence, gaining greater insight into what the consumer values at these events and how the festival organiser can design value into the Servicescape to deliver competitive advantage. The output is, therefore, useful to the event organiser in terms of reducing the financial risk involved with such large scale events.

**Literature Review**

**The festival context and its design**

The notion of what constitutes a ‘festival’ is read differently by the different stakeholders of these events. Broadly speaking, these stakeholder groups might be divided into the three groupings of local community, the event managers with their operational colleagues (performers, equipment suppliers, etc) and, finally, the consumers themselves. For the larger festivals being considered within this research, these groupings are relatively distinct though, as Jaeger and Mykletun (2013) indicate, festivals influence all stakeholders in the shaping of place and identity.

Whilst the local community may reflect on the social, cultural and economic impacts and event managers be focussed on potentially conflicting profit and non-profit objectives, the focus of this paper is on the consumers. Lee, Lee, and Choi (2011) propose that festival organisers must recognise the complex evaluation made by consumers and concentrate on providing multidimensional value including emotional and functional elements. Whilst value will be returned to later, firstly, the design of festivals is considered.
For some writers looking widely at service, the idea of a Servicescape has become important as a construct to explain how consumers of both product and service are immersed in an overall experience (Bitner, 1992; Rosenbaum & Massiah, 2011). The extended Servicescape as defined by Rosenbaum and Massiah (2011) has an environmental definition which includes physical, social, socially symbolic and natural dimensions. These ideas have been developed via musicscapes (Oakes, 2000; Oakes & North, 2008) where music is seen as a marketing tool to create atmospherics (Kotler, 1973) into festivalscapes (Lee et al., 2008; Yoon, Lee & Lee, 2010; Lee et al., 2011; Yang, Gu, & Cen, 2011) where key festival attributes acting as sources of satisfaction for consumers are identified via factor analysis.

Oakes and Warnaby (2011) have furthered the understanding of this construct in terms of outdoor urban performance by proposing the attribute continua of managed/spontaneous, spectacular/mundane and exclusive/inclusive. These continua offering the event manager a way into ‘planned creativity’ (Minton, 2009 p. 4 cited in Oakes & Warnaby, 2011) seen as ‘a trade-off between public safety and spontaneity’.

**Understanding Value**

As noted earlier, Lee et al., (2011) point to the need of a festival organiser to provide multidimensional value including emotional and functional elements. Before the continua of Oakes and Warnaby (2011) or other Servicescape definitions can be utilised by a festival organiser to deliver this, the multidimensional aspects of consumer value must be understood.

With its potential in commercial exchange, the use of the term ‘value’ has been ubiquitous and much abused in the presentation of various aspects of consumption. In an effort to clarify the term, writers considering the strategic level of production have identified how specific activities in organisations might create value for different stakeholders (Porter, 1985). Indeed, some have indicated the related view that value might also be destroyed by the activities of an organisation (Plé & Cáceres, 2010). Value per-se is understood to offer competitive advantage for a producer as it increases the appeal of the product or service being offered to a consumer.

Within the arts, Preece (2008) has offered some ideas on how the work of Porter (1985) might be adapted to apply the same thinking to service delivery as opposed to its original application in product manufacturing. Furthermore, the experiential aspects of consumption have been drawn upon by Collin-Lachaud and Passebois (2008) to identify the value found in
their exploration of the use of immersive technologies in the museum experience. Others have highlighted the complexities of the relationship between the performance space and the performance itself as a means to develop consumer value (Mencarelli & Pulh, 2006; Mencarelli, 2008).

What becomes obvious at this more operational level is that there is no single definition of value whilst all are agreed on its importance. Smith and Colgate (2007) draw together many of the varying viewpoints and definitions of value in an attempt define a practical framework. This is based around value sources (information, products, interactions, environment and ownership) and types (Functional/Instrumental, Experiential/Hedonic, Symbolic/Expressive and Cost/Sacrifice). The value sources seen in this framework are more representative of a product offering than the service basis of a festival though the value types are transferable into this setting.

Sánchez-Fernández and Iniesta-Bonillo (2007) also provide a review of work in the area of perceived value highlighting the usefulness of uni-dimensional and multidimensional models of value; the complex nature of perceived value; the implication that consumer and product must interact to develop true perceived value; the relative nature of value by virtue of its comparative, personal, and situational nature; value with its preferential, perceptual, and cognitive-affective nature.

The work of Holbrook (1999) is emphasised as central to understanding value types by Sánchez-Fernández and Iniesta-Bonillo (2007). Holbrook (1999) divides consumer value into three dimensions: extrinsic or intrinsic, self or other oriented, active or reactive experience. These elements are used to generate eight types of consumer value that might be related to the Servicescape (see Table 1).

However, Sánchez-Fernández and Iniesta-Bonillo (2007) also point to various criticisms of Holbrook’s typology. Typical of these being from Smith (1996; 1999) who posits that the ethics value type doesn’t truly reflect the value inherent in altruistic behaviour. Holbrook encourages this debate by contributing to the work of other researchers looking at value in services (Sánchez-Fernández et al., 2009) and the challenges offered by research into value (Gallarza, Gil-Saura, & Holbrook, 2011).
For festivals, value in the service context is of particular interest and Sánchez-Fernández et al., (2009) redefine the original eight value types as seen in Table 1 by grouping them into four basic forms of economic, hedonic, social and altruistic value in this way drawing upon the criticisms of Smith (1996; 1999).

Table 1. Adapted from Holbrook (1999) in Sánchez-Fernández et al., (2009)

<table>
<thead>
<tr>
<th></th>
<th>Extrinsic</th>
<th>Intrinsic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Self-orientated</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Active</td>
<td>EFFICIENCY (output/input, convenience)</td>
<td>PLAY (fun)</td>
</tr>
<tr>
<td>Reactive</td>
<td>EXCELLENCE (quality)</td>
<td>AESTHETICS (beauty)</td>
</tr>
<tr>
<td><strong>Other-orientated</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Active</td>
<td>STATUS (success, impression management)</td>
<td>ETHICS (virtue, justice, morality)</td>
</tr>
<tr>
<td>Reactive</td>
<td>ESTEEM (reputation, materialism, possessions)</td>
<td>SPIRITUALITY (faith, ecstasy, rapture, sacredness, magic)</td>
</tr>
</tbody>
</table>

Whether in the expanded eight or the consolidated four value types, there is a clear difference to the earlier mentioned work of Smith and Colgate (2007) where altruistic value is less emphasised. As there are clear altruistic elements to festivals with, for example, community or charity events, it would seem that the service driven approach in Table 1 of Sánchez-Fernández et al., (2009) is appropriate to this research.

**Methodology**

The research philosophy adopted within this work is deductive in that it is assumed that the theories surrounding value and Servicescape are closely related as the consumption process draws the two together. The research aims to discover if there are linkages between the two areas of theory. Whilst one might adopt a hypothesis for this work that assumes consumer value is dependent on one or other element of Servicescape, such a suggestion is quite basic given the aforementioned multi-dimensional viewpoints (Sánchez-Fernández & Iniesta-Bonillo, 2007). For example, anecdotally, it is suggested that some consumers at popular music festivals may care little for the Servicescape as a whole because their perception of value is
all about seeing and hearing particular artists. Instead, wishing to avoid such simplistic assumptions, the intention of the research approach is to determine how consumer value types link in a multi-dimensional way that allows management of the Servicescape to produce value.

The two key research questions that result from the above viewpoint, overall aim and literature are as follows:

*In the context of the popular music festival, what types of consumer value are experienced?* It can be noted that Mencarelli and Pulh (2006) utilise the (extrinsic or intrinsic, self or other oriented, active or reactive experience) dimensions of value proposed by Holbrook (1999) but not his typologies in consideration of street theatre. In a similar service oriented simplification, the examination of festivals in this research uses the types of value identified by Holbrook (1999) and adapted further by Sánchez-Fernández et al., (2009) as seen in Figure 1.

**Figure 1. From Sánchez-Fernández et al., (2009)**

Consider the consumer value types experienced, how are these related to the Servicescape dimensions? This is explored by using the continua based Servicescape construct developed by Oakes and Warnaby (2011). Whilst their research emphasises the role of music in the Servicescape, this research expands the construct into other attributes of the Servicescape.

In determining the context of this research, the festival typology of Paleo and Wijnberg (2006) has been employed to guide the identification of distinct groupings of some of the more popular UK festivals which, then, can inform the sampling frame. Firstly, there are the large, overtly commercial festivals concentrating on mainstream popular music acts which are central to the entertainment e.g. V Festival, Leeds/Reading Festival. Secondly, there are
smaller, less commercial festivals where the music is important but the emphasis is more on the social elements and less on the need for ‘big name’ acts. Sometimes termed boutique festivals, these include festivals such as Shambala, The Secret Garden Party, The Magic Loungeabout and many others.

Whilst the purpose of this research involves a focus on popular music festivals, there is a wide variation in their approach to Servicescape and little in terms of attribute definitions beyond the work of Oakes and Warnaby (2011). This makes surveying a large sample of festival attendees’ value perceptions difficult to interpret in relation to Servicescape attributes. Furthermore, the researcher’s expectation that attendees would often go to multiple festivals further complicates a large scale, quantitative approach.

In addition to this, there is a research gap in this area of value and Servicescape that warrants a more explorative beginning. Hence, the chosen research method is that of focus groups where the exploration of this link might be performed in depth. Whilst statistically less certain for such a large population of attendees, this deeper research opens the way for wider examination of festival attendees in a further research project.

As popular music festivals are aimed at a student age group, the focus groups of festival attendees were drawn from the Leeds Metropolitan University, Sheffield Hallam University and The University of Central Lancashire. The criterion for participation in a focus group was that the students had attended a popular music festival within the preceding two years. Inevitably, having involved students with no incentive to participate, there was some haphazard attendance but six groups were formed with a total of fifteen students.

Generally, their festival attendance was aligned to the earlier mentioned festival typology of Paleo and Wijnberg (2006) with some who had attended the large, overtly commercial festivals concentrating on mainstream popular music acts e.g. V Festival, Leeds/Reading Festival, and others had attended smaller, less commercial festivals where the music is important but the emphasis is more on the social elements.

Some of the students had festival experience outside the desired festival typology with either an international aspect (i.e. experience of Chinese, Lithuanian and Nigerian festivals) or experience of much smaller festivals. Rather than dismiss their experience, they were included as they offered a potential contrast to the perceptions of others in the group. Each focus group
was asked a series of questions about their festival experiences using the value types of Holbrook (1999) and the Servicescape attributes in the continua of Oakes and Warnaby (2011).

The focus group interviews were recorded and the data produced was analysed to identify emerging sub-themes where the data suggested a common, repeated viewpoint from the members of the focus groups. These were then consolidated into overall themes based around the continua of Oakes and Warnaby (2011).

**Findings and Discussion**

The following discusses the findings on perceived value framed around the continua of Oakes and Warnaby (2011).

**Managed-Spontaneous continuum**

In Figure 2 for the Managed-Spontaneous continuum, it can be seen that the festival attendees are seeking value within the theme of a ‘Well Organised’ festival with a variety of typical festival planning elements that reflect the managed end of the continuum.

**Figure 2. Managed – Spontaneous continua**
The festival attendees want to arrive and depart from the festival in a simple, efficient manner and have access to a varied entertainment of high quality in a safe environment. It was important for them to have information about the timing and location of each performance reflecting efficiency value. Good quality and efficiently managed toilet and showering facilities were of value too. Some suggested that a flexible programme that avoided clashes in performance was of value and some also enjoyed the theming/dressing of the festival site itself and the idea of having fancy dress days for attendees. The latter elements might be seen as offering the opportunity to enhance aesthetic value for the attendees as well as being of high quality.

If altruistic value was present at the festival in environmental initiatives such as recycling, low carbon travel by coach or waste tent re-use, the attendees responded in a positive manner. Similarly, there was a general reaction against ‘commercial’ festivals with lots of sponsorship and the festival attendees looking for altruistic value by way of the festival linking with charities on social initiatives.

Many of these elements are typical of value sources identified in the factor analysis of others (Lee, Lee, Lee, & Babin, 2008; Yoon et al., 2010; Lee et al., 2011; Yang et al., 2011) and can be mainly linked back to the efficiency and quality value types. However, it can be seen that some of these managed elements contribute to altruistic and aesthetic value in a manner that features less in the factor analysis of the aforementioned research.

When questioned about spontaneous festival elements, the attendees revealed the ‘Special Moments’ offered by the appearance of a special guest with an act, surprise appearance of an act or some of the pop-up entertainment (jugglers, street dance, etc). This was felt to be an element that was valuable as fun, playful or something discussed with friends and enhancing their status with its social value. Typified in this comment from Lloyd:

Definitely something that I enjoy. One year at Leeds, Seasick Steve was playing and John Paul Jones from Led Zeppelin was playing the bass for him … It was a complete surprise. It made it so much better.

This is interesting to observe as the value sources at the spontaneous end of the continuum are not typical of planned value sources seen in the factor analysis of other studies (Lee et al., 2008; Yoon et al., 2010; Lee et al., 2011; Yang et al., 2011) though they fit with the notion of ‘planned creativity’ mentioned earlier (Minton, 2009 p. 4 cited in Oakes & Warnaby, 2011).
Some, like the surprise 'spontaneous' appearance of Radiohead at Glastonbury (Perpetua, 2011) mentioned by some of the festival attendees, need a level of management but busking festival attendees are more genuinely spontaneous. In other words, whilst such appearances might appear spontaneous to the attendees, clearly, they have to be managed in the background by the festival organisers. As Natalie says:

Managed from behind the scenes but that you can't tell ... that they're always aware.

**Inclusive-Exclusive continuum**

In Figure 3, the Inclusive-Exclusive continuum is explored and presented in reverse to the description of Oakes and Warnaby (2011) that designated this as Exclusive-Inclusive. The reasoning behind this being that the attendees would often refer to the same value sources under ‘exclusive’ as they had done when talking about ‘spontaneous’ i.e. the spontaneous element of a festival was often something seen as exclusive too.

The value sources seen as exclusive by the festival attendees often provided social value due to the potential for increased esteem amongst friends and have been summarised under the overall theme of ‘I Was There’. As well as including the special guests and surprise appearances, they included seeing up and coming artists who later become headline acts, thereby, offering the attendees further opportunity to enhance esteem by indicating their early experience. Similarly and ironically given their rejection of sponsors, some attendees talked of access to exclusive areas managed via sponsors that added both social and play value.
There were many references to the attendees holding onto wrist bands, lanyards with such as a list of artists appearing, t-shirts and other memorabilia that helped remind the individuals of the experience, thereby, offering social and play value. This evidence of the exclusivity of attendance at a festival in itself being sufficient for many to emphasise their status to others summed up in this comment by Karya:

"I'll have six or seven wristbands on ... it's more of a statement of 'this is how much fun I've had' ... the memories and stuff ... this is where I saw Blondie live, Madness live."

Other value sources mentioned by the festival attendees included the exclusivity that could be bought as an upgrade to the festival experience e.g. 'glamping', a more luxurious camping experience. However, in contrast to this, the attendees were keen to talk about the inclusive value found in 'the festival experience'. Indeed, some frowned upon the notion of exclusivity in the form of 'glamping' as not really being representative of the experience (though they sometimes commented that they would take up this offer if they could afford it). This view well summed up in the comment below from Jess:

"I like being with the peasants, camping in the field. It's a nice atmosphere."
Such a view represents the inclusive end of the Inclusive-Exclusive continuum. Here, a range of value sources were identified that could be seen as inclusive and central to the development of a festival community. For many, this starts with being engaged in anticipatory discussion amongst friends before the festival and ends with revisiting their experience afterwards. This occurred in direct discussion between attendees or through social media, perhaps, by sharing photographs or other prompts to memory. As the festival fanatic Ben indicates:

I don’t think there has been a day when I haven’t mentioned festival, Leeds, camping, drinking, going out and seen them (an act), not seen them, seeing them next year.

In between, there is further inclusive value in the immersive experience that was described by one interviewee as ‘the journey’ and by another as a form of ‘utopia.’ Nearly all the festival attendees highlighted the atmosphere, socialising with family and friends and making new friends as central to this process. As Lloyd explains here:

It’s not very often that you get to spend all weekend with a large group of like minded people listening to bands that rarely tour … or only play a few dates in London.

Such immersion in the festival experience is seen in a term commonly used by the festival attendees to describe their mood leaving the festival site, ‘the festival blues’. Whilst this appears negative in some ways, its depth of feeling reflects the high quality value seen by the festival attendees in the inclusive festival experience ‘With The Peasants’.

**Mundane-Spectacular continuum**

Turning to the Mundane-Spectacular; again, the continuum is reversed from the way that Oakes and Warnaby (2011) presented as Spectacular-Mundane. The reasoning to this being that the festival attendees saw the value sources of the spectacular aligned to the exclusive festival experience.
The buskers mentioned in Oakes and Warnaby (2011, p. 413) were deemed as mundane and some of the focus group members agreed with this. Indeed, some felt they could be annoying if in the camping area though others also suggested this added to the inclusive atmosphere. Whilst most of the festival attendees asked felt the mundane could offer very limited value as ‘That's Everyday Life’. This escapist view of immersion in the festival experience did not include one attendee who sought the mundanity of 'a bacon sandwich on the Saturday morning' and bemoaned its expense.

It was very clear that the festival attendees sought the aesthetic, play and social value of the spectacular at their festivals with the words ‘amazing’ and ‘awesome’ regularly used to describe features such as the art installations of a festival or the fireworks and light shows used by headline acts. Others explained that the aesthetic value was not confined to the mechanics of live performance but that artist presence and their interaction with the audience would enhance the performance. Some explained that being impressed by and ‘discovering’ an artist who the festival attendee had not heard or seen before was also of aesthetic value and would prompt discussion with friends and shared social value.
Conclusions

Reflecting on the research questions and the above discussion of results, all the value types identified by Holbrook (1999) and adapted further by Sánchez-Fernández et al., (2009) are observed within the discussion groups. When each value source was related back to the continua based Servicescape construct developed by Oakes and Warnaby (2011), it was apparent that the continua had overlap. For example, a value source such as a special guest appearance that was seen as spontaneous might be also spectacular and exclusive, or, the festival attendee buskers might be seen as part of the inclusive atmosphere by some but mundane by others.

Conceptually and diagrammatically, this overlap in value sources led to the reversal of some of the continua of Oakes and Warnaby (2011) with Exclusive-Inclusive presented as Inclusive-Exclusive. Similarly, a reversal of the original Spectacular-Mundane continuum was suggested. These can be seen combined in Figure 5 where a single continuum is proposed suggesting the managed, inclusive and mundane contrasted with the spontaneous, exclusive and spectacular.

Figure 5. Design Framework

![Design Framework](image)

Of course, individuals see value in different elements of the festival as their relative judgement is comparative, personal, and situational (Sánchez-Fernández & Iniesta-Bonillo, 2007). However, the festival attendees perceived managed, inclusive and mundane sources of value as mainly offering economic (efficiency and quality based) value. Similarly, the spontaneous,
exclusive and spectacular is mainly seen as a source of hedonic (play and aesthetics based) value.

This is not to say that each end of the proposed consolidated continuum has an exclusive link to particular value types. For example, as noted earlier, a spontaneous source of value such as a surprise appearance offers value in forms that reflect efficient, quality, play and aesthetic value types.

It was evident in the focus groups that some sources of value sit outside the Servicescape itself and, potentially, the control of management. For example, the festival attendees often commented on the positive value offered by the festival taking place during a period of good weather. Other elements such as congested traffic outside of the festival site, a lack of local accommodation and social media interaction may appear to be outside of management control but only by their choice.

Whilst the outcomes of this value based research reflect the conceptual and methodological difficulties discussed by Gallarza et al., (2011), a design framework for festivals (Figure 5) is proposed based around a single continua aligned to value types as a basis for defining value sources. There is an opportunity for further research to test this model as a design tool and to consider its relevance in other areas of events management.
References


Creating a stir: the role of Word of Mouth (WOM) and reputation in festival management

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Festival management, reputation, word of mouth (WOM), cultural branding

Abstract

The study examines the role of word of mouth (WOM) and reputation in the context of networked festival production. The focus is on managerial attributes and the way in which WOM is employed in activities related to festival marketing and brand building. In terms of theoretical background the study links reputation and WOM to the concept of cultural branding to provide a framework for how a festival’s reputation, based on a cultural branding logic, can be understood as a means of creating a culturally meaningful message. The empirical analysis is based on a multiple case study involving the three Finnish festivals hosted in the city of Pori: Porispere Rockfestival, the International Pori Jazz Festival and the International Lainšuojattomat Theatre Festival. The cases represent festivals of different sizes, and varying organisational structures, contents and lifecycles.
The findings indicate that the meaning and use of WOM varies depending on the notable constitutive differences that affect the nature of festivals' reputation and brand-building processes. Although the significance of external and internal stakeholders in these processes is evident it seems that, when the power of networks is recognised as crucial for festivals, WOM has a leverage role in brand building and gaining a favourable reputation, and the value of the leader's persona is of utmost significance in these processes.

Introduction

Festivals have emerged worldwide since the early 1990s as a growing and vibrant sector of the tourism and leisure industries (Arcodia & Whitford, 2006, p. 2), creating their own global branch (Yeoman, Robertson, Ali-Knight, Drummond, & McMahon-Beattie, 2004) in the framework of the creative economy and cultural industries (cf. Florida, 2002; Frey, 2003; Lampel, Lant, & Shamsie, 2006). Concomitant with festivals coming to be seen as valuable cultural and economic resources for regional development, regeneration and image management, research into festival management and marketing has grown. A common model for understanding the festival is the stakeholder or network approach (see Getz, Andersson, & Carlsen, 2010, Larson, 2009a), which views the festival in terms of being organised in a complex set of relations with a multitude of interests that need to be managed. Aspects often discussed when referring to the network approach relate to the motivation and interests of audiences (see Crompton & McKay, 1997), co-operation with business-related partners (see Larson, 2002), engaging the host city (see Crespi-Vallbona & Richards, 2007) and managing the strong interdependence between partners (Collin-Lachaud & Duyck, 2002, p. 60). Although consideration of the core design principles of an event is important from a management perspective (Brown & James, 2004), this discourse of festival production does not account for the significance of the festival's reputation in terms of affecting visitor attendance (see Lee, Petrick, & Crompton, 2007) and stakeholders' motivation for collaboration (see Larson, 2002). Hence, as Getz and Andersson (2008, p. 5) argue, building market popularity, political support and access to resources to remain sustainable over a long-term period calls for flexible and innovative marketing and managerial actions (Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010), the aim of which is to create positive word-of-mouth, attitudes and trust in the festival (see Larson, 2002, Lee et al., 2007; cf. also Getz & Andersson, 2010). The aim in this paper is to respond to this perceived lack by focusing on how reputation and word of mouth (WOM) are understood and implemented by festival managers in establishing the festival's position among stakeholders.
A large number of studies in the marketing literature deal with the concepts of reputation (see Gioia, Schultz, & Corley, 2000; Fombrun & van Riel, 1997) and word of mouth (WOM) (see Allsop, Bassett, & Hoskins, 2007; Mazzarol, Sweeney, & Soutar, 2007). However, there is lack of research examining these concepts from a management perspective, thus providing little insight into the nature and role of WOM in the field of creative productions in general (Hausmann, 2012a), and in the context of festival management in particular. The aim of this study, therefore, is to enhance understanding of the interface between reputation and festival management, and to explore the role of WOM in the process. Although Collin-Lachaud and Duyck (2002, p. 57) argue that arts and cultural activities are difficult to categorise as paradigms within the field of marketing, it is argued here that the festival context is a fruitful ground and suitable for multidisciplinary theoretical development because of its dynamic nature: the need to create and the need to survive in the long term (Collin-Lachaud & Duyck, 2002, p. 57; cf. also Andersson & Getz, 2008; Getz, Anderson, & Larsson, 2007) in a complex operational environment (cf. Larson, 2009a; 2009b).

Guided by the above, the aim is to contribute to current knowledge about managing festivals and cultural events by means of identifying the role of WOM and reputation in festival management. A further aim is to generate knowledge about how WOM is employed in festival-related marketing and brand-building activities, and how these activities affect managerial attributes in networked festival production. The study draws on tentative findings from a pilot study (Suomi, 2010; N=4) according to which the festival organisers regard the reputation of their own festival as good. However, there were differences in the reasons given for that view depending on the size, organisational structure and lifecycle of the festivals concerned. In conclusion, the results underlined the importance of networks and visitors’ references in deciding whether or not to participate in a festival.

The empirical analysis is based on thematic interviews conducted among managers (N=11) associated with three different Finnish festivals taking place in the city of Pori: Lain§juojattomat Theatre festival, Pori Jazz and the Porispere rock festival. Secondary data was collected from the festivals’ marketing materials, web-based sources and research diaries covering the research period 2011-2013. Finland has been characterised as the land of festivals, especially music festivals (www.festivals.fi), which makes the country an appropriate context for this study. Furthermore, the case city Pori describes itself as “city of festivals and events” (see also Luonila & Johansson, 2014). Its history of event production has positively affected the city’s brand equity (Lemmetyinen, Go, & Luonila, 2013) and contributed to developing its
structures of higher education (Suomi, Lemmetyinen, & Go, 2013), for instance. The festival sector thus constitutes an important part of both the ‘hard’ (infrastructure, employment, business development) and ‘soft’ (image, heritage) aspects of the city, a condition which is shared by many other cities who have followed the cultural-city branding (Hall, 2009; Marling, Jensen, & Kiib, 2009; Smith & Von Krogh Strand, 2011) paradigm. To understand the role that reputation and WOM have for the festivals, and also to understand how that is intertwined with the broader context within which the festival is situated, is thus of importance and hence the focus of the current paper.

Theoretical Background

Marketing management in the context of festivals

Festivals as a phenomenon generate the kind of platform for the activities of post-modern individuals that mirror their times. In terms of characteristics they rely on both cultural and ‘holistic experiences’, and a sense of community (see Falassi, 1987; Hirsch, 1972; c.f. also Frith, 1996). Enjoyment of the artistic content, the atmosphere, and the variety of memorable services and activities on offer are key issues when festival attendees discuss their reasons for attending (Pegg & Patterson, 2010). Preferences such as these are seen to reflect changes in consumption in the context of the new economy (Gummesson, 2002). According to Holbrook and Hirschman (1982, p. 132), the consumption rests on fantasies, feelings and fun, and is considered a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses and aesthetic criteria (cf. also Gursoy, Spangenberg, & Rutherford, 2006). Moreover, creative goods such as festivals, according to Caves (2000, p. 175), “are consumed in a social context, not by isolated hermits”, as the people find pleasure “on the presence of other people at the event itself and shared residue of memories of the experience” (ibid., p. 175).

The role of community and shared experiences is not only a concern during the consuming experience. Hausmann (2012b), for example, extents such considerations to marketing approaches that reflect the Web 2.0 and social media era. The author traces the transformation from a passive consumer to a (co-) producer, a ‘prosumer’ among attendees, especially in the context of creative productions (ibid., p. 174; cf. also Kerr & May, 2011). With regard to diffused information sharing, concepts such as reputation and brand come into play when the ‘acceptance’ of consumption is discussed among consumers: as DiMaggio (1987, p. 444) put it, “Persons with wide-ranging networks develop ‘tastes’ for the widest variety of
cultural forms”. Hence, the role of the audience is emphasised in project-based cultural productions such as festivals, and especially the significance of frequent attendees as messengers and key individuals for spreading word-of-mouth (see Unwin, Kerrigan, Waite, & Grant, 2007; cf. also Getz, 2012b). Of interest to a festival manager, then, is to harness and encourage the tendency to share for the purpose of building a positive festival profile.

Thus, the roles assigned to the consumers of festivals are likely to have both utilitarian (functional) and hedonic (experimental) attributes (Gursoy et al., 2006, p. 208). Conversely, the literature also refers to changes in the roles of festival managers: when the audience is seen as a ‘prosumer’ (Hausmann, 2012b), according to recent studies, event and festival managers can be seen as experience designers and co-creators (Getz, 2012b) with the audiences. In this light, festival managers and organisations are in a key position when the orchestration of the festival experience and its brand is discussed (cf. Larson, 2009b). The role of managers as marketers and creators of year-round interests comes into play, especially given the short-term and project-based nature of festival productions. Therefore, effective marketing is needed in order to maintain connections with consumers throughout the year (Kerr & May, 2011, p. 451). An important part of the marketing is reputation management and WOM.

**Word of mouth and reputation**

According to Arndt’s (1967) well-known definition, WOM is “Oral person-to-person communication between a receiver and a communicator whom the person perceives as non-commercial, regarding brand, product or a service”. However, as Stokes and Lomax (2002) aptly observe, this definition needs updating. First, Arndt’s idea of WOM as oral communication does not fully apply in the contemporary world of electronic communication. Accordingly, Yang, Mai, and Ben-Ur (2012) note the great influence of online opinion leaders because of the rapid dissemination of electronic-word-of-mouth (eWOM). Moreover, highlighting the power of the Internet, Hausmann (2012a, p. 32) states that WOM is a way of “gaining effectiveness as a means of referral in applications such as Facebook and Twitter, making it possible to reach an unlimited number of people”, whereas according to Stokes and Lomax (2002, p. 350) it incorporates “all interpersonal communication regarding products or services where the receiver regards the communicator as impartial”.

Second, Stokes and Lomax (2002) refer to the fact that the communicator in Arndt’s (1967) definition is perceived to be independent of the product or service under discussion. Companies nowadays are increasingly trying to harness the power of WOM by intervening in the recommending process. Customers are often given incentives to recommend products to friends and family, and membership schemes are commonplace. Consequently, one could argue that such recommendations are not fully independent. Moreover, apart from giving incentives, companies may intentionally create a stir around their products and services, in other words use buzz marketing strategy (Yang et al., 2012).

According to Shankar and Taylor’s (2004) study of a wine festival staged in Western Australia, the most common source of information was personal and was generated through WOM across all visitor groups. Indeed, the fact that the festival experience is unique and cannot be tested beforehand because its production and consumption are simultaneous increases the significance of positive WOM and reputation (see Nguyen & LeBlanc, 2001). Moreover, people tend to trust their peers more than commercial advertisements (Barry et al., 2005). Not surprisingly, therefore, the concepts of reputation and WOM are intertwined: a positive reputation generates positive WOM (Fombrun & Gardberg, 2000), and positive WOM tends to enhance favourable perceptions of reputation (Suomi & Järvinen, 2013). Highlighting the significance of stakeholders’ judgments of an organisation, Rayner (2003, p. 1) defines reputation as: “a collection of perceptions and beliefs, both past and present, which reside in the consciousness of an organisation’s stakeholders”. Meanwhile, emphasising its enduring nature, Gioia et al., (2000, p. 67) define reputation as “relatively stable, long term, collective judgments by outsiders of an organization’s actions and achievements.”

A favourable reputation has numerous other advantages for an organisation apart from generating positive WOM (see Järvinen & Suomi, 2011). For instance, as an immaterial asset it is extremely difficult to copy (Roberts & Dowling, 2002), thereby generating differentiation from competitors (Fombrun & Shanley, 1990) and helping to gain and maintain competitive advantage (Barnett, Jermier, & Lafferty, 2006). It also helps to attract customers and job applicants (Fombrun, 1996), and in times of crisis it may offer shelter to an organisation (Rayner, 2005). In the festival context a favourable reputation refers, among other benefits, to attracting spectators, acquiring volunteers and investors, as well as surviving through the “bad years”. How a strong reputation can be built is therefore of interest, and in what follows we suggest that the concept of cultural branding serves as a useful conceptual approach to extend the literature on reputation, WOM and festivals.
A cultural branding approach

In this context WOM can be linked to the concept of cultural branding (Holt, 2003a; 2003b; 2004; Holt & Cameron, 2010), to provide a framework for how a festival’s reputation, based on a cultural branding logic, can be understood as a means of creating a culturally meaningful message. In Rayner’s (2003, p. 1) definition above, reputation is “a collection of perceptions and beliefs, both past and present, which reside in the consciousness of an organisation’s stakeholders”. Following a cultural branding approach, how those perceptions, beliefs and memories are shaped depends on the culturally relevant narrative that a producer offers to stakeholders. Moreover, stakeholders constitute the actors through which the brand is made – it is not communicated from above, but following what was outlined previously, stakeholders assume an active, co-creative role. The longevity of a brand according to this model is dependent on staying culturally relevant, treading a balance between tradition and renewal. While Holt’s (2003a; 2003b; 2004) cultural branding approach focuses on how to build iconic brands, it can be argued that the approach is also useful for considering some factors which are relevant for any attempt at creating a market position. Essentially, the approach is based on the notion of narration and myth, that is, creating an authentic, meaningful presence through offering a compelling story. Specifically, stories that offer the audience or consumer a means to contribute to their identity creation are seen as valuable. In this respect cultural symbols and archetypes (Holt & Cameron, 2010) are potentially important ‘tools’.

In sum, an exploration of the role of WOM in the management of festivals may be conducted through a cultural branding lens, whereby the building of a reputation and the quality of WOM can be analysed by looking at the cultural content of the message. ‘Cultural’ in this context refers both to the festival as a cultural artefact, but also to the broader socio-cultural context within which the festival is situated.

Research Design and Methodology

Context: Finland and the city of Pori as a festival venue

The number of festivals per capita in Finland is notable (Kainulainen, 2005). In a country of 5.4 million inhabitants, hundreds of publicly driven, non-profit and for-profit festival productions generate almost 1.9 million festival visits annually (www.festivals.fi). It is not surprising, therefore, that Finland Festivals (henceforward FF; www.festivals.fi) characterises the country as “the promised land of festivals”. Although, according to FF statistics, over three quarters (approximately EUR 27.4 million) of the total net revenue (approximately EUR 38.5 million)
came from music festivals in 2012, the events are multifaceted. FF members stage multi-arts festivals and special events featuring a diverse range of music contents from various genres, as well as theatre, literature and the visual arts. (www.festivals.fi). Moreover, FF does not represent the entire festival field: numerous public, private and non-profit bodies that are not FF members organise an abundance of events (Artes, Björkqvist, Halonen, Iso-Aho, & Uotila, 2010). Clearly, the festival scene in Finland is extensive and flourishing. Consequently, the country is an appropriate context for this study. (See also Luonila & Johansson, 2014).

The city of Pori, located on the west coast of Finland, is the capital of Satakunta province. Pori was established in 1558 and nowadays with its 83,000 inhabitants constitutes the district centre. The Pori region, with its 138,000 inhabitants, forms the seventh largest area in Finland in economics and employment terms. The commodious location of Pori has strongly influenced its improvement as a city of commerce and industry, based on the port facilities and the trade and industry in the area. For these reasons and with the region’s firm roots in manufacturing, the industry structure varies from that in the rest of the country. In fact, industry still contributes substantially to business life, more so than in Finland generally, when the marine industry and engineering are among the major employers, together with service production. (www.pori.fi; www.satakunta.fi; www.satakuntaliitto.fi).

Alongside the region’s industrial characteristics it is worth mentioning the strong features of the creative economy, and especially the role of events and festivals (Luonila & Johansson, 2014). The city of Pori has been described as “one of the leading event cities in Finland” since late of 2010s (www.pori.fi). A significant player behind its brand-building process is the Pori Jazz festival, which has had a remarkable effect on the city’s brand equity (Lemmetyinen et al., 2013). This one of the most remarkable festivals in Finland, has been staged in the city since 1966. Furthermore, its firm roots in cultural productions and events have brought new festivals to the district in recent years, including the Lainjuojetmat Theatre Festival and the Porispere Rock Festival (Luonila & Johansson, 2014). Therefore, the rationale for the case selection is based on former studies of festivals in the city, as well the on the differences between them. Table 1 gives key details about the selected case festivals (cf. also Gwinner, 1995; Suomi, 2010).
Table 1. Key information about the case festivals

<table>
<thead>
<tr>
<th>Event type</th>
<th>Porispere Rockfestival</th>
<th>Pori Jazz Festival</th>
<th>The Lainuojattomat Theatre Festival</th>
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<td>Event characteristics</td>
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<td>Event size</td>
<td>Start-up festival</td>
<td>Hallmark event</td>
<td>Small</td>
</tr>
<tr>
<td>(approx.</td>
<td>(approx. 9,000-16,500</td>
<td>(approx. 140,000-150,000 visitors/year*)</td>
<td>(approx. 3,500 – 6, 250 visitors/year*)</td>
</tr>
<tr>
<td>Professional status</td>
<td>For profit, professionals from different producing areas</td>
<td>Not-for-profit, professional organization+ volunteer workers</td>
<td>Not-for-profit, arranged by the professionals of Rakastajat Theatre + volunteer workers</td>
</tr>
<tr>
<td>Event history</td>
<td>est. 2011</td>
<td>est. 1966</td>
<td>est. 2000</td>
</tr>
<tr>
<td>Event Venues</td>
<td>Open-air arena (2-3 stages*)</td>
<td>Open-air arenas, various inside/outside stages (11-14 event spaces*)</td>
<td>The city centre, theatres, museums, galleries, cafés, bars, on the street*</td>
</tr>
<tr>
<td>Promotional appearance</td>
<td>Medium-scale: Internet, social media, print, promotions</td>
<td>Large-scale: TV, radio, Internet, social media, print, promotions</td>
<td>Small-scale: Internet, print, social media, promotions</td>
</tr>
</tbody>
</table>
Materials and Procedure

The study approaches festivals from the managerial perspective of three Finnish festivals: the Lainsuojattomat theatre Festival, Pori Jazz and the Porispere Rockfestival. Reference is made to tentative findings from the pilot study (Suomi, 2010) that was based on qualitative case-study methodology. The selection of methodological approach follows Yin’s (2003, p. 13) argumentation: “A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident”, as is the situation in this study.

The primary data consists of two sets of semi-structured and theme interviews (total N=11) carried out in three different Finnish festival organisations based in the city of Pori. One of the interviews was conducted only for the pilot study. Two of the informants were interviewed for both the pilot study (2009, pilot study citations coded with P) and this research paper (2013). All the interviews were recorded and transcribed. The interviewees broadly represent the three selected cases from the perspective of festival management, including personnel in charge of administrative, managerial and artistic tasks. The multiple-case study was conducted because many scholars (see Eisenhardt, 1989; Yin, 2003) consider it more compelling and robust than a single-case study, which makes it suitable for this research given the observed significant differences among the selected festivals. Each case was carefully selected to represent different sizes, life cycles, production structures and content. In the spirit of case-study method, the interviews were complemented with marketing documentation including web-based information, social media and print advertising during the research period of 2011-2013, together with the research diaries of the corresponding author, in order not to miss “the flavor of the entire blend of multiple sources” (Yin 2003, p. 84) when the holistic view of cases were drawn (Gummesson, 2000, p. 86).

The approach of analysis follows abductive reasoning in rearticulating the research problem of the pilot study and thereby producing an emergent rather than a linear structure (Dubois & Gadde, 2002). The first step was to apply the tentative findings from the above-mentioned pilot study in a process of researcher triangulation that facilitated the preconception of the present study (ibid., p. 555). Second, the research questions for this study were set accordingly,
which allowed outlining the theoretical framework and the tentative construction of the case record. The purpose at this stage was not to point the analysis in a certain direction but rather to create a platform on which to move from one “research activity to another and between empirical observation and theory” (ibid., p. 555; cf. also Dubois & Araujo, 2004, p. 210). Third, the data was organised on the basis of the research questions, assembled the raw materials obtained from the corresponding author and the pilot study. Following extensive discussion among the researchers identified the key themes for the study. The fourth stage involved categorising the research data on the basis of both within and cross-case analysis of the selected cases (Eriksson & Kovalainen, 2008, p. 130). Section 4 below presents the findings reflected against the identified themes and the set of research questions.

**Findings: the Role of Word of Mouth (WOM) and Reputation in Festival Management**

The findings are presented according to three main themes. Firstly, some common marketing channels are discussed that were used by the festivals, and the way in which WOM was used both to position the festival within the field, and what purpose it was seen to serve. Secondly, the focus turns to the role of the festival manager in particular for creating a positive festival reputation, and the third theme covers the role of WOM in terms of generating buzz around a festival.

**Marketing channels and creating WOM in managing the festival experience**

Having a large variety of communication channels for building and sustaining a strong reputation was emphasised among the interviewees, especially in the case of Pori Jazz Festival’s marketing, which spans TV, radio, print, and the Internet (including a web page, banners and social media), for example. However, alongside such commonly used marketing channels the contribution of voluntary, and also artistic staff as informants and co-producers of festival marketing assumed significance in the case of the small-scale Lainjäätomat festival. In this case, networks and information sharing among those involved in the festival feature strongly in the programming and production processes. The festival aims to strengthen the role of volunteers in their marketing actions, but related to the content “We have our ‘confidants’ in the field, who go to performances with our festival in mind [and suggest artists]. But we make the final decisions ourselves, of course” (C2). This form of WOM is directly affecting the artistic content of the festival, based on existing trust between actors in the field: “people within the artistic field have a common rhythm of breathing … they all contribute to a common understanding of what the festival’s annual profile should be” (C1). The significance of volunteers
was also emphasised by interviewees of the Pori Jazz Festival, especially in relation to the past when the festival started out. As a small-scale festival based on non-profit volunteering, this ethos strongly influenced the growth of the festival, according to a former manager: “The festival is something of which everyone can be a part, as a customer, a member, a bystander or a commentator” (PA1). This points to a view of the festival as an extended network between a multitude of stakeholders, each of which play a role in the festival's viability and attractiveness. In the opinion of the same interviewee the current reputation of Pori Jazz derives from its longevity and from having been a pioneer in the field. Interestingly however, its credibility is also seen to have been gained by taking an active role in the public debate of the local community and the city, starting public discussions and presenting ideas and plans, which affect the wider community. Again, placing the festival in a broader context and taking an active spokesperson role means that the festival shifts from being a temporary, annually recurring event to becoming a permanent and significant element of the cultural fabric.

Taking such a role contributes to building a reputation and a unique identity for the festival, which is also dynamic and open to renewal – it needs to stay culturally relevant (Holt, 2003a). Creating an amount of momentum (B1) is crucial in terms of communicating with the media, audiences, business partners and the public authorities following a story that represents the style and spirit of the offered product. As the interviewee of Lain§uojattomat said:

... I argue that one of the secrets of our longevity is that we have done everything our own way ... Of course, we have travelled a lot and sniffed around [in the field of performances]. But if we accepted all the proposals that businessmen and consultants, for example, suggested, I argue that there wouldn’t be anything left. We need to preserve our obstinacy (C1).

The theatre festival is a small-scale, relatively niche event, which is seen as an important part of their identity. Moreover, the festival manager presents the festival in a slightly rebellious tone, positioning it in opposition to a business discourse. This presents a particular type of ‘artistic’ narrative (Holt, 2003) which creates an identity through a countercultural (Desmond, McDonagh, & O'Donohoe, 2000) positioning.

It thus seems that the content of the festival and the brand message are strongly intertwined. This combination is optimal in terms of generating information sharing among both stakeholders and audiences (external), and moreover in message creating among festival producers (internal). As the interview of Porispere put it: “... the content and brand guide the development of festival ... they have the most significant importance” (B2).
The impact of communication, information sharing and multifaceted ways of marketing are crucial, especially from a resource perspective. As the interviewee of the Porispere festival said: “… at the start, if you don’t have a budget, you have to have a rough idea … we need to bring ourselves to make maximum efforts to do things that generate topics that people want to share …” (B2). For example, in the case of Porispere the marketing is described as a wide range of driving actions and generated topics, which are produced before the event and delivered at the festival.

The interviewees from Pori Jazz intertwined the good brand and reputation strongly with the festival’s longevity, and illustrate them kind of ‘lifebelt’ for bad times but also being kind of ‘duckboards’ for co-operation with partners. “Favourable buoyancy carries us over one or two inauspicious years … then we have lived those times with our brand. I mean, our economic situation has been totally lousy, but others thought we maintained a high level of artistic content. It has generated a kind of forgiveness for us” (A1). Another informant representing Pori Jazz connected the meanings of brand and reputation to partner negotiations. The planning cycle of festivals is such that negotiations on collaboration start several months before the headliners are confirmed, and reputation and a strong brand comprise the main argument in these situations. Hence, “The value of the brand is of immense precious for [our] festival” (A3). One of the interviewees from 2009 explained how the reputation of Pori Jazz is seen:

It is seen as unique, a pioneer, high-class, high-profile, credible and in a sense as a movement of counter-flow. We are seen as bigger than we are … We are some kind of opinion leader (PA1).

Nevertheless, it is challenging to maintain competitive advantage and a place among the top festivals, and to meet expectations year after year. According to other informant of Pori Jazz, if the festival falls into a negative spiral because it breaks its promise of quality, it would soon become contracted and impoverished.

On the other hand, creating a stir around the festival is not limited to resources or pre-event actions. The manager of the theatre festival also emphasised the importance of WOM during the festival from the community’s point of view:

The spirit of the festival is created where there are hundreds of people at street events or in clubs … in these places people need to discover that ‘this is our kind of stuff’, and become interested in going to other performances that are not free of charge (C1).
The root of this argument lies in the goal of creating a ‘festival atmosphere’ in the whole city, meaning that people share their experiences of events not only among themselves but also among the community and thereby extend the festival spirit to non-attendees. Here we can thus see that WOM is seen as an important aspect of establishing and sustaining a festival in a multitude of ways: in maintaining a network of professionals or artists that act as valuable sources of recommendations for programming the festival, for instance.

**Building the brand – gaining a reputation**

As seen above, WOM contributes to building a reputation and creating a unique identity, or brand, of the festival. Looking at the brand-building process, the interviewees connected the brand building to the managers’ personas, for instance, stressing the importance of a recognisable and credible spokesperson for the festival:

... I believe it is the strength of many festivals that they have an outward face... the festival is a product which looks like the profile person who keeps up the spirit ... we have XXX [the manager of Lainjoujattomat] and Porispere has XXX, but Pori Jazz doesn’t have a clear face anymore, which is quite harmful ... then again, it [Pori Jazz] is so huge nowadays, so maybe it does not matter anymore? (C1).

The importance of the personality of the manager is also acknowledged in relation to cooperation with the city, other stakeholders and audiences. “XXX [the manager of the Porispere festival] has the credibility and the reliability, and also respectability among the crowds on a regional level. It is extremely valuable capital for us” (B2). Indicating a similar importance of the leading figure/s of a festival, the directors of the independent Rakastajat Theatre group manage the Lainjoujattomat festival. Its directors are well known among local residents, who often approach them to ask about the festival. The interviewee thus saw the festival management as personal and not as an anonymous entity. She described her own relationship with the festival as follows:

The festival is on my mind, or at least at the back of it, all year round, especially in the spring and very much so from August onwards when I think about it all the time; when I go to the shops, when I’m at the hairdresser’s, when I’m jogging or visiting friends, even while I’m sleeping it’s in my dreams. My friends and relatives have naturally been won over from the beginning and they discuss the festival among themselves and have their own favourites among the performers and companies. They are all excited about it, and I feel the buzz around the whole city when festival time approaches. It’s absolutely thrilling to see (PC2).
Although the interview data underline the significance of the festival manager’s personal and managerial capabilities, the origins of the festival’s brand and reputation are strongly based on the whole product experience. In the quote above, the interviewee stressed the all-encompassing presence of the festival as an important part of establishing its position. As an interviewee representing Pori Jazz put it, the product is a 24-hour experience:

The visitor decides whether to go to Pori by bus or car and prepares a picnic basket. The visitor goes to Jazz Street and then to a concert at Kirjurinluoto Arena, and after that may have dinner or go to the clubs. Everything that happens in Pori has an effect on the visitor’s festival experience. It is not just about how the visitor is served at the festival venues; it is also how he or she is served in the shops, at the bus station and elsewhere … (PA5).

As such, it is in the interest of a festival that the local services offered are able to positively contribute to the festival experience. Moreover, the director of the theatre festival connected its good reputation with the residents of Pori, who always look forward to it. The interviewee suggested that the festival has created a positive reputation for Pori both locally and nationally, for the reason that festival has been noticed widely in national media. Moreover, the good reputation of the festival derived from the combination of a broad programme with lots of music and street theatre that is free of charge. Lainajuotommat is also a relatively small festival, and consequently is experienced as warm, personal and intimate by actors and visitors when compared to other theatre festivals. The interviewee described the atmosphere as full of energy and a sense of community because of the nature of the festival product, which comprises performances, experiences and surprises.

The meaning of WOM as a buzz generator

The interview of Pori Jazz described the festival as a common product, which is not only a brand but an immaterial public phenomenon on which “ninety per cent of Finns have some kind of opinion…a phenomenon that is generated by the understanding of others … It does not exist if nobody knows about it, but nobody can illustrate it with precision” (A1).

Although the festival’s long history gives it some stability, the interviewees shared the common opinion that it was critical for its future success to maintain the interest of its audience. As one interviewee described it: “… yes, one horror scenario is that the interest of the audience fizzles out” (A4). Therefore, the festival organisation and its partners seek service innovations which cherish the ‘holistic experience’ described in the previous section. The aim is to improve pre-festival publicity, for example by developing digital solutions that offer potential participants
a wide range of information about the events, and a festival feeling in advance. The idea is to reach the stage when one could say, “We have such a great brand and event that the artists are not so significant, that the audience would come here just because of Pori Jazz” (A3), and spread the word among others. The vision is in line with the view of the other interviewee who considered visitor WOM among the most important factors affecting the decision of newcomers, and repeat audiences, to visit Pori Jazz.

On the other hand, in the case of Porispere, a ‘start-up’ festival, the cornerstone of marketing is to generate buzz around the festival. This is emphasised near the time of the festival, but increasingly also beyond the event period: “Our aim is to create topics” (B2). The interviewee justified this marketing strategy on the basis of the festival’s limited duration. He considered it a high-level risk if audiences and stakeholders only connected with festival on a few days during the year, and therefore aim is to engage to common discourses on both the regional and the national level through various marketing channels by their own style. Suitable examples of this include the linking of the new marketing layout (2014) to a well-publicised plagiarism scandal that caused a controversy around Marimekko (a well-known, internationally renowned Finnish textile brand) in festival’s Facebook group, and its marketing campaign in the regional newspaper with a supportive message for the local ice hockey team when the whole city of Pori celebrated the team’s place in the Finnish play-offs. The choice of this marketing strategy for creating a positive hype around the festival in a unique way was attributed to the atmosphere of the city, and the attitudes of its inhabitants:

It is unique in Finland … they have their own way of thinking and structuring thoughts … “Poriness” as a platform for marketing communication is almost like the mine (B2).

Following a cultural branding model, this strategy (on a local level) is about establishing a connection through placing the brand in an existing recognisable social and symbolic context. The brand narrative that is offered alludes to a particular ethos and way of being, which is proudly considered to be distinctive for the local population. What it enables stakeholders to do is use the festival as a resource for creating a shared identity, and a sense of community.

Also drawing on an identity narrative, the Lainšuojattomat festival focuses on performances that both aim to change the established theatre field, and encourage people to reflect on their own lives. The Lainšuojattomat interviewee emphasised the significance of taking risks and being dynamic, easy to approach, broad-minded and novel, what according to the manager
differentiated it from other theatre festivals was the actors' personal aspirations to speak to and engage the audience. The interviewee acknowledged that newspapers, the Internet and a festival programme influence the choice of festival among potential visitors, and that formal communication is needed, but interviewee also considered creating ‘buzz’ to be important. Although Lainšuojattomat is advertised in newspapers, on the Internet and in printed marketing materials, the manager understood that festival visitors usually received information from outside the official marketing channels, such as through friends. The interviewee therefore considered the festival visitor’s own role in the process as crucial, both as an informant and as co-producer: most people come to the festival with an open mind and are receptive, which inspires the actors to try their best.

Summary and Conclusions

The purpose of this study was to investigate the role of WOM and reputation in festival management. A further aim was to generate knowledge about how WOM is employed when the marketing activities and brand-building of the festival are conducted. Given the identified gap in research focusing on WOM and reputation in festival management, a further aim was to enhance understanding of WOM and reputation in the context of festivals, and thereby contribute to the academic debate.

All the festival organisers who were interviewed regarded the reputation of their own festival as good and unique, although the case Porispere as a ‘start-up’ festival is still taking the first steps in building its brand and reputation. Although the common aim of producing seems to be intertwined with community and experience, the festivals emphasised various types of factors in the formation of that good reputation. The reputation of the relatively small festival, in this case Lainšuojattomat Theatre Festival was understood to have formed in a positive way based on the festival content factors like the level of intimacy, warmth, communality and the potential for discussion and personal meetings and communication. On the other hand, the case Porispere focuses strongly on topic generation and creating a ‘buzz’ around the festival. The aim of the marketing strategy is to produce various actions and events employing ‘Poriness’ as an idea generator and leverage of brand building. According to Aaker’s (1997) categorization, its brand personality might be described as “ruggedness”. To same extent, in the case of Pori Jazz, festival’s reputation was attributed to its longevity, credibility and visibility in the media, to its pioneer status in Finland’s festival industry. Overall, the research findings indicate that Pori Jazz is a common phenomenon and topic of discussion in the festival
and leisure field and hence its reputation rests on different factors than that of the small festivals. Nevertheless, it seems that ‘buzz’ is utilised rather consciously in early public discussions about important topics of interest connected with organising festivals such as Pori Jazz and Porispike.

The consequence of the power of networks (cf. also Larson, 2002; 2009a; 2009b) and WOM was emphasised by interviewees. In terms of practical managerial implications, the study underlines the fact that festival organisers should remember the power of networks. On the one hand they should use attendees' references and WOM as ways of promoting their event in addition to traditional advertising (Getz, 2012b; Hausmann, 2012b), and especially with reference to regulating the rise and the fall of the festival's appeal. On other hand, the research data points to the significance of other stakeholders on both internal and external levels. In the case of Lainšuoijattomat, for example, networks provide a forum for content design and WOM creation in discussions about the performances among theatre professionals. There is also the question of personas in festival management of festivals when WOM and reputation is under examination: the main conclusion of the study is in showing that the value of the leader's persona is of utmost significance for generating WOM and gaining reputation, although the origins of the festival's brand and reputation lie strongly in the whole ‘holistic experience’.

The main limitation of the study is that, although the multiple-case method was adopted, the focus was on one city and the number of informants was limited. Further research focusing on festival visitors' perceptions of reputation would be a logical extension of this study. In addition, research on festival attendees as senders or receivers of WOM would provide a wealth of practical information for researchers and festival organisers alike.
References


Festival Attendance and Attitudes Towards Ethnic Minorities: The Case of ARRAIAL de SÃO JOÃO in Macau

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Keywords

Ethnic festivals; transtheoretical model; Macau; social change

Abstract

This study uses the transtheoretical model (TTM) to understand the role of ethnic festivals in influencing festival goers’ attitudinal change towards ethnic minority. Ethnic minorities are faced with a number of problems in modern societies, such as poor living conditions, exclusion to work, legal system and healthcare, discrimination, racism and bullying. Thirty items were developed from the TTM to gauge festival goers’ attitude changes towards ethnic festivals. A principal components analysis was carried out and three components were identified that explains three important stages festival goers experience through from realising ethnic minorities, awareness of inequality, to accepting them. Limitations and implications of the research were discussed, as well as potential extensions of this study.

Introduction

Macau is a city of many vibrant cultural festivals which celebrate its many years of historic and colonial roots, a result of over 450 years of Portuguese rule. Cheng (1999) calls Macau ‘a cultural Janus’; indeed, Macau has always been between two worlds: the East and the West, the past and the present. The most prominent influence by the Portuguese culture is perhaps the introduction of Christianity in Macau, evidenced by the number of churches and religious landmarks, as well as festivals and events the local people celebrate annually. The arrival of more Chinese migrants from elsewhere in Mainland China only enriches and substantiates the many existing Chinese festivities that have been celebrating by the Chinese for centuries.
The stable and growingly affluent society in Macau in the mid-1990s had attracted refugees from the region such as Mainland China and Burma. In addition, since the 1970s, Macau had seen a large number of foreign labourers from Asian countries such as Thailand and the Philippines, too. On top of all these, the unprecedented economic prosperity brought forth by the liberalisation of the gaming licences in the early 2000s also attracted numerous foreign workers to Macau, now sizable expat communities cover those from the States, Australia, Britain, Malaysia and Singapore. Table 1 shows the changes of population structure in terms of place of birth of Macau residents in Censuses 1991, 2001 and 2011 (DSEC, 2012). A number of these have formed minority groups which have established their own communities in Macau and several have commenced celebrating events of their cultures, some of which in excess of a decade.

Table 1. The population structure of Macau in terms of place of birth

<table>
<thead>
<tr>
<th></th>
<th>Macau</th>
<th>Mainland China</th>
<th>Hong Kong</th>
<th>Philippines</th>
<th>Portugal</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>135,749</td>
<td>171,257</td>
<td>12,328</td>
<td>1,923</td>
<td>2,526</td>
<td>15,681</td>
</tr>
<tr>
<td>2001</td>
<td>191,139</td>
<td>206,384</td>
<td>14,436</td>
<td>5,311</td>
<td>1,616</td>
<td>15,361</td>
</tr>
<tr>
<td>2011</td>
<td>226,127</td>
<td>255,186</td>
<td>19,355</td>
<td>14,544</td>
<td>1,835</td>
<td>35,456</td>
</tr>
</tbody>
</table>

The handover of the sovereignty from Portugal to China in 1999 meant that a number of Portuguese festivals and events were no longer celebrated. This was due to the repatriation of many Portuguese in Macau as many left due to the uncertainty of Chinese administration. However, under the new government, with the support and encouragement from Beijing, Macau has established itself as the link between China and Portuguese-speaking countries. The hosting of the first Lusophony Games in 2006 signalled the beginning of an era when the Portuguese festivities are revived, when Macau was seen stable (as opposed to the gun-crime era), the new government appeared to be promising; many who left Macau returned, and proactive local arts and cultural groups who are active in safeguarding and promoting Portuguese and Macanese culture (the term refers to a distinctive group of Eurasians born in Macau, who are often characterised by mixed ancestry, bilingual, and have lived in Macau for several generations; they have their own creole, cuisine and customs).
Although Macau is multicultural, small and relatively crowded, the society as a whole appear to live harmoniously together (Hao, 2005). This is previously documented in Catholic processions where the society appears to be undeterred even at the expense of disrupting much-important tourist activities (Couto, 2010). The present study builds on this lead by further understanding the role of ethnic festivals in influencing the attitudes of the event goers towards ethnic minorities. Specifically, this study explores the event goers’ attitudes towards the Portuguese culture in a revived festival – Arraial de São João – a street fête of carnival atmosphere that celebrates the Portuguese and Macanese cultures in Macau. In doing so, the transtheoretical model (Prochaska, Redding, & Evers, 2002) is utilised to profile the various stages of event goers’ attitudes to understand whether event goers exhibit varying openness towards ethnic minorities and whether or not the transtheoretical model, or TTM, is useful in doing so.

A similar study using the TTM to gauge respondents’ attitudinal change towards a positive social goal in the context of an event was undertaken by researchers in Australia on pro-environmental behaviour through green events (Mair & Laing, 2013). While the study suggests positive news towards green attitudes, one of the limitations similar to the present study is the failure of capturing actual attitudinal change over time. This can be addressed by employing a before and after study on the same respondent as previous research suggests this possibility in other contexts (Cronin & Taylor, 1992). However, the exploratory nature of this study places more emphasis on the role of ethnic festivals in influencing attitudinal change, thus, this is done by profiling the various types of festival goers according to their openness towards the said ethnic minority.

Furthermore, the interest and rationale for undertaking in this study reflects three interesting anecdotes. First, ethnic minorities are subject to ethnic exclusionism (Armstrong, Armstrong, & Spandagou, 2011; Power, 2000), so by understanding the views of the majority and their perceptions towards the ethnic festival, it is possible to understand why event goers would visit a festival organised by a group in the society which is often considered inferior to the majority. Second, the understanding of their motives in attending ethnic festivals would shed light on the possibility of using these ethnic festivals to combat social problems, such as to achieve social cohesion and promote social inclusion. This has the potential to open doors to greater needs of the society. Third, the choice of using a Portuguese festival in Macau as a case study offers a fascinating insight not just between the majority and a minority group through the lens of an ethnic festival, but also the political power of the Portuguese in Macau, now in its fourteenth
year following the transference of rule from the Portuguese to the Chinese, everything within
the complexity of unprecedented economic prosperity in Macau brought forth by the gaming
industry.

Literature Review

Burchardt, Le Grand, and Piachaud (2002) discuss the origins of the term 'social exclusion' (if
viewed on a continuum, the other end would be social inclusion). They further note that many
discourses on social exclusion are related to poverty but it is the wider application of the term
to a myriad of social issues which are of interest and relevance to this study, such as
healthcare, education and material well-being. In this sense, social exclusion refers to the “lack
of recognition of basic rights, or where that recognition existed, lack of access to political and
legal systems necessary to make those rights a reality” (p. 3). Power (2000, p. 1) refers social
exclusion in the context of physical poor areas as “the inability of our society to keep all
groups and individuals within reach of what we expect as a society”. In addition, Burchardt et
al., (2002) note that the causes of social exclusion differ according to the agency as evidenced
by three major schools of thoughts: individual behaviour and moral values, institutions and
systems, and discrimination and enforced rights. For instance, the apartheid is an institutional-
level segregation based on race where the black people were treated differently from the
white people but both of these are residents of South Africa.

Friedkin (2004) reviews the current discourses on social cohesion and calls for closer
investigation of individual attitudes and behaviours within a group as well as clearer social
processes that affect these attitudes and behaviours. Likewise, Chan, To, and Chan (2006)
review and point out the weaknesses to the many definitions of social cohesion, citing either
their broadness or vagueness and therefore deduced a definition of their own, “… a state of
affairs concerning both the vertical and the horizontal interactions among members of the
society as characterised by a set of attitudes and norms that includes trust, a sense of
belonging and the willingness to participate and help, as well as behavioural manifestations”
cohesion that encapsulates social relationships, social inclusion and social equality. However,
this definition is considered too broad and offers little distinction and in fact, similar to the
concept of social inclusion.
In managing social change, Sheth and Frazier (1982, p. 17) present a model of using a single or mixed strategy in four given situations based on the population's attitude and behaviour consistency or discrepancy toward a particular social cause in the society. In other words, the population is segmented into four groups and are mapped against a matrix, where a strategic framework of techniques is to be used. Once the population is segmented into the relevant matrix, one or a mix of the eight influence strategies can be used, which are rewards-based, temporary in nature, changes to the environment or aggressive methods: informing and educating, persuasion and propaganda, social controls, delivery systems, economic incentives, economy disincentives, clinical counselling and behaviour modification, and mandatory rules and regulations.

The transtheoretical model (Prochaska, DiClemente, & Norcross, 1992; Prochaska, et al., 2002; Prochaska & Velicer, 1997) provides a four-construct framework that informs when and how change takes place. It has been widely adopted in health-related causes but scarcely in event studies (Mair & Laing, 2013). The first of the four constructs are the 'stages of change', which explains when individuals within a category advances from one stage to another along a continuum of change: precontemplation, contemplation, preparation, action and maintenance. This is a dynamic model as individuals can relapse back into a previous stage. The second construct refers to the processes of change, which are ten statements mapped against the different stages of change to explain how individuals move from one stage to another. The last two constructs are decisional balance, which refers to the individual's voluntary inclination towards the pros and cons of the change, and self-efficacy, the ability of the individual to fight temptation of falling back into the old habit, that is, reversing the change as opposed to relapsing to previous stages (in this study, the first two constructs are used as the latter two are deemed to be relevant in future extensions of the present).

While the strategy mix for planned social change model offers a simplistic and useful framework to segment the market to easily develop strategies to fit these markets, the model relies on data that provides clear distinction between attitudinal and behavioural consistency or discrepancy of individuals. Like the TTM, this model also provides a set of strategies to move individuals from one quadrant (stage) to another. However, the methods are considered more invasive and extreme when compared to those of TTM, which is an intrinsic consideration of an individual as opposed to an external force to influence change. Besides, the latter relies on self-report and provides a more holistic understanding as to when and how individuals have
changed their attitudes and behaviours toward a change, as long as the self-report is honest, as opposed to whatever means members are classified into respective matrices.

**Methods**

The questionnaire survey was divided into five main sections (Section A to E) whereas in this study, data in Section B and D were excluded as they fall out of the context of the present paper. The first part of the questionnaire (Section A) was designed to capture respondents’ previous experience at ethnic festivals and their motivations of attending while the last part of the survey (Section E) contained demographic questions. The main parts of the questionnaire (Sections B to D) employ a 7-point Likert scale for respondents to rate against statements ranging from ‘Strongly Disagree’ to ‘Strongly Agree’. Section C was a collection of statements developed from the ten processes of change within the transtheoretical model framework. For each of the processes of change, three statements were generated to adapt the present context of research and were used to capture the respondents’ as outlined above.

All questions and instructions of the questionnaire were bilingual in English and Traditional Chinese. The original version was in English and was translated into Chinese and then authenticated by an independent translator fluent in these languages. The main issue with direct translation was the lack of considerations of cultural differences between the two languages (Behling & Law, 2000), a back translation (McKay et al., 1996) was felt not necessary as both the original and translation were considered adequate based on a third user fluent in these languages.

The questionnaire survey was conducted on 22-23 June 2013 by experienced surveyors. Convenience sampling was adopted in this study to understand festival goers’ attitudes toward the ethnic minority. To increase the randomness of sample selection, respondents were chosen based on a next-to-select basis, that is, the surveyors target the respondent next to walk past. Because the festival was organised in the public within a residential area, which is openly accessible by the public, many other forms of sampling would have not been suitable; for example, some would have been passers-by or residents going home hence random sampling is not suitable.
The data was analysed using IBM SPSS Statistics version 20. As shown in Table 2, there were 243 valid cases, 73.7% were Macau residents and the rest were from Hong Kong, Mainland China, Portuguese, the Philippines, Singapore, Taiwan and Malaysia; 41.6% of those sampled were males and 58.4% females. The majority of the sample considered themselves as ethnically Chinese while the rest composed of mixed, other Asians, or white origin. Over half of the respondents were young adults under 35 and 72% of the sample held an undergraduate degree.

Table 2. Demographic information of the respondents (n=243)

<table>
<thead>
<tr>
<th>Place of residence</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macau residents</td>
<td>75.7</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>13.6</td>
</tr>
<tr>
<td>Mainland China</td>
<td>4.5</td>
</tr>
<tr>
<td>Chinese Taiwan</td>
<td>2.5</td>
</tr>
<tr>
<td>Philippines</td>
<td>1.6</td>
</tr>
<tr>
<td>Others</td>
<td>2.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>90.1</td>
</tr>
<tr>
<td>Portuguese</td>
<td>2.1</td>
</tr>
<tr>
<td>Mixed</td>
<td>2.1</td>
</tr>
<tr>
<td>Others</td>
<td>5.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>41.6</td>
</tr>
<tr>
<td>Female</td>
<td>58.4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Age</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-24</td>
<td>34.2</td>
</tr>
<tr>
<td>25-34</td>
<td>28.0</td>
</tr>
<tr>
<td>35-44</td>
<td>5.8</td>
</tr>
<tr>
<td>45-54</td>
<td>2.1</td>
</tr>
<tr>
<td>Above 55</td>
<td>3.3</td>
</tr>
<tr>
<td>Preferred not to say</td>
<td>26.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Education</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary or below</td>
<td>2.1</td>
</tr>
<tr>
<td>Secondary</td>
<td>22.2</td>
</tr>
<tr>
<td>Undergraduate or above</td>
<td>72.0</td>
</tr>
<tr>
<td>Preferred not to say</td>
<td>3.7</td>
</tr>
</tbody>
</table>
As shown in Table 3, less than one in five of those surveyed have previously attended this festival, and among those who attended this festival before, the majority over twice. Over half of those surveyed passed by but stayed at the festival as they were interested, and the rest attended specifically to learn more about culture, support friends and family, to experience Macau’s history and heritage. Roughly a third of those surveyed had attended another festival of similar nature.

Table 3. Information about festival attendance (n=243)

<table>
<thead>
<tr>
<th>Purpose of visit</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous experience at this festival</td>
<td>18.5</td>
</tr>
<tr>
<td>Yes</td>
<td>81.5</td>
</tr>
<tr>
<td>Organizer/staff/exhibitor</td>
<td>2.6</td>
</tr>
<tr>
<td>Resident in the area</td>
<td>9.9</td>
</tr>
<tr>
<td>Learn more about culture</td>
<td>13.3</td>
</tr>
<tr>
<td>Experience Macau’s history, heritage and cultures</td>
<td>10.3</td>
</tr>
<tr>
<td>Support friends and family</td>
<td>6.0</td>
</tr>
<tr>
<td>Just past by and felt interested</td>
<td>56.2</td>
</tr>
<tr>
<td>Others</td>
<td>1.7</td>
</tr>
</tbody>
</table>

Findings

As shown in Table 4, these 30 items on the questionnaire were designed to capture the respondents’ attitudes following their exposure to the ethnic festival. An exploratory factor analysis using principal components analysis with varimax rotation was performed in order to identify the underlying themes of attitudes toward ethnic minorities. The Kaiser-Meyer-Olkin (KMO) statistic was 0.895 and the Bartlett’s Test of Sphericity was 3944.127 with a significance of lower than 0.001; therefore, the sample was suitable for exploratory factor analysis using principal components analysis (Hair, Black, Babin, & Anderson, 2010).
Table 4. Items used in the questionnaire survey

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I feel more interested to learn about the Portuguese culture.</td>
</tr>
<tr>
<td>2.</td>
<td>I will pay more attention about Portuguese cultural festivals and events.</td>
</tr>
<tr>
<td>3.</td>
<td>I remember there was news about Portuguese communities in Macau.</td>
</tr>
<tr>
<td>4.</td>
<td>I feel it is unfair when the Portuguese people are being treated differently.</td>
</tr>
<tr>
<td>5.</td>
<td>I think the Portuguese people truly reflect Macau’s history and heritage.</td>
</tr>
<tr>
<td>6.</td>
<td>The Portuguese culture is something that we cannot remove from Macau.</td>
</tr>
<tr>
<td>7.</td>
<td>It is not right to treat the Portuguese people any different to the Chinese in Macau.</td>
</tr>
<tr>
<td>8.</td>
<td>It is discrimination if the Macau government doesn't allow any more Portuguese events in Macau.</td>
</tr>
<tr>
<td>9.</td>
<td>The world will be a better place if we consider the Portuguese people are no different to us.</td>
</tr>
<tr>
<td>10.</td>
<td>I think there are much more opportunities now to learn about Portuguese culture.</td>
</tr>
<tr>
<td>11.</td>
<td>None of my friends and family will discourage me from attending Portuguese events.</td>
</tr>
<tr>
<td>12.</td>
<td>I think this festival allows the Portuguese people to reach other communities in Macau too.</td>
</tr>
<tr>
<td>13.</td>
<td>I feel I am different from my friends and relatives because I am open-minded toward the Portuguese culture.</td>
</tr>
<tr>
<td>14.</td>
<td>I am not happy when others are racist or think negatively toward the Portuguese people and culture.</td>
</tr>
<tr>
<td>15.</td>
<td>I feel happy when the there’s no more ‘you’ and ‘me’; we call Macau our home, and we include the Portuguese too.</td>
</tr>
<tr>
<td>16.</td>
<td>I don’t mind to display a Portuguese souvenir in my house.</td>
</tr>
<tr>
<td>17.</td>
<td>If I have the time and money, I will learn more about the Portuguese, e.g. language, dance, cuisine, and so on.</td>
</tr>
<tr>
<td>18.</td>
<td>I will avoid contact with family and friends who do not like the Portuguese.</td>
</tr>
<tr>
<td>19.</td>
<td>I have friends and family who are open toward the Portuguese culture.</td>
</tr>
<tr>
<td>20.</td>
<td>I am ready to explain to my friends and family about the Portuguese culture if they are interested.</td>
</tr>
</tbody>
</table>
The results of the initial analysis generated seven factors with a minimum Eigenvalue of 1.0 which explained 65.5% of total variance. All items generated a factor loading of above 0.4 and communalities larger than 0.5; however, six items were cross-loaded on two components with similar levels and were hence removed from the subsequent rerun. After the third and fourth rerun, a further five and two items were taken out respectively for the same reason. The final principal components analysis was carried out which generated four components with no cross-loadings. The KMO statistic was 0.859 and the Bartlett’s test was 1913.771 with a significance of under 0.001, hence the data suitable for exploratory factor analysis. All the 17 items show a factor loading of over 0.4 and communalities over 0.5 and the data represented 62.2% of total variance. The items in each component were then tested for reliability and reported accordingly below. As shown in Table 5, the scales were reliable and valid except

| 21. I am happy that people beside me accept that I'm open to the Portuguese culture. |
| 22. I feel happier when I don’t see any difference between me and the Portuguese culture. |
| 23. I believe the world is a much better place when everybody respects each other. |
| 24. I'm glad that everybody living in Macau enjoy equal benefits from the government. |
| 25. I think I can make more friends if I have an open mind toward the Portuguese cultures. |
| 26. I feel better when my close friends and family are able to be as open-minded as I can toward the Portuguese culture. |
| 27. I think I gain more than I lose by accepting the Portuguese people as being same as who I am. |
| 28. I will continue to be open-minded toward the Portuguese if I am often exposed to their cultures, such as event, language, food. |
| 29. Societal inequality related to the Portuguese is due to external factors such as government policies, economic systems and political powers. |
| 30. Joining a cultural festival such as this one is definitely one factor that allows people to learn and be more open toward the Portuguese culture. |
the fourth component which generated a low Cronbach's alpha hence it is thus removed from further analyses and discussions.

Table 5. Results of principal components analysis and test statistics

<table>
<thead>
<tr>
<th>Factor</th>
<th>Factor loading</th>
<th>Eigenvalue</th>
<th>Variance explained (%)</th>
<th>Reliability statistic</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Component 1: Acceptance of ethnic culture</td>
<td></td>
<td>6.501</td>
<td>38.243</td>
<td>0.864</td>
<td>5.286</td>
</tr>
<tr>
<td>I have friends and family who are open toward the Portuguese culture.</td>
<td>.491</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I’m glad that everybody living in Macau enjoy equal benefits from the government.</td>
<td>.620</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I think I can make more friends if I have an open mind toward the Portuguese culture.</td>
<td>.718</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I feel better when my close friends and family are able to be as open-minded as I can toward the Portuguese culture.</td>
<td>.719</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I think I gain more than I lose by accepting the Portuguese people as being same as who I am.</td>
<td>.810</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I will continue to be open-minded toward the Portuguese if I am often exposed to their cultures, such as event, language, food.</td>
<td>.723</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joining a cultural festival such as this one is definitely one factor that allows people to learn and be more open toward the Portuguese culture.</td>
<td>.706</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Factor</td>
<td>Factor loading</td>
<td>Eigenvalue</td>
<td>Variance explained (%)</td>
<td>Reliability statistic</td>
<td>Mean</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>------------</td>
<td>------------------------</td>
<td>----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Component 2: Awareness of inequality</td>
<td>1.534</td>
<td>9.026</td>
<td>0.823</td>
<td>5.434</td>
<td></td>
</tr>
<tr>
<td>I feel it is unfair when the Portuguese people are being treated differently.</td>
<td>.719</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I think the Portuguese people truly reflect Macau's history and heritage.</td>
<td>.737</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Portuguese culture is something that we cannot remove from Macau.</td>
<td>.576</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is not right to treat the Portuguese people any different to the Chinese in Macau.</td>
<td>.839</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is discrimination if the Macau government doesn't allow any more Portuguese events in Macau.</td>
<td>.694</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Component 3: Awareness of other ethnic groups</td>
<td>1.414</td>
<td>8.317</td>
<td>0.799</td>
<td>4.915</td>
<td></td>
</tr>
<tr>
<td>I feel more interested to learn about the Portuguese culture.</td>
<td>.925</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I will pay more attention about Portuguese cultural festivals and events.</td>
<td>.861</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I think there are much more opportunities now to learn about Portuguese culture.</td>
<td>.568</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Component 4</td>
<td>1.119</td>
<td>6.580</td>
<td>0.233</td>
<td>3.889</td>
<td></td>
</tr>
<tr>
<td>I feel I am different from my friends and relatives because I am open-minded toward the Portuguese culture.</td>
<td>.598</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I will avoid contact with family and friends who do not like the Portuguese.</td>
<td>.842</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Therefore, the three components generated were labelled accordingly based on common characteristics of the items: acceptance of ethnic culture (component 1), awareness of inequality (component 2) and awareness of other ethnic groups (component 3). The component ‘acceptance of ethnic culture’ was made up of 7 items with factor loadings that range from .810 to .491 with a mean of 5.286; ‘awareness of inequality’ from five items with loadings between .839 and .576, mean 5.434; and ‘awareness of other ethnic groups’ with factor loadings of .925 to .568 and mean 4.915.

Discussions and Conclusions

The themes generated from the exploratory factor analysis appear to explain the stages of accepting a new culture and realising inequality towards ethnic minorities: awareness of other ethnic groups (other than self), awareness of inequality, and acceptance of ethnic culture. However, the specific items that correspond to the processes of change on the model did not support statistically a match between the model and the components generated, that is, ‘awareness of inequality’ and ‘awareness of other ethnic groups’ were mainly developed from the first two stages on the transtheoretical model, namely the precontemplation and contemplation stages, while ‘acceptance of ethnic cultures’ were generated from the maintenance stage. The stages of preparation and action were absent from any of the results of the principal components analysis.

The main reason was accepting ethnic minorities, probably unlike quitting smoking, which the transtheoretical model was originally developed from, accepting an ethnic minority and issues regarding inequality are inherently different. For example, quitting smoking involves physically adapting to changes and exposure to peer pressure while accepting a culture need not physical but psychological effort instead. Therefore, the stages of preparation and action and their respective processes of change are irrelevant. Further, adopting a healthy behaviour has obvious health benefits for the individual concerned and to people around this person. However, in accepting equality, little preparation is needed and action is a mere change of mind set rather than involving the physical need of actually doing something and going through withdrawal symptoms.

Like previous research (Mair & Laing, 2013), the value of the transtheoretical model is there in aiding the understanding of the role of festivals and events in influencing social change. This study explored this notion by deconstructing the transtheoretical model through developing
different items, and attempted to recognise the items – now categorised into three broad categories – that are relevant in explaining attitudinal change. Future studies, particularly in ethnography and through the use of interviews can focus on three particular moments as identified in this study in attitudes and attitude change towards ethnic minority in the context of a festival.

However, researchers, in particular policy makers should note that the use of TTM in this context simply offers a snapshot of the current situation at a specific timeframe. A myriad of other factors have the potential to affect attitudes toward ethnic minorities, such as access to jobs and equality, terrorism threats and crimes, cultural and religious customs and prohibitions and so on. The TTM does reflect also a reverse mechanism, meaning that festival goers who happen to be open towards the ethnic minority, such as in the stage of acceptance of ethnic culture can go back to awareness of other ethnic groups – not necessarily appreciating the awareness of inequality. A very interesting example would be the changes to attitudes towards the Filipino minority in Macau by the local people before and after the Manila hostage crisis in 2010, amidst the celebration of Filipino community festivals like Sinulog and Pahiyas in Macau.

The value of this study contributes to the overall understanding of the potential of community events in societies. While some researchers (Getz, 2007; Richards & Palmer, 2010) have repeatedly stress the benefits of such events, this study authenticates and further the urgency of the needs such as social inclusion of ethnic minorities particularly in today’s modern cities which are yet often prioritised secondarily in government agendas. The extension of this research aims to further understand the role of festivals and events in combating social issues faced by minorities – in addition to ethnic minorities – such as women, LGBT groups, religious minorities, and people with disabilities.

Acknowledgements

The author wishes to thank the Institute for Tourism Studies for funding this research, and to the student surveyors: Athena Ao Ieong, Elaine Chan, Kenna Choi, Vitor Fernandes, Suki Lei, Mark Lei, Renee Ng, Irene Wong and Mavis Wu.
References


On Mood Management, Entertainment, and Audience Needs: Having Fun!

Ulrich Wuensch

Hochschule der populären Künste, Germany

Abstract

The event world is being framed within a complex entertainment experience. The individual within an audience-related, non-hierarchical and situational bound cluster of needs actively constructs this experience and wants related to and steered by the design of the event. This design is strongly related to the outside world of the designer, the design and to the recipient. When being entertained well, one could expect a certain positive predisposition towards the organizer of the event, towards the medium, towards the people there and to the products of the event. Yet with any perceived bad entertainment and the negative response will be evident via the audience's boredom or mental overload. Indeed one should expect neglect by the audience at the extreme end. Thus it seems clear that it is imperative to design events with a deep understanding of human nature so that the needs of the audience find room and are accessible and linked within the complex day to day-world outside of events. This art of creation might be called “event design” as a profession.

Presentation

To have a German talking about entertainment might be a bit odd – the German nation is not really recognized for its entertaining side. Nevertheless, for the next 20 minutes or so, I would like to put forward some ideas on this topic focusing on a special form of entertainment namely the “Event”.

As we will be talking about mood management as well, I’d like to shift your mood and play some subliminal music for you, Brain Eno’s music for airports. Just lie back, relax and wait for your flight. I am convinced that “science” has its own sound, so this is a live experiment you are just taking part in.
Music on: Brain Eno, Airports

To present you with something to look at, I have chosen a 1950s example of mood management, which still is used today in every corner of the world: the sunset.

In this presentation I want to use ideas and theories from media science for the focus our research the “event”. An event, this I want to stress, can and must be considered as a medium, a transmitter, a channel for … yes, for what? Entertainment and mood management, I’d say.

Two theories and one construct will be addressed here, each of which would be a presentation in their own right. But simply for this presentation I want to formulate a perspective on the guests of an event, the audience, out of these interconnected and interrelated models as the central factor for the success of an event.

In media and communication science a lot of times the sender’s perspective has been the basis for research and theorizing. Lately the listener’s perspective, the perspective of the consumer to speak in economic terms, the audience’s view and the situation in which the social process itself is embedded, are all being considered more and more. “What are media doing with the people?”, was the first question has now been replaced by “What are people doing with media?”. Communication thus is constructed as an autopoietic process.

In media science three approaches seem to be valid for pondering my research question: “What are people doing with events?” These are: the triadic dynamic theory of entertainment (in short TDE – Früh 2002; 2003a; 2003b), the uses and gratifications theory (in short UGT – Palmgreen, 1985; Katz, Blumler, & Gurevitch, 2011), and the construct of mood management (Zillmann, 1985b; 1988a; 1988b; 2000) and reception modalities (Suckfüll, 2004). Entertainment here is understood as the supra-structural environment, as well as one of the core
topics of the above-mentioned approaches. In the end I want to finish with a proposal for a
catalogue of needs within an integrated model of the usage of events as entertainment.

*Mood management*

Mood and its management certainly take place within the individual. A focus on the consumer,
listener, and the audience is intrinsic to this construct. May it be entertainment or consumption,
once the term “experience” or “event” is used, the situational context and the progressive
unfolding of the mood has to be central to any consideration. This might seem trivial, but most
ponderings deal with a static and monolithic approach to considering this liquid phenomenon.
That consumer research within the economic sciences adapted this notion, once a buyer’s market
theorem had been introduced, shows its validity. With the emergence of overly filled
supermarket shelves and a surplus of goods the consumer or the audience became a problem
and a fact to consider.

![Image](image_url)

So, let us begin with mood management. The fact that human beings have used substances and
or media for quite some time to create and influence their moods, can be accepted as a given.
For example, he Greek art and science of rhetoric names mood management as one of the
central tasks of the orator and identifies numerous moments of symbolic interaction. Religion,
politics, and art for example are all reflections of the practitioner’s need to recognize the
opportunities and the necessity of steering the inner momentum of the audience.

Mood management, I would heuristically state, happens all the time, in every moment. Human
beings actively design their mood; mood is not a passive “given”. Design of moods happens
via an active process of selection. One of the major goals of mood management is the
resolution of cognitive dissonances, the creation of a balance between the inside and the
outside of the human being, undertaken by the mediation of opinions, emotions, and perceptions.

The assumptions of the mood management approach are:

a) human beings try to regulate their actual mood,
b) for this they use an appropriate and fitting media content, and
c) during their media socialization they learn to evaluate the appropriateness of a certain media content for a certain purpose.

Mood management theory supports the idea that humans are hedonistic entities, seeking entertainment in a very general sense (for example, stimulation). Mood management theory mainly deals with positive emotions with tension as a neutral state perhaps being the most problematic emotion to be considered. Here it needs to be taken into account - and therefore researched - that fear and sadness can cause a positive emotional state in an individual. The response of audiences to horror movies is proof of this.

Events are also being used by individuals for their mood management. The hedonistic seeker decides which event to attend and which one to neglect. Attending the event the user chooses which part to pay attention to and which moment to focus on. Guiding their inner emotional state, the recipient has his or her attention captured by symbolic signs and media content that promises appropriate gratification.

Yet how, as an event producer, can we direct this focus of attention?? I would say: by designing atmospheres that relate to a general symbolic narrative. The event designer can offer touch-points for a semiosis where it can be assumed that the communal experience of the audience influences the mood of the individual, and thus, in a feedback loop, subsequently influences the communal experience, and so on. In formulating strong attractors for the human being, the event designer has a chance to be the connecting actor of the scene establishing preferences of choice. Hollywood works this way. Modern man as the consumer and homo ludens, the playful animal, has learned his heuristics for the use of events and knows via socialization which event is good for which of his moods.

The following short remarks on the general construct of entertainment as one of the foremost tools of mood management shall serve as link to media science with regard to a catalogue of needs of the audiences. To remind you: humans actively look for stimulation. This is a
physiological necessity. Entertainment is, first of all, something very normal and familiar. It does not need to be analyzed in a day to day-situation. The psycho-physic system that comprises a human being wants to be entertained; the brain permanently needs impulses such as perceptions, which stimulate it. Without these the brain would go crazy and eventually we die. Thus the opposite of entertainment in our context cannot be coined as information, but as boredom. Under-stimulation is as bad as overstimulation for the human system.

**Entertainment**

Consumer research also deals with the entertainment experience. Browsing and buying an object entertains and is often staged as an event. Within the last twenty years the field of consumer experiences has been moving up the research ladder. Nevertheless a number of holistic perspectives are missing: the situation in which someone consumes; the semiotics of the situation; the relatedness to fellow-humans; and the feedback-processes involved. All of these together form a complex multifocal and functional given.

In the consumption arena – and I am willing to count events as part of this space – one can describe the entertainment experience as an added value building upon the core benefits. In advanced consumerist societies the added value is almost identical with the basic value. To exaggerate just a bit: one could say that people go shopping to find out how they feel and what they want. Though research on entertainment in economics is extensive, no widely accepted or profound definition has evolved so far.

To change this, the triadic dynamic theory of entertainment (or TDU) has been developed.

![Triadic Dynamic Theory of Entertainment](image)
This model provides an holistic approach of the main factors and actors that constitute 'entertainment'. Entertainment, first of all, is being defined as a macro-emotion with a positive tendency and fundament. The main dimensions of the model – person, medium, and situation – are being brought into a triadic relation. Entertainment occurs best the more these three dimensions are tightly interrelated for the consumer. Entertainment happens via a dynamic transactionally integrated information process consisting of affective and cognitive parts. The aim of entertainment is, primarily, the formation of a positive emotional state. Variables of this are: feeling on top of and within the actual situation; control of the situation; and a stimulating environment according to the individual fitting of the situation. Specifically the recognition of the situation both as a process and as seen from the perspective of the recipient creates a relevant set for this complex framework. The satisfaction of needs and wants plays a central role within this set.

One aspect of the TDU will be elaborated here for events. Related to and based upon the uses and gratifications theory, which has been integrated into the further development of the TDU, a gratification catalogue for audiences in relation to entertainment shall be initiated and devised.

The central research question of uses and gratifications theory (or UGT) is: which gratifications are being sought and which are being satisfied by media consumption and how are these searched for and granted gratifications connected. In relation to events one would ask: Which expectations are being addressed by events and what would these possible gratifications look like? Furthermore one needs to ask: Why would people visit events and not watch TV? Why this event and not another event?

UGT does not specifically develop a theory or model of needs and wants but uses an evident and heuristic concept of human nature. Nevertheless, in psychology there is no generally accepted concept of human need, needs and/or wants. Thus UGT relates to a model that is already being used in consumer research: Maslow´s pyramid of needs. Maslow in his later model of 1970 argued that there were eight levels of human need: biological / safety / social cohesion / self-esteem / cognitive needs / aesthetic needs / self-realization / transcendence.
The first four layers correspond with the physiological, compensating a deficiency. The last four relate to the psychological field of growth. This proposal of Maslow never empirically was tested, yet is has its own heuristic power and convincing. It has been criticized widely but no new model has emerged. One major criticism is that the pyramid shape implies a hierarchy.

This idea of the human nature being divided into higher and lower realms is outdated and not empirically proven. It is not true that only when the basic or lower needs are fulfilled, that the higher ones can be approached. The hierarchy thus should be given up in favor of a model of same ranked needs and wants, for example in a circular form. UGT incorporates this approach. In the event context, it is not a single motive or need that is being covered by media consumption but always a cluster.

**Audience needs**

Relevant to the evaluation of the perspective of event participants is a pragmatic question to identify the potential gratification guests can draw from their visit to the event. Gratification is coupled to needs and wants and should be integrated into the formulation of an event design model. The complex situation-related components of events can be explored in theory using this approach. And the design process can be stimulated in praxis using this idea.

From various resources – such as event visitors’ research, work place research, happiness research, flow research, etc. – a catalogue of event participant needs and wants can be constructed using entertainment as its core value and focus. The following model allows for producers to plan along its lines and to evaluate events along its lines.
All the named categories are non-hierarchical and equal within this model. Yet not all have the same relevance for every type of event and therefore the categories are not necessarily of equal importance or value for all participants.

The following clusters of need can be generated:

• Identity (related to sense making and framing processes)
• Interaction (related to contact and exchange, emotional, social, intellectual)
• Information (related to knowledge, content, usability)
• Aesthetic (related to sensual qualities, design, beauty, rhythm)
• Autonomy (related to self steering, control, choice, the own can, want, knowhow)
• Attraction (related to pleasure, joy, lust, being touched, surprise, fun, entertainment, game)

These can be related to the entertainment experience:

The clusters (outer circle) are concrete and direct in regard to the event organization and event process. At the same time these contain a metaphorical side functioning as a connotation space for audience expectations. The situation-specific exploitation of needs and the actual need of the audience member determines his or her attention to certain elements of the event and its perception. Thus the choice of the audience member is being made in accordance to the gratification sought in managing his or her mood.

The core of the event is, as has been stated previously, entertainment with three central emotional parameters as seen on the slide. With “joy” an intrinsic or motivational as well as extrinsic or situational context is being labeled, that executes the playful side of entertainment. The needs of the fields of aesthetics and autonomy from our event catalogue of needs and
wants find their representation in this. “Satisfaction” signifies an inner state and outer situation that corresponds with the needs of identity and interaction. These relate to the introversion and balance side of human needs. “Interest” then signifies the explorative side of humans at events, corresponding with the needs of information and attraction. Thus preferences can be described that lead to a choice of attending an event or of “using” certain event parts.

As TDU explains, the structure of relevance for the user in the event situation is dependent on cultural, social and psychological parameters. Within this construct the range of elements of the audience’s needs and wants constitutes important touch-points of the overall event experience and these can be evaluated at events. To exemplify this I show a diagram, created to show an ideal evaluation of a conference as opposed to, say, a charity event. The core of the model - entertainment - is being described as a mixture of joy and being amused, interested and satisfied. For example a typology for a conference as opposed to a charity event could look like this:

![Idealistic Projection of a Scheme for Many Purposes](image)

The formulation and empirical testing of the specific triad dynamic entertainment theory - reception modalities research - is being undertaken for media effects research (Suckfüll 2004). This approach can be useful for the further specification and analysis of the needs and wants of audiences. The idea of reception modalities combines modes of design of media (such as formats) and their intended messages (sender perspective) with the motives and needs of media users (reception and audience perspective). It helps to precisely attribute and describe target groups as reception modalities research looks for the situational contribution during the reception and not afterwards. Even though the research has been undertaken with regard to TV, it is hoped that the results are also valid for our medium - the event. The research will help to define target groups at events and to analyze the interaction between reception and design elements.
Conclusion

The event world is being framed within a complex entertainment experience. The individual within an audience-related, non-hierarchical and situational bound cluster of needs actively constructs this experience and wants related to and steered by the design of the event. This design is strongly related to the outside world of the designer, the design and to the recipient. When being entertained well, one could expect a certain positive predisposition towards the organizer of the event, towards the medium, towards the people there and to the products of the event. Yet with any perceived bad entertainment and the negative response will be evident via the audience’s boredom or mental overload. Indeed one should expect neglect by the audience at the extreme end. Thus it seems clear that it is imperative to design events with a deep understanding of human nature so that the needs of the audience find room and are accessible and linked within the complex day to day-world outside of events. This art of creation might be called “event design” as a profession.
References


Staging Diaspora Community Festival: Heterogeneity and Conflict of Identity in Chinese Diaspora New Year Festival in UK

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Diaspora festival, Chinese New Year, heterogeneity, diaspora festival tourism, production, Chinese migration

Abstract

This study aims to investigate how the heterogeneity in the diaspora communities influence the producing and staging of diaspora festivals for the sake of diaspora festival tourism in the context of Chinese New Year (CNY) festival in Britain. Based on two performances (i.e., the Mandarin comedic performance of Xiangsheng and Xiaopin and lion and dragon dance), this study argues that the selection of festival performances reflected Chinese subgroups’ different traditions of CNY celebrations, migration histories and national and/or local identities, and delivered different voices and cultural representations to the public. Lion and dragon dances were performed more often than Xiangsheng and Xiaopin. This implies that the Hong Kong-origin groups had a bigger influence on staging CNY festivals in UK than the ones of the mainland China-origin. This is because the two Chinese subgroups respectively used lion and dragon dance and Xiangsheng and Xiaopin to represent the symbolic and ritual meanings of their identities and belongings.
Introduction

Most scholarships of diaspora festivals research are inspired by diaspora studies (Green & Scher, 2007). The discussion on ethnic identity is a popular topic in the field of diaspora studies, which takes account of the fact that small-scale ethnic groups are incorporated within larger nation-states whose dominant national ideologies have impinged on them (Cohen, 1982). The understanding of ethnic identity is usually in the context of the interactions, often conflicts, between the cultural groups and sub-groups within the scope of the nation-states, particularly between the dominant groups and the minorities (Cohen, 1982). This phenomenon has meant that previous studies on diaspora community festivals often discuss ethnic identity in the context of race relations, but pays little attention to the ethnicity of the subgroups of diaspora communities. Also, it is scarce to find systematic research into diaspora and/or ethnic minority community festivals in relation to tourism (Savinovic, Kim, & Long, 2012).

It is acknowledged that diaspora festivals have a function in constructing, representing, and enhancing communities’ ethnic identities and traditions (Bankston & Henry, 2010; Becker, 2002; Carnegie & Smith, 2006). Also, a pan-ethnic identity for a diaspora community tends to be emphasised. In this regard, some scholars have mentioned that heterogeneity is an important aspect of diaspora communities and their festivals, because the multiple identities and subsequent heterogeneity and complexity within the diaspora communities are often presented and represented through their festivals. However, there are little detailed investigations into the internal complex environment and nature of diaspora communities (e.g., heterogeneity, division, and intra-community relationships and their complexities) within the context of diaspora communities’ festivals and tourism. Also, the research on the festivals of the East Asian diaspora communities seem to be the scarcest, including the festivals of the Japanese, Korean, and Chinese diaspora communities (Avieli, 2005; Petrucci & Miyahira, 2008).

To address these gaps, this study aims to examine the extent to which and how heterogeneity, complexity and conflict within a certain diaspora community influence the producing and staging of the diaspora community festivals, when organising them for tourism purpose. This also echoes what Markwell and Waitt (2009) suggest for festival tourism research – it should analyse festivals as a complex, heterogeneous and dynamic cultural space. Especially, this research will explore the interrelationships between subgroups of the diaspora community and the internal environment and nature of the organisation and production of its diaspora community festivals that will influence the festival’s performances and characteristics and
subsequent visitors’ experiences. It will aid to provide academic and managerial implications for diaspora community or ethnic cultural festivals organisation and management as well as tourism implications.

**Diaspora Communities and Festivals Studies**

The majority of diaspora festivals studies are conducted as case studies that treat diaspora festivals as a particular social and cultural phenomenon. Mature theories on such events have not been built up yet. After all, diaspora festival is a comparatively new form of festival emerging contemporaneously with the mass international migration that occurred throughout the 20th century, particularly from the 1960s (Green & Scher, 2007). Following from Getz (2010) who classified festival studies by discourses, it is suggested that the existing diaspora festival research can be grouped into three streams in terms of their theoretical frameworks and themes.

The first research strand focuses on the political, social, cultural, and aesthetic meanings and functions of diaspora festivals. This is well developed within the disciplines such as anthropology, sociology, the visual arts, performance and foreign languages and literature (Crichow & Armstrong, 2010). Diaspora festivals can help communities who have relocated themselves to trace their ancestral history, affirm community identity, and create group solidarity (Becker, 2002). Diaspora festivals can also be political occasions through which people express their longing for freedom, equality, or resistance (Ferris, 2010). Different practices in the same diaspora festival may convey diverse messages reflecting that the subgroups of a certain diaspora community have different migration experiences, religious beliefs, identities, and/or relationships with the host society (Eberhardt, 2009). The celebration of diaspora festivals in a multi-cultural context is a transformation of tradition which is a result of organisational intervention, negotiation of ethnic relationships, and the blurring of cultural differences (Johnson, 2007). This stream of research usually uses qualitative approaches and methods including ethnography, field observation, participant observation, interviews, and documentation.

The second stream of diaspora festival research concerns tourism including attracting visitors to specific places and contributing to place marketing including image formation and destination branding (Ahmed, 1992; Maclinchey, 2008). The construction and representation of ethnic identities at diaspora festivals have been regarded as an instrumental tool to promote the
festivals and create commercial benefits through tourism activities (Zeitler, 2009). The commodification of diaspora festivals can bring positive effects on the number of visitors to a city and boosting its economy (Bankston & Henry, 2010).

The third focuses on the management of diaspora festivals including the planning process and the stakeholders (Spiropoulos, Gargalianos, & Sotiriadou, 2006), which is much influenced by event management studies. For example, through investigating how a diaspora festival is planned and how the stakeholders of a diaspora festival get along with others, these researches provide useful findings for the practitioners of diaspora festival management (Getz, 2010). The second and the third strands of diaspora festival research usually use both qualitative and quantitative approaches and methods, but the latter may be used more often than the former (Bankston & Henry, 2010; Maclinchey, 2008; Spiropoulos, et al., 2006).

**Chinese New Year (CNY) Festivals and Tourism**

Chinese New Year festival is the most significant annual event for Chinese people from all over the world. During its long history, the CNY celebrations, however, have altered for the communities living in different areas and countries. In mainland China, the televising of the first Spring Festival Gala (chunjie lianhuan wanhui) - CNY festival is also called as Spring Festival in Chinese culture which symbolises celebrating the coming of spring - changed the people's New Year’s Eve tradition. Families now sit together to watch the event on the China Central Television (CCTV) while eating a New Year dinner. Watching the New Year Eve gala on the New Year’s Eve has become an on-going tradition in mainland China (Du, 1998). For Chinese people with mainland China-origin, the gala has been institutionalised as part of the ritual of the New Year festival, and is regarded as ‘indispensable for the Spring Festival culture itself’ (Zhou, 1997, p. 43). This change of the traditional CNY festival is unique to mainland China.

However, traditional CNY festivals were historically on a small scale based on associations, friendship and workplace or educational groups, schools and other forms of social life. They were private occasions limited to certain Chinese individuals or communities. Since the end of the last century, these celebrations amongst the Chinese diaspora communities in foreign countries have been gradually substituted by one common city-wide CNY festival celebration. In fact, in many overseas countries, CNY festivals are currently becoming public festivals (e.g., in London, San Francisco, Sydney and other international cities with large Chinese populations), although Chinese diasporas still have some private celebrations such as having dinner with
families or friends on the New Year Eve.

A rich scholarly work demonstrates that diaspora festivals are an important way to promote tourism, because tourists are usually attracted by the exotic culture staged and performed at the events (Carnegie & Smith, 2006; Wilks, 2011). Despite the lack of exact figure of how many tourists visiting a city or region are purely attracted by a diaspora or ethnic festival, it is for sure that such festivals can enrich the tourist attractions and contribute to the cultural activities for local cities and regions. The CNY festivals are also demonstrated to have such a function (Cartier, 2005; Yeh, 2004). For example, many British city governments and tourism organisations have been broadly using CNY festivals as a tourist attraction for local or regional tourism (Birmingham City Council, 2012; Visit London, 2012).

**Chinese Migration and Chinese Diaspora Communities in Britain**

Three distinctive waves of Chinese migration to Britain occurred since the beginning of Chinese communities in Britain in the mid- and late-nineteenth century (Cheng, 1996). The first wave of Chinese migration to Britain took place after China’s defeat in the Opium War in the mid-nineteenth century, which opened up a lot of areas of the Chinese coastline for trade (Cheng, 1996). Consequently, Chinese people were recruited to work in the seafaring industry and travelled to Britain as a result (Benton & Gomez, 2001).

The second wave of migration began in the mid-twentieth century, when the majority of the Chinese migrants currently established in Britain arrived in the country (Cheng, 1996). Hong Kong Chinese people comprise the majority of this second wave, although during this period there was also a cluster of ethnic-Chinese immigrants from Vietnam, Malaysia and Singapore (Christiansen, 2003). At the end of World War Two, successive British governments devised policies to address labour shortages and financial crises resulting in some adjustments of British migration policy (e.g., the 1948 British Nationality Act and the 1962 Immigration Act) (Akilli, 2003). Therefore, many Chinese people emigrated from Hong Kong and Southeast Asia to Britain as the Commonwealth citizens. The majority of these Chinese migrants were the peasants from the New Territories in Hong Kong (Christiansen, 2003). Another group of Hong Kong people came to Britain shortly before or after Hong Kong’s return to China in 1997 (Akilli, 2003). Most of them also joined the catering trade (Mackie, 2003).
The third wave of Chinese migration is broadly regarded as Chinese student migration from the late 1970s. Although Britain started to receive Chinese students from Asia before then, more students from mainland China, Singapore, Malaysia and Taiwan have studied in the country since the 1970s (Christiansen, 2003). Amongst the Chinese student migrants those from mainland China possibly outnumbered the other groups of Chinese students. The first group of mainland China students came to study in Britain in the 1970s. They were known as ‘overseas scholars’ in the official discourse (Christiansen, 2003). They were selected by governments or funding organisations, and supposed to learn about technological and scientific developments in the West in order to help China catch up in this respect despite many of them having not been back to the mainland since they left (Zweig, Chen, & Rosen, 1995), particularly after the 1989 Tiananmen incident.

From the 1990s, self-financing students have left mainland China to study in Britain. It is estimated that 80,000 Chinese students enrolled in the UK during the 2004/2005 academic year, the largest proportion of full-time international students in the UK at 30% of the total (Dobbs, Green, & Zealey, 2006). In 2010, the number has climbed to around 100,000 (Guangzhou Daily, 2010). This group of Chinese students is from middle-class or even higher class families benefitted from the national policy of Opening-up and Reform and the economic boom since the 1980s.

Overall, the Chinese population in UK numbered 408,800 in 2007 (Office for National Statistics, 2010). In terms of birthplace, according to the Census 2001, the Chinese people with British citizenship have originally come from three main countries or areas: Hong Kong (29%), England (25%) and China (19%) (Dobbs et al., 2006). A smaller number have immigrated from Malaysia (8%), Vietnam (4%), Singapore (3%) and Taiwan (2%) (Dobbs et al., 2006). Between 1991 and 2001, the Chinese population born in Hong Kong decreased from 34% to 29%; whereas the Chinese population born in China and Taiwan increased from 13% to 21%, in which the majority is from China (Cheng, 1996). This reflects the immigration patterns of three main waves from the late-nineteenth century onwards (Dobbs et al., 2006). It suggests that such population structure of the Chinese community in Britain is also reflected in Chinese people’s participation in CNY festivals; those originally from Hong Kong and mainland China play the most active roles in the organisation of CNY festivals.
Research Methods

The research employed a multiple case study approach involving qualitative methods and techniques. The CNY festival in Sheffield, Newcastle-upon-Tyne, Manchester, Liverpool, and Nottingham in UK were examined. The four key qualitative methods used for data gathering were participant observation, semi-structured interviews, documentation analysis, and direct observation. Participant observation made an important contribution to data gathering. One of the research team members, a Chinese national citizen, worked as a volunteer acting as a ‘participant as observer’ (Bernard, 2000, p. 321) at the Sheffield CNY festival organising committee, between September 2008 and January 2009. The committee was an organisation with a clear structure with six working teams. She worked in the public relations team. During that period, how the different sub-groups of Chinese diasporas cooperated and dealt with the difficulties and tensions that emerged during the organisation process of CNY festivals were noted. In addition, participation in related social activities also provided valuable insights into the life styles, social activities, and attitude to others of those co-organising the CNY festival.

There were 22 semi-structured interviews completed for this research. Most of the interviews lasted between 60 and 90 minutes. The interviews garnered the most evidence on the different reasons and motivations for the communities’ participation in CNY festivals and their different attitude to the festivals, which influenced the appearance of heterogeneity during the organising process of CNY festivals. The development of the interview questions had several stages. First, the themes and keywords were defined reflecting each element of the broad issues relating to CNY festivals and Chinese communities. Second, 25 basic questions were developed, which were adapted in all of the interviews for specific individuals and cases (refer to Table 1).

However, in the third stage, based on the contextual research of each case and the individuals or associations involved, as well as the data collected, these 25 basic questions were revised with respect to particular situations. For example, although most interviewees knew a lot about the organising process, they were clear about the happenings during the process to a different extent due to the distribution of workload. Thus, the questions were revised to encourage the interviewees to provide more information they tended to be more knowledgeable.
Table 1. Basic Interview Questions

<table>
<thead>
<tr>
<th>Introductory questions</th>
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<tbody>
<tr>
<td>1. <strong>Personal/association status for the CNY festivals.</strong> Which position/responsibilities?</td>
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<tr>
<td>2. <strong>Association history.</strong> Introduce the association history.</td>
</tr>
<tr>
<td>3. <strong>History of the CNY festivals.</strong> Introduce the history of the local CNY festivals.</td>
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<th>Organising process</th>
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<tr>
<td>4. <strong>Organisation process.</strong> How is the whole organisation process?</td>
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<tr>
<td>5. <strong>Difficulties in the organising process.</strong> What difficulties and how to solve them?</td>
</tr>
<tr>
<td>6. <strong>Languages.</strong> What (out of) working languages were used during the organisation process?</td>
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<tr>
<td>7. <strong>Decision making.</strong> How to make decisions?</td>
</tr>
<tr>
<td>8. <strong>Finances.</strong> Where to get financial support and how?</td>
</tr>
<tr>
<td>9. <strong>Committee staff.</strong> Who were they?</td>
</tr>
<tr>
<td>10. <strong>Publicity and promotion.</strong> How to promote the events? Who was the target audience?</td>
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<tr>
<th>Interactions between the Chinese subgroups</th>
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<tr>
<td>11. <strong>Associations and subgroups.</strong> Which associations and subgroups?</td>
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<tr>
<td>12. <strong>Motivations for working together.</strong> Why to come together for the festivals?</td>
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<tr>
<td>13. <strong>Leadership.</strong> Who? How did he/she take on this role?</td>
</tr>
<tr>
<td>14. <strong>Responsibilities.</strong> How to divide the responsibilities? What were they?</td>
</tr>
<tr>
<td>15. <strong>Programme and performance.</strong> How to design programme and performance?</td>
</tr>
<tr>
<td>16. <strong>Evaluation of the working pattern.</strong> Any difficulties, advantages, or disadvantages for working-together?</td>
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<tr>
<th>Representation</th>
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<tr>
<td>17. <strong>Performers.</strong> Who/why were they?</td>
</tr>
<tr>
<td>18. <strong>Themes.</strong> What were the themes of the CNY festivals?</td>
</tr>
<tr>
<td>19. <strong>Costumes.</strong> What did you think of your costume on the event day?</td>
</tr>
<tr>
<td>20. <strong>Audiences.</strong> Who was the audience?</td>
</tr>
<tr>
<td>21. <strong>Languages.</strong> Which languages did you use at the CNY festivals?</td>
</tr>
<tr>
<td>22. <strong>Media.</strong> Which media reported on the event? Who was the target audience?</td>
</tr>
</tbody>
</table>
The CNY festivals in Sheffield, Nottingham, Liverpool, Manchester, and Newcastle-upon-Tyne were also observed by one of the research team members as a non-participant. This encompassed staff training sessions, daily organisational work and meetings. These data provide additional information on the overall context and environmental conditions of the CNY festivals and Chinese communities. In addition, a variety of documents were used in this research. These included administrative documents, proposals for funding, emails, memoranda, minutes of meetings, contracts, and budgets, photographs, videos, and national and local newspaper articles.

In this research, there were several steps of data management, coding, and analysis. The first step was to convert the raw data into words. The second step was to conduct coding for all the data. Then, reflections and comments on the coding from the field notes, research diaries, documents, and descriptions of the pictures were added. The fourth stage involved identifying themes and relationships from the data. Finally, the data analysis was a triangulation process. There were four types of information cross-checks, that were, the cross-checks between the first-hand data collected from the interviews, between the views of the interviewees from the different subgroups, between the findings of the participant observation with those from the semi-structured interviews, direct observation, and documentation, and between the findings of this research and the existing theoretical perspectives, especially from diaspora festival studies.

**Who’s the Comedic Language Performance for?**

For the Chinese people from mainland China, the Mandarin language performances, the *Xiangsheng* - ‘cross-talk comedy’, and *Xiaopin* - ‘theatrical or comic kits’ (Du, 1998), had always played an important role in the CNY festivals in both the home and the host countries. *Xiangsheng* originating in the Ming Dynasty (1368-1644), is a traditional Chinese comedic performance in the form of a duologue, a solo monologue or a dialogue between more than two people (Chey, 2011). It is one of mainland China’s foremost and most popular performing
arts, and is typically performed in the Beijing dialect or in Mandarin with a strong Beijing-dialect slant. The term Xiaopin appeared in the Jin Dynasty (1115-1234) and indicates a number of different concepts such as Buddhist scriptures and literature or artistic creation (Du, 1998).

As mentioned earlier, watching the CNY gala performances on the CCTV on New Year’s Eve has become a new tradition in mainland China. Apart from the songs and dances, Xiangsheng and Xiaopin are the mainstays of the New Year Eve galas as well (Zhao, 1998) and are both always included in the New Year’s festivals. In Britain, they were usually adopted in the programme of the CNY festivals produced only by the communities of mainland China-origin, for example, at the Chinese Students and Scholars Association-Manchester CNY festival 2009, which was organised by the mainland China-origin association and targeted the audiences of mainland China-origin.

However, most Chinese people with non-mainland China origins could not understand Xiangsheng and Xiaopin. One reason is obviously related to the language comprehension. Both Xiangsheng and Xiaopin have the monologue or dialogue delivered quickly as the biggest performance element, which demands that the audience has a good Mandarin comprehension. This was particularly difficult for the elderly immigrants who usually spoke Cantonese or Hakka as their native languages. In their tradition of CNY festivals in their homeland, they usually did not have this kind of Mandarin-language performances. Even, some Chinese people of Hong Kong origin who could speak Mandarin had difficulties as well. The reason is that Xiangsheng and Xiaopin are loaded with a lot of puns and allusions and have the humour and social satire, which are heavily based on the topics related to the social phenomenon or politics in mainland China. Thus, both the two performances require that the audience had good background knowledge to catch the meanings and their social and cultural contexts.

In addition, the key to understanding Xiangsheng or Xiaopin is to understand the humour it delivers, which requires the audience to share the similar values and culture with the scripters and performers. As Spenshnev (1999, p. 92) comments that ‘the way of understanding things is most clearly manifested by nationally coloured forms of humour’, sense of humour and its manifestation is culturally and socially embedded and thus it is believed whether the humour of Xiangshen or Xiaopin can be understood may reveal the different peculiarities between various Chinese subgroups.
Here is an example observed in this study. At the celebration of CNY festival in Manchester in 2009, a Xiangsheng performance was a mock and satire of the story that one Chinese man and one Chinese woman were forced to have an arranged date by their parents. ‘Arranged dating’ probably also occurs in Hong Kong and the other areas with large Chinese population, whereas it might be not as absurd and common as in contemporary mainland China. According to the representative of the Chinese Students and Scholars Association-Manchester who designed the performance, there were two extremes of the audience’s responses. Most audience originally from mainland China was amused, although they understood the serious subject behind. However, those of Hong Kong and other Chinese origins only felt sorry for such social phenomenon but could not appreciate the embedded humour. The representative of the Sheffield Christian Church Association described his similar experience of this as below:

I went to Newcastle to visit a CNY festival there. They [the mainland China-origin people] just had fun themselves and did not care about the audiences. They had the performance … which they call Xiaopin I think. They were larking about on the stage. All of them laughed a lot. They were so happy … But it was not fun for me and others at all.

This interviewee was originally from Hong Kong, but he could understand and speak Mandarin fluently. His comments referred in this case to the audiences of non-mainland China-origin who had similar difficulties in understanding Xiaopin. He used this experience to indicate the dissimilarity between himself and the people from mainland China origin.

**Heterogeneous Cultural Practices of the Lion and Dragon Dance among Chinese Diaspora Communities in UK**

The other performance that usually caused internal disputes and conflicts among the Chinese diaspora communities were lion dance and dragon dance. On the Sheffield CNY Joint Committee 2009, the representatives of mainland China-origin hoped to reduce the lion and dragon dance performance time, considering that they did not have enough aesthetic value. However, the Hong Kong Chinese people insisted that a complete lion-dance performance had a set of movements and thus it was difficult to reduce the performance time. The disputes over the lion dance were caused because of the different views on the quality and the importance of the performance. The interviews with the representatives of the Chinese associations revealed that they had divergent attitudes and ideas on artistic tastes and aesthetics in relation to the performances of the dragon dances and lion dances. The representative of Chinese Students and Scholars Association-Sheffield who was also the director of the city’s
CNY festivals in 2009, comments:

As for the performances this year [in 2009], I think the only problem was the lion dance. Yes, I know the Hong Kong people and British people like it. But you know ... it's too long this year. As for me, (the) lion dance ... and dragon dance are out of date, backward ... But they like it ... but ... anyway, I think they need to reduce the time for their performance.

A review of the development of folk activities of lion dance and dragon dance in mainland China suggests that there is a social context for the above comment. The lion and dragon dances have been practiced as a Chinese folk tradition in China since Three Kingdoms (220-280) and Western Han dynasty (BC202-8) (Rao, 2007; Shang, 2004). From the May Fourth Movement of 1919 to the Mao Era, there was a revolt against feudalism and tradition (Lu, 1997). Some traditional festivals including the CNY Festival and folk activities were regarded by the ideological and political elites as out-dated, backward and unsuited to the modernisation of mainland China (Gao, 2006). Therefore, a lot of the old folk activities were abandoned in people’s life in the towns and cities, and only performed in the rural countryside. It can be presumed that the lion dance and dragon dance have declined in modern mainland China due to this anti-tradition during that period. However, since the 1990s the lion and dragon dances have gradually returned as public sports (Li & Duan, 2004).

After the Mao Era, a gap appeared between the traditional and modern festivals of CNY and the inheritance of tradition and modernisation in mainland China. Within the CNY joint committees in Britain, the majority of the mainland China-origin members are young students, graduates and scholars who grew up in China when the country was starting the modernisation reform and open-door policies. They have, therefore, been cut off from the tradition to a large extent. Thus, they might lack of appreciation of the lion and dragon dances. The interviewee who commented on the lion dance and the dragon dance above is one of them. There are few mainland China-origin Chinese scholars within CNY joint committees who are around middle age now. They did not express strongly negative opinions on the dances but valued them as the tradition. However, they clearly did not appreciate the performances, as the representative of Newcastle Northeast Association commented as below:

This (lion dance or dragon dance) is our tradition. Many people like it. But personally, I don't like it very much ... maybe it's just personal aesthetics ... but I guess most people like me, and the younger people from mainland China, have similar feelings. After all, we rarely celebrated in this way when we were in China.
The above interviewee was one of the first group of overseas scholars sponsored by the Chinese government to learn the advanced Western technological and scientific developments. His opinion reflects the shared views of the generation who experienced the Mao Era's anti-federal and anti-traditional national cultural policies.

The individuals of non-mainland China origins had ancestors who had moved away from China before or around 1949. They inherited the traditional customs and maintained them, performing the lion and dragon dances and other folk activities on traditional occasions. Particularly for those immigrants originally from the south of China, particularly Guangdong (Canton) province, performing and watching the lion dance and dragon dance during the New Year holiday were traditional in their hometown. As the chair of Newcastle Choi Lee Fut Kung Fu Dragon and Lion Association said:

I started to learn dragon dance and lion dance when I was nine years old (in 1960) ... We had five-day holiday for Chinese New Year. So we had dragon dance and lion dance in those five days.

Along with their immigration experiences overseas, the lion and dragon dances were a feature of the CNY festivals held in Britain, which also caused the Western host societies to accept both dances. However, such performances are rarely to be seen in the New Year festivals in contemporary mainland China and are not usually found in the New Year festivals organised by and targeted at the mainland China origin-Chinese people in Britain.

**Discussions and Implications**

The main purpose of this study was to examine the heterogeneity, complexity and conflict within the Chinese diaspora communities in UK and their impacts on producing and staging of Chinese New Year (CNY) Festivals as diaspora festivals for the sake of tourism. The findings from this study provide important theoretical and practical discussions and implications. It also suggests some recommendations for future research. Firstly, a key theoretical contribution of this study is an empirical attempt to understand how the heterogeneity and its subsequent internal conflicts amongst the sub-groups of Chinese diaspora influence the production of the cultural performances at the CNY festivals. The two types of Chinese cultural performances including the comedic Mandarin performances (i.e. Xiangsheng and Xiaopin) and lion and dragon dance in this research context, not only reflected Chinese subgroups’ different traditions and identities of celebrating CNY festivals and their migration histories, but also
delivered different voices and cultures to the public as visitors to the CNY festivals. Although the study did not investigate the visitor’s side of the CNY festivals, it is reasonable to suggest that such heterogeneity and conflict had a significant influence on visitors’ cultural and festival experiences in a festive mode. That was well demonstrated by the above quoted comments from the interviewees who were both the organisers and the visitors.

Secondly, as the issues of imbalanced influences within and between ethnic groups have an important impact on the representation of narratives and images in the formation of collective identities (Labrador, 2002; Rattansi, 1995), the conflict and imbalanced influences amongst the Chinese diasporas in UK also had a significant impact on (re)confirmation of their collective identities and belongings when organising the CNY festivals. This was clearly demonstrated by visible and invisible competition and conflict amongst the Chinese subgroups and their communities’ members when choosing, deciding, and staging their preferred cultural performances that expressed and represented more socially, culturally and traditionally meaningful values so as to satisfy their expectations and motivations to organise their CNY festivals. In this study, the lion and dragon dances were more often chosen and shown at the CNY festivals demonstrating that the Hong Kong origin group had the bigger influence than the mainland China origin group within the Chinese diaspora communities in UK, at least in this context of CNY festivals. They also have more associations with the organisation and production of CNY festivals and contribute more financial support for CNY festivals, which relates to their longer migration history and more economic wealth accumulation in UK. This is similar to the Katipunan members of the Filipinos community in Hawaii, who have the bigger influences to control the representation of Pag-ibig sa Tinubuang Lupa festival (Labrador, 2002).

Thirdly, the internal complex environment and nature of diaspora communities and its impacts on the diaspora communities’ festivals would not be examined and understood by a single and simple approach. Transformation and commodification of culture and tradition, continuous changing of social and cultural appreciation of traditional cultural performances, mobility, migration and diaspora communities, and heterogeneous social and cultural practices and different meanings and values embedded in similar culture and tradition are a total complex matter that would reflect the nature and characteristics of diaspora communities’ festivals organisation and production.
As such, this research attempted to analyse and interpret the heterogeneity between the mainland China origin and non-mainland China origins (e.g. Hong Kong) in relevant historical, cultural and social contexts. Such heterogeneity and conflict in the context of diaspora community festivals and thus tourism are inevitable, given that different practices and exercises in staging the same diaspora festival may convey diverse and different messages that have a strong association with the subgroups of a certain diaspora community having different migration experiences, religious beliefs, identities, and/or relationships with the host society. Thus, it would be beneficial for future studies to apply cross-disciplinary approach with multiple data collection methods that will not only examine the political, social, cultural and aesthetic meanings and functions of diaspora community festivals but also explore the management and consumption side of diaspora community festivals, which was out of the research’s scope.

From a practical standpoint, the findings also offer important implications for state governments, local communities, and public or private festival and event organisations that have an interest in creating and staging diaspora community festivals. The analysis and understanding of internal complexity of Chinese diaspora communities are paramount to the identification of different wants and needs in order to successfully organise Chinese diaspora festivals. If there are incompatible needs and actions between individual Chinese groups, the conflicts have occurred. This is demonstrated in this study. Therefore, for the (non-Chinese) stakeholders of Chinese diaspora festivals, it is important to respect the voices of individual groups, particularly those who may not have enough influence on the festivals, and to make a balance between them. Doing so can help to minimise the risk of intensifying the potential conflicts embedded in the Chinese diaspora communities and to organise and produce the Chinese diaspora community festivals smoothly.

In addition, it is reasonable to suggest that there are complex demands amongst the visitors of CNY festivals, because the interviewees of this study were both the organisers and visitors in terms of their comments quoted above. As for the practitioners who produce and promote CNY festivals or similar, it is important to have an intensive investigation on the (potential) visitors of CNY festivals and to analyse their background including the origin of places and traditions of CNY celebration, in order to formulate the proper strategies for planning and promoting the festivals. For example, they need to find out who the majority and minority of the festival visitors are and design the programs and services that cater to them accordingly.
References


The Examination of Experience Economy at Hotel Special Events: From the Locals’ Perspective

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Special event, experience economy, memory, local customers, hotel room nights

Abstract
The economic downturn has inspired hotels to turn their attention to local residents to seek new revenue sources, and they are offering more of their own special events to attract nearby residents to their venues. This study examines locals’ experiences at hotel special events, and evaluates their intention to purchase special event packages that include room nights. By employing Pine and Gilmore’s dimensions of experience economy, this study found that escapism experience and positive memory have strong impacts on locals’ purchase intention of hotel room nights in association with hotels’ special events. Based on the findings, this paper reports the potential of local customers to serve as revenue generators and concludes with practical implications for developing special event packages.

Introduction
The hotel industry in general is very vulnerable to changes in the economy (Tajeddini, 2011). The recent economic downturn and the decrease in the number of business travelers are creating the necessity for hotels to seek new revenue sources by hosting special event programs for local residents (e.g., spa memberships, poolside parties, mitzvahs, family
reunions, restaurant deals, etc.) that, in fact, bring in valuable incremental revenue as an element of recession-protection strategies (Sealover, 2011).

Hotels today are recommended to offer unique, memorable experiences beyond the normal hospitality service as a strategy to differentiate themselves from competitors (Gilmore & Pine, 2002). In addition, marketing researchers have shifted their attention from evaluation of the rational aspect of services such as service quality, to the affective aspect which has a stronger influence on consumer behavior (Titz, 2008). Special events are considered to be a strategic offering in the hotel industry because of their experiential and an emotional appeal resulting from the unforgettable memory they have the potential to supply in the course of visitors’ ordinary lives (Hawkins & Goldblatt, 1995). Pine and Gilmore’s (1998) experience economy concept lends supports to hotels providing engaging special events package; this is because it highlights the provision to customers of a memorable and transformational experience and elaborates strategic implications by categorizing experience into four dimensions: esthetic, entertainment, escapism, and education.

Although it would seem that the exploration of special event experience in the hotel industry is a meaningful and necessary endeavor, the scarcity of research examining a broader range of event experiences has created a gap in the understanding of the relationships between customer experiences stemming from participation in hotels’ special events and the impact on hotel revenue, particularly within the local source market. Also, there has been little empirical research on how the underlying dimensions of experience economy influence future behavioral intentions such as booking intention. Experience plays a role as an antecedent to a consumer behavior mechanism (Ritchie, Tung, & Ritchie, 2011). Therefore, the purpose of this study is to enhance our understanding of special event experiences offered by hotels by operationalizing Pine and Gilmore’s (1998) experience dimensions and testing their explanatory validity in terms of memory, satisfaction, and purchase intention within the local source market.

Literature Review

Hotel Special Events and the Involvement of the Local Market

In order to avoid confusion about the term ‘special event’ which often reminds people of festivals or public events, this study stipulates hotel special events grounded in the broader area of event tourism. According to Sonmez, Backman, and Allen (1993), a special event provides a wide range of experiential elements such as contests, concerts, exhibitions, dancing,
theatre, sports, children’s events, raffles or lotteries, tours and more. Moreover, the most commonly used concept of a special event has to do with ‘a moment beyond the ordinary life’ (Hawkins & Goldblatt, 1995) and an ‘event outside normal activities of the sponsoring organization for leisure, social and cultural experiences’ (Getz, 1991). Adapting the previous attempts to define what a special event is, this study confines hotel special events to the events deliberately organized by hotels accompanied by a room night package that offer leisure, social, and/or cultural experiences. These experiences are considered outside the normal range of hotel services and functions.

Special event participants have direct emotional experience of the particular event occasion that ultimately influences participants’ behavioral intention (Kaplanidou, 2007). This study, however, finds research gaps to exist in the less explored area of special events in the hospitality sector and its incorporation with locals’ involvement and behavior. In contrast to special events in the tourism sector, a hotel event is more suitable to the targeting of local residents. Events held at a destination scale are more likely to act as an attraction which receives inbound tourists by being held regularly with consistent characteristics (Jago & Shaw, 1998). On the other hand, hotels’ special events demand a relatively higher price than public events and tend to be held sporadically and shorter periods of time. Hence, there are more practical limitations involved in increasing the number of inbound tourists by selling a single hotel event product; yet there are more opportunities for selling the event packages to local residents.

Locals’ support of hotels is substantial. In general, local residents constitute a considerable percentage of patrons of hotels’ food and beverage service (Lo, Cheung, & Law, 2006); moreover, Lo et al., (2006) found that hotels which strategically promoted and offered special packages to local residents while experiencing a decline in the inbound leisure market eventually proved that the existing local resident market was a significant revenue source. Existing literature highlights the significance of local market for hotel business, but the depth of understanding of the locals’ behavioral involvement in hotels is still limited. Special events can be an opportunity to incorporate a wide range of existing hotel services into a new experiential product, and local residents who seek entertainment, relaxation, and indulgences constitute a rich target market toward which to promote special event products. In light of this, the current study examines the potential of a hotel’s special event packages to serve as a significant revenue source targeting the local resident market.
The Influence of Experience on Memory, Satisfaction, and Purchase Intention

The hotel and event industry share the common ground of experience-oriented service provision. Pine and Gilmore (1998) defined experiences as events that engage individuals in a personal way, and they asserted that the world had entered the era of an ‘experience economy’ because customers have a desire for a genuine experience in exchange for the price they pay for products or services. This new era highlights the importance of the staged marketing of a product or a service which highlights the provision to customers of a memorable and transformational experience. Getz (2007) discussed the applicability of the concept of Pine and Gilmore’s experience realms to the event industry that the ‘staged’, ‘produced’, or ‘creative and surprising’ customer experiences are closely related to ‘planned’ events. The demand for creative event experiences is unquestionably increasing. As a result, event designers attempt to coordinate special, emotionally engaging, and memorable experiences to accompany event programs (Williams, 2006).

The experiences involve an interaction between the products, the environment, and the customers. To support effective interaction, staged experiences include offering sensory elements and stimulating all five senses in order to create more memorable experiences. This feeling of memorability can also be viewed from the perspective of a sense of place, where the personal relationship one creates with their surroundings generates memory (Trauer & Ryan, 2005). In consumer marketing, a consumer’s memory of a consumption experience is vital when he/she makes a decision to purchase a product over time (Zauberman, Ratner, & Kim, 2009).

Research has proven that experience shows a strong, positive relationship with the building of memory (Hosany & Gilbert, 2010; Oh, Fiore, & Jeoung, 2007). Furthermore, an individual’s desire to return to the place where they previously had a special experience and their desire to obtain specific memory pointers appear to relate to the perceived productivity of that initial experience (Zauberman et al., 2009). Accordingly, this research study postulates the first hypothesis as follows:

H1: Local customers who have greater special event experiences will be more likely to have stronger memory of the special events.
Recent literature indicates that individual’s subjective interpretation of the experiences on the services has become essential to understand customers future behavior because positive and satisfactory experiences have an effect on behavioral intention (Hosany & Gilbert, 2010) as customer satisfaction tends to be formed over the entire experiential process (Morgan, Elbe, & de Esteban Curiel, 2009). At this point, Pine and Gilmore’s (1998) stage-managed experience economy has received attention from marketing researchers as a new strategy that goes beyond the price and/or service. The emotional appeal of an experience is critical in the subjective evaluation of the service; it then leads to satisfaction and behavioral intention (Brunner-Sperdin & Peters, 2009). The relationship between experience and satisfaction has been proven such that the higher the tourists’ experience of pleasure and arousal, the greater their level of satisfaction and the more favorable their behavioral intentions (Bigné & Andreu, 2004). Moreover, experiential marketing research has discovered that customer satisfaction is induced through experiential value (Yuan & Wu, 2008). Thus, previous findings of a relationship between experience and satisfaction lead this study to propose the following hypothesis:

**H2**: Local customers who have greater special event experiences will be more likely to have higher satisfaction of the special events.

Experience has been proven to be a significant predictor of behavioral intention. A consumer’s previous experience of the organization has been demonstrated to have a direct influence on consumer’s purchase intention because experience leads to greater familiarity and less perceived risk in regard to the choice (Park & Stoel, 2005). Previous experience determines confidence in the choice, which leads to a positive influence on the purchase intention (Laroche, Kim, & Zhou, 1996). In the service sector, experience plays a significant role in inducing behavioral intention, even when taking the affective aspects into consideration. In contrast to the conventional evaluation of service through rational service features, emotional responses, in association with the experience construct, are recently being recognized as a stronger predictor of outcomes in consumer behavior models (Titz, 2008). Han and Back (2008) also found that positive emotional experiences affect customers’ decision-making behavior. Accordingly, this study develops the third hypothesis as follows:

**H3**: Local customers who have greater special event experiences will be more likely to have higher purchase intention of hotel room nights.
**Memory, Satisfaction, and Purchase Intention**

Existing research shows that people who have a special memory of a special experience have a tendency to return to the place where they had the pleasant and positive experience (Zauberman et al., 2009). In addition, consumers tend to search for the product or brand they experienced by relying on their memory through which they recall the satisfactory experience of the choice they made (Park & Stoel, 2005). It is also found that memory assists consumers by maintaining an awareness of the brands or products they experienced and facilitates information retrieval associated with them (Oliver, 1999); thus consumers have a positive perception of the brand or service which ultimately impacts their purchase intention (Keller, 1993). Thus, the following hypothesis is proposed:

**H4**: Local customers who have stronger memory of special event experiences will be more likely to have higher purchase intention of hotel room nights.

It is essential for hoteliers to understand the relationship between visitors’ satisfaction with services and their intentions to repurchase. In marketing literature, Oliver (2010) defines customer satisfaction as an emotional response to the use of a product or service. Therefore, hoteliers need to understand fully what hotel attributes are most likely to influence customers’ choice intentions (Richard & Allaway, 1993). Research into guest satisfaction, which translates into the more practical consideration of whether or not customers will return to an establishment or recommend the property to other travelers, is crucial to the success of the hospitality business (Choi & Chu, 2001). Previous studies showed that satisfaction levels and purchase intentions are positively correlated (Alegre & Garau, 2010). Accordingly, the theoretical background and the previous findings related to the connection between satisfaction and purchase intention lead to the following hypothesis:

**H5**: Local customers who have greater satisfaction of special event experiences will be more likely to have higher purchase intention of room nights.

In conclusion, this study is designed to empirically test and prove the hypotheses and find the most influential factor affecting purchase intention based on experience of hotel special events. Thus, this study aims to operationalize Pine and Gilmore’s experience categories; however, the education dimension is not considered to be suitable in this case due to the feature of special events offered by hotels. The experience economy concept defines educational events as lessons or practices that induce learners’ active participation (Pine & Gilmore, 1998). In
contrast to this definition, the hotel events chosen for this study describe the programs to be relaxation, entertainment and fantasy experiences of film themes. Given the fact that the hotel event programs do not focus on the educational aspect of event experiences, education seems less relevant to the hotel event context. As this study intends to engage emotional aspect that has been revealed in the marketing literature to be little-understood, the authors have decided with prudence to test three dimensions (i.e., esthetics, entertainment, and escapism) in this study.

Methods

A Case of Special Events

The surveyed hotel is the largest combined hotel and convention center on the US East Coast and is located in Maryland. This AAA Four-Diamond resort hotel offered many special events during the Christmas holiday season, from November 18, 2011 to January 8, 2012. The events offered included ‘The DreamWorks Experience,’ featuring film characters from movies such as Shrek, Kung Fu Panda and Madagascar and interactive programs including ICE! featuring DreamWorks’ Merry Madagascar, ShrekFeast Interactive Character Meal, and so on. The hotel offered one- or two-night special packages to provide customers with the full experience of spending the night at the hotel.

Measurement and Data Collection

This present study employed Pine and Gilmore’s four dimensions of experience as an evaluation tool that can be developed to identify the types of on-site experiences that are most likely to occur in relation to staged events in the context of hotel special events. Based on initial insights from both Getz (2007) and Oh et al., (2007), the survey instrument was developed on the basis of extensive literature review, pilot testing, and incorporating existing scales where appropriate. Following the rigorous approach of scale development (Churchill, 1979), an initial effort to develop measures of variables was conducted. The measures for the survey instrument were pre-tested by academic colleagues. As Churchill (1979) suggests, the coefficient alpha was computed at the beginning of the purification process of the measurement instrument.

Through an extensive literature review, related measurement instruments were obtained and modified appropriately in terms their application to a special event setting. The 18-item experience scale is adopted from Oh et al., (2007), Mathwick, Malhotra, and Rigdon (2001), and Hosany and Witham (2010). The three items of memory are from Oh et al., (2007) and
Zauberman et al., (2009). The three items of satisfaction scales are from Oh et al., (2007) and Westbrook and Oliver (1991). The authors developed the three purchase intention measurement items after reviewing literature on hotel room booking intentions (e.g., Sparks & Browning, 2011). The final questionnaire was composed of three sections in total. The first section consisted of 18 experience statements (six statements each for esthetics, entertainment, and escapism, respectively). The second section was composed of nine statements relating to memory, satisfaction, and purchase intention. The third section asked participants to provide their socio-demographic information. The survey data measured all of the above variables in terms of overall opinions about the level of agreement of the suggested items. These items were measured on a seven-point scale, with the scale point descriptors ranging from strongly disagree (1) to strongly agree (7).

Due to the nature of the event site, known for its large crowds, long queues, and busy exits, an on-site intercept survey using purposive sampling was conducted on a shopping street next to the hotel. The survey was conducted from Thursday to Sunday in one week in December, 2011. Since the questions related to local people’s experiences, participants were selected by asking if they resided in Maryland, Virginia, or the District of Columbia and whether or not they had already had enough time to experience special events inside the hotel. After a few aforementioned screening questions, trained interviewers distributed self-administered questionnaires.

**Results**

**Profile of Respondents**

Respondents included 317 local residents. There were more female respondents (58%) than males (42%), and a majority were in their 30s (33%) and 40s (24%), and married (61%). The majority of the respondents were either service job workers (21%), government workers (20%), professional job workers (17%), or corporate employees (16%). The respondents’ annual household income was over $75,000 (47%). The majority of the respondents experienced the special events in the hotel with children (72%). Nearly 83% of respondents had never participated in hotel events previously and around 89% had never booked a stay in the hotel.
**Preliminary Analysis**

To minimize the potential problem of high correlation among the eighteen observed experience variables, principal components analysis (PCA) using orthogonal rotation was used to extract a sufficient number of factors and to discard as little of the information in the original variables as possible. The PCA results show that a total of three observed variables (one variable from each experience) were dropped because of relatively low factor loading. Finally, the three experience dimensions accounted for over 80% of the variance in the final fifteen observed variables. Similar procedures were conducted in regard to consequence variables including memory, satisfaction, and purchase intention. Each of these three latent variables also showed a single factor. Next, confirmatory factor analysis (CFA) was performed across all the six latent variables to assess uni-dimensionality (Browne & Cudeck, 1992).

As shown in Table 1, Cronbach’s alpha was calculated for all dimensions of value, reflecting all of the items, and found to be greater than .70, in accordance with Nunnally’s (1978) standard. Standardized measurement loadings ranged from .67 to .92, with the majority over .80, indicating acceptable convergent validity. The strength of the factor loading of each observed measure on its proposed latent variables shows highly significant t-values, suggesting that convergent validity was achieved. The critical ratios were acceptable for all variables (greater than 1.96 for two-tailed t-test). Also, none of the confidence intervals surrounding the factor correlations contain 1; therefore, discriminant validity is suggested (Anderson & Gerbing, 1988).
Table 1. Measurement Items Tested in the Survey and Descriptive Statistics

<table>
<thead>
<tr>
<th>Measurement Items</th>
<th>Mean(SD)</th>
<th>Loading</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Esthetics</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I felt a real sense of harmony at the special event</td>
<td>5.26 (1.87)</td>
<td>.88</td>
</tr>
<tr>
<td>Simply being at the special event was pleasant</td>
<td>4.94 (1.88)</td>
<td>.87</td>
</tr>
<tr>
<td>Event space layouts were fancy</td>
<td>5.04 (1.90)</td>
<td>.85</td>
</tr>
<tr>
<td>Atmosphere by event design were very new and attractive</td>
<td>4.95 (1.85)</td>
<td>.88</td>
</tr>
<tr>
<td>Event venue provided pleasure to my senses</td>
<td>5.32 (1.70)</td>
<td>.86</td>
</tr>
<tr>
<td><strong>Entertainment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participation in the event was captivating</td>
<td>5.04 (1.94)</td>
<td>.70</td>
</tr>
<tr>
<td>I really enjoyed what I was doing</td>
<td>4.81 (1.98)</td>
<td>.77</td>
</tr>
<tr>
<td>Activities of event staffs/characters were fun to watch</td>
<td>5.71 (1.58)</td>
<td>.84</td>
</tr>
<tr>
<td>Event program itself was very entertaining</td>
<td>5.50 (1.57)</td>
<td>.86</td>
</tr>
<tr>
<td>Things being decorated were not boring to watch</td>
<td>5.54 (1.58)</td>
<td>.87</td>
</tr>
<tr>
<td><strong>Escapism</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I felt like I was in a different place</td>
<td>5.11 (1.73)</td>
<td>.79</td>
</tr>
<tr>
<td>The experience here let me imagine being someone else</td>
<td>5.18 (1.74)</td>
<td>.82</td>
</tr>
<tr>
<td>I completely escaped from reality</td>
<td>5.42 (1.37)</td>
<td>.67</td>
</tr>
<tr>
<td>I totally forgot about my daily routine</td>
<td>5.13 (1.67)</td>
<td>.81</td>
</tr>
<tr>
<td>I felt I was in a different world</td>
<td>5.01 (1.67)</td>
<td>.79</td>
</tr>
<tr>
<td><strong>Memory of the special events</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I will have wonderful memories about the event</td>
<td>4.39 (1.86)</td>
<td>.88</td>
</tr>
<tr>
<td>I will remember many positive things about the event</td>
<td>4.70 (1.91)</td>
<td>.90</td>
</tr>
<tr>
<td>I won’t forget my experience at the event</td>
<td>4.41 (1.92)</td>
<td>.88</td>
</tr>
<tr>
<td><strong>Satisfaction of the special events</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am satisfied with the event programs</td>
<td>3.94 (2.06)</td>
<td>.89</td>
</tr>
<tr>
<td>I am delighted with the event</td>
<td>3.97 (2.10)</td>
<td>.92</td>
</tr>
<tr>
<td>Overall, I am satisfied with the event</td>
<td>4.58 (2.03)</td>
<td>.88</td>
</tr>
<tr>
<td><strong>Purchase intention of special event package with room nights in it</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have a strong intention to buy the event package</td>
<td>5.31 (1.68)</td>
<td>.87</td>
</tr>
<tr>
<td>I would consider purchasing the event package</td>
<td>5.50 (1.58)</td>
<td>.92</td>
</tr>
<tr>
<td>I would book a room to enjoy the event</td>
<td>5.73 (1.54)</td>
<td>.88</td>
</tr>
</tbody>
</table>
**Hypothesis Testing**

As shown in Table 2, a series of multiple regression analyses were conducted to examine relationships between the variables in the hypotheses. Results revealed that both esthetics ($\beta = .301, t = 4.541, p < .0005$) and escapism ($\beta = .412, t = 5.928, p < .0005$) showed a statistically significant relation to memory ($R^2 = .391, F = 66.939, p < .0005$). In terms of satisfaction, both esthetics ($\beta = .247, t = 3.516, p < .0005$) and escapism ($\beta = .416, t = 5.658, p < .0005$) also showed a statistically significant effect as well ($R^2 = .318, F = 48.708, p < .0005$). Interestingly, entertainment influenced neither memory nor satisfaction at the significance level of .05. Regarding hotel room purchase intention, esthetics ($\beta = .153, t = 2.493, p < .05$), entertainment ($\beta = .219, t = 3.196, p < .005$), and escapism ($\beta = .391, t = 6.100, p < .0005$) were significantly associated with future intention to purchase room nights in special event packages ($R^2 = .481, F = 96.643, p < .0005$). Among the three experience dimensions, escapism showed the strongest impact across the three consequences.

Therefore, both H1 (special event experiences $\rightarrow$ memory) and H2 (special event experiences $\rightarrow$ satisfaction) are partially supported, while H3 (special event experiences $\rightarrow$ purchase intention) is fully supported. In addition, memory showed a stronger impact on purchase intention ($\beta = .453, t = 6.678, p < .0005$). The impact of satisfaction was positive but no statistically significant impact was found. Hence, H4 (memory $\rightarrow$ purchase intention) is supported. However, H5 (satisfaction $\rightarrow$ purchase intention) was rejected at the significance level of .05. This means that not all residents who were satisfied with the special events are likely to purchase a special event package featuring room nights. This finding indicates that there might be moderating variables between satisfaction and booking intention and that the relationship between the two construct in the context of special events in hotels can be further explored in future study.
Table 2. Relationships among Experiences, Memory, Satisfaction, and Purchase Intention

<table>
<thead>
<tr>
<th></th>
<th>Standardized Coefficients (t-value)</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Memory</td>
<td>Satisfaction</td>
</tr>
<tr>
<td>Esthetics</td>
<td>.301 (4.541***</td>
<td>.247 (3.516***</td>
<td>.153 (2.493*)</td>
</tr>
<tr>
<td>Entertainment</td>
<td>n.s.</td>
<td>n.s.</td>
<td>.219 (3.196**)</td>
</tr>
<tr>
<td>Escapism</td>
<td>.412 (5.928***</td>
<td>.416 (5.658***</td>
<td>.391 (6.100***</td>
</tr>
</tbody>
</table>

Note. *p < .05, **p < .005, ***p < .0005, Model Fit = Memory ($R^2 = .391, F = 66.939, p < .0005$), Satisfaction ($R^2 = .318, F = 48.708, p < .0005$), Purchase Intention ($R^2 = .481, F = 96.643, p < .0005$).

Purchase Intention

<p>| | |</p>
<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Memory</td>
<td>.453 (6.578*)</td>
</tr>
<tr>
<td>Satisfaction</td>
<td>n.s.</td>
</tr>
</tbody>
</table>

Note. *p < .05, Purchase Intention ($R^2 = .300, F = 67.294, *p < .001$).

Discussions, Implications, and Future Research

Unlike previous studies of hotel room purchase intention, this study sought to discover the potential of special event packages to entice local residents to visit a hotel market by incorporating the experience economy concept. Customers’ experiences of special events at hotels were found to influence their memory and satisfaction, but as to a further influence on purchase intention, which is the ultimate interest of this study, a connection was found only in relation to memory and not to satisfaction. Escapism-related special event experiences had the most significant relationship with memory formation, followed by esthetic dimension. The study found a significant influence of esthetic on both memory and satisfaction, which is consistent with findings outlined in previous studies (Oh et al., 2007). However, the level of predictive power of esthetics found in this present study was lower than the ones found in previous studies which surveyed lodging customers. In contrast to Oh et al.’s (2007) finding that esthetics was a dominant predictor of the behavioral consequences in the bed and breakfast service setting, the current study reveals that escapism was the strongest determinant of memory, satisfaction and purchase intention for hotel special event package customers.
The results of this study also discovered a pattern different from that found in the test on cruise tourists (Hosany & Witham, 2010). Esthetics was also a significant predictor of memory and satisfaction in the cruise travel context, but escapism was neither significantly related to cruise tourists’ memory generation nor satisfaction. In addition, the current study found the least explanatory power in the influence of esthetics on purchase intention. In contrast, entertainment had greater influence on purchase intention, although entertainment does not have an impact on memory and satisfaction. This is also contrary to entertainment’s significant influence on satisfaction (Hosany & Witham, 2010; Oh et al., 2007) and behavioral intention (Hosany & Witham, 2010), as found in previous studies. It is assumed that, because of the special event context, hotel customers are more involved in the program and their choice of the event might be motivated more by desires to escape the mundane. Thus, escapism outperforms the need of merely finding entertainment. Experience-oriented services which are consumed in more extraordinary moments of life may arouse stronger memory than those consumed in the day-to-day course of more normal events. Although satisfaction is not necessarily high, positive memory of the special event is likely to lead customers to revisit similar events at the hotel. Regarding this, hotel events are fairly worthwhile for drawing more local guests by inducing a home-away-from-home feeling while still remaining in a local area.

This present study suggests the following implications based on its findings. From an academic perspective, Pine and Gilmore’s experience economy is applicable to the measurement of special event experiences and suggests further application directions in the context of the hospitality event product development. As three studies (since the empirical application is still in its very early stage and the concept remains very much under-explored in the tourism, event, and hospitality context) conducted in different contexts show inconsistent findings, the relationship of experience dimensions to behavioral consequences is worthy of further investigation while pursuing the solid behavioral model applicable to the specialized tourism, event, and hospitality settings.

The modification of the original concept of experience economy in this study provides a new insight into the research on hospitality service experience in that once special event is a major product, satisfactory experience is not a significant matter. On the other hand, escapism outperforms Pine and Gilmore’s other dimensions, and memorable occasion is found to be essential in the hotel event experience. These results also indicate that hotel special events are suitable to local residents who want to get away from the routines. In addition, special occasion and memory are more strongly associated with the customers’ experiences than is satisfaction.
Hence, the nature of event as a memorable moment is explicitly explained through this study, and it is distinctive attribute of hotel special events, explained by experience economy concept.

From a managerial perspective, the results of the current study can serve as a foundation to elaborate special event package development. First, escapism experience offerings are likely to strongly impact local residents’ memory, satisfaction, and room purchase intention. An escapist experience can be defined by the extent to which an individual is completely engrossed and absorbed in the activities (Csikszentmihalyi, 1990). Pine and Gilmore (1998) described an escapist experience as highly immersive and requiring active participation. The finding implies that escapist experiences offer event participants a respite from their daily pressure and routine but refresh them in the immersive nature of the experience. In this regard, hotels may need to take consideration of the features offered as part of an escapist’s experiential need when they formulate special event packages targeting local customers.

Second, ‘memory’ of special events is the significant variable in explaining room purchase intention, indicating that a memorable special event experience is an asset for a hotel’s business. Therefore, hoteliers need to identify experience factors that influence the formation of positive memories. In addition to memory, hotels cannot overlook entertainment experience while packaging the rooms with special events. Although it seems that respondents had a more positive entertainment experience than esthetic experience, entertainment experience did not show a statistically significant impact on memory and satisfaction. However, a significant influence on room purchase intention was found. It is noteworthy that efforts to incorporate entertainment elements into the special event program are necessary when the program of special events is designed.

This present study provides several academic contributions. To the best of our knowledge, this study is the first empirical effort to investigate residents’ special event experiences and suggest the implications of the effect of these experiences on hotel room night purchase intention by not only identifying experience dimensions, but also by selecting a special event offered by a hotel. Additional insights could also be gained by investigating influencing experience factors on residents’ memory, satisfaction, and purchase intention that can lead to repeat business for hotels by developing special event package programs. This study widens the scope of customers’ experiences in the hotel context by associating special events and examining local
customers’ experiences. It sheds light on how special events can have an impact on hotel revenues and what experiences can lead to this outcome.

Hotels make the most money from overnight guests, but business travel has dropped off due to the recent economic situation, which is why hotels need to consider special events aimed at locals in order to reverse the reduction in income they have been experiencing. Furthermore, the hotel industry is faced with challenges connected to the increased intensity of competition and the unstable business environment dominated by rapid changes in customer needs (Tajeddini, 2011). Efforts at innovation are characterized by the improvement of existing services or the development of new services. To enhance hotel business performance, hotels may leverage their advantages by involving customers into special events programs. A well-designed special event package as a new product and service can allow hoteliers to increase their financial performance by developing an emotional connection with locals through the memorable event experiences.

In terms of hospitality product development, pleasurable and affective experiences can lead to positive emotion in experiential-decision making among customers; consumption experience can also be potentially enhanced by enabling impulse purchases in a hospitality setting (Miao, 2011). This finding adds to the important role of affect in decision-making for hedonic-driven consumption and it provides specific information indicating that customers may have a more favorable reaction to an escapist atmosphere than to merely entertaining programs. Also, product attributes or benefits can be experiential-oriented goals in a pleasure-driven service setting (Noone & Mattila, 2010). Experiencing special events offered by a hotel can be a goal of a customer’s hotel re-visit; thus special event attributes or benefits that serve to enhance customers’ experiences can also impact the goal of increasing customer satisfaction in a hotel setting. Consequently, attaining consumers’ goals results in a positive affect (Noone & Mattila, 2010).

Care must be exercised regarding generalizing the findings, as this study was restricted to a single special event package in one limited, upscale hotel; the geographic context also limits the scope of the research. The purposive sampling within the limited survey time period does not allow for the development of valid generalizations form the sample to the population. Moreover, future work could also build on the findings of the present study in a number of other ways. The moderating effect of a number of variables on customer memory or satisfaction with different types of special events could be tested. Also, it would be interesting
to build on the study's findings by more precisely investigating different levels of consequences of customers' special event package experiences. Future research could also segment the local market by special event program (e.g., ceremonies, family/class reunions, season passes, local company functions, etc.) and examine the role of special event packages in the context of revenue management. Clearly, an exploration of the phenomenology of residents' special event experiences at hotels and their impact on hotel room nights must await future research efforts.
References


The nature of sport event space for identity formation

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Keywords
Social identity, serious leisure, serious sport tourism, sport event, event-tourist career trajectory

Abstract

Sport events have become popular tourist attractions as they offer distinct and valuable experiences and convey benefits to people who attend them. This paper explores the nature of sport events and how this relates to identity formation in relation to serious leisure by drawing upon literature from a range of disciplines to clearly conceptualise the role of the sport event space for serious sport tourists. Four characteristics were identified as important aspects of the nature of event for identity formation: a space for co-creation of experiences and values; the liminal characteristics of event space for identity transformation; generation of flow experience; and authentic and perishable event experiences. The paper concludes that sport event participation provides values for serious sport tourists in the establishment of their identity. It contributes to further comprehension of event management and experience for serious sport tourists.
Introduction

The concept of serious leisure (Stebbins, 1992) and social identity theory have been widely discussed in a range of different contexts and from different perspectives, such as in the context of leisure (Brown, 2007; Cheng, Patterson, Packer, & Pegg, 2010; Hartel, 2010), sport tourism and sport tourism experiences (Green & Jones, 2005; Kane & Zink, 2004). Past research on serious leisure and social identity, particularly with respect to sport tourism, has focused on understanding the motivations, travel patterns, and experiences of the serious sport tourists in the setting of sport events (Getz & Andersson, 2010; Getz & McConnell, 2011; Shipway & Jones, 2007, 2008). Although these studies were based in a setting of sport events, most of them looked at serious sport tourists from a leisure study perspective, for example, discussing the serious sport tourists' behaviours and experiences (Shipway & Jones, 2007; 2008), rather than from an event management/organisation perspective.

In today's competitive environment, event organisers need to understand what specific aspect or nature of an event creates additional values to broaden their appeal and to increase the number of visitors. Little attention, however, has been given to this understanding. In particular, what specific aspects of sport events enable serious sport tourists to form an identity has been overlooked, as has the way sport events offer additional values for identity formation compared to developing it through daily practices in the home environment. Research into sport event management in terms of serious leisure and social identity, thus, remains essential.

This paper, therefore, aims to address some of these aspects of sport events through a critical review of the relevant literature, and to conceptualise the nature of sport events that enables serious sport tourists to form and strengthen their identity. Through the analytical review of relevant literature, the role of the sport event space in identity formation is explained using event related theories and concepts. Recommendations for further research on the contribution of sport event management for serious leisure are also suggested.

Serious sport tourism

The concept of serious leisure was introduced by Stebbins (1992, p. 3) as “the systematic pursuit of an amateur, hobbyist, or volunteer core activity that is highly substantial, interesting, and fulfilling and where, in the typical case, participants find a career in acquiring and expressing a combination of its special skills, knowledge, and experiences”. The concept of serious leisure offers a framework that can be used to argue that leisure could go beyond a
simple recreational or free time activity, and be associated with unique values. The concept of serious leisure has been applied in different leisure contexts, and it has been recently also explored in sport tourism (Kane & Zink, 2004) and sport event tourism (Getz & McConnell, 2011; Shipway & Jones, 2007; 2008). With the understanding of the inter-relationship of serious leisure, social identity and subculture in a sport tourism context, the notion of ‘serious sport tourism’ (Green & Jones, 2005) has emerged to describe and explain the notion of ‘sport tourism to participate in serious leisure’.

Green and Jones (2005) suggest that serious sport tourism can encourage and facilitate serious leisure participation as it can provide individuals with a positive social identity, and offer a space for participants to interact with others based on their leisure identity. It also provides a stage to celebrate their social identity, and it could be used as a step to further develop their career. In this sense, Getz and Andersson (2010) claim that sport events in particular provide spaces for social identity formation and reinforcement.

Serious leisure has been defined with six characteristics to distinguish it from causal leisure: a need to persevere in the activity; the development of a long-term career path; significant personal effort in the activity; realization of various special and durable benefits; a unique ethos and social world; and identification with the activity (Stebbins, 1992). Although these six characteristics have been generally used to describe serious leisure participants in the literature, a number of studies (Jones, 2000; Shipway & Jones, 2007) place more emphasis on the sixth characteristic, social identification with the activity, to further understand the behaviours of serious leisure participants and to explain the five other distinctive characteristics. They argue that social identity could be the starting point as well as the outcome of the development of serious leisure. Once the social identity is established, the other five characteristics would appear and that, in turn, will lead to a strengthening of the social identity. Based on these arguments, this study focuses on social identity with respect to serious leisure, and conceptualises the role that a sport event space can play in the formation of identity and reinforcement of serious leisure.

**Social identity**

Social identity is a theory from the social psychology literature that is concerned with why people identify with and act in social groups (Turner, 1975). Identities are made up of both a personal and social aspect (Green, 2001). Personal identity is how people identify themselves as a unique individual, different to the rest of the world, whereas social identity is how others
identify him or her within a social group. It appears that social identity has a strong influence on motivations and behaviours (Delbosc, 2008; Green, 2001).

It has been argued in the social psychology literature that there are two processes involved in social identity formation: self-categorization/identification and social comparison (Stets & Burke, 2000). Self-categorization or identification is a process in which individuals categorize and classify themselves in particular ways in relation to their social categories, and recognize themselves as a group member, whereas the social comparison process involves categorising persons who are similar to the self as the in-group and persons who differ from the self as the out-group.

The two processes have different consequences in relation to identity formation (Stets & Burke, 2000). The consequence of self-categorization/identification is an emphasis of the perceived similarities between the self and other in-group members, and an emphasis of the perceived differences between the self and out-group members. This identification process has been investigated in research on serious leisure to understand the overall process of continued belonging to a serious leisure group (Jones, 2000). On the other hand, the consequence of the social comparison process is the selective application of the accentuation effect, primarily to those dimensions that will result in self-enhancing outcomes for the self. Specifically, one’s self-esteem is enhanced by evaluating the in-group and the out-group on dimensions that lead the in-group to be judged positively and the out-group to be judged negatively. The development of social identity as a serious leisure participant could partly rely on the process of social comparison, as the development of self-esteem is one of the motivations for serious leisure participation (Getz & Andersson, 2010) and one of the key benefits that result from serious leisure participation (Stebbins, 1992). This aspect of social identity formation, however, has not been looked at from the serious leisure perspective, in particular in a sport event setting.

**Event-tourist career trajectory**

Serious leisure and social identity have been explored in event studies in terms of the event travel career trajectory. The notion of an event travel career trajectory was proposed by Getz (2008) who derived it from the concept of travel career trajectory (Pearce & Lee, 2005) which argues that travel motivations change with respect to travel experience level, although there are a common set of motivations regardless of one’s travel experience. The event travel career trajectory suggests that people engaged in serious leisure are likely to develop event-specific travel careers as they become more highly involved. The event travel career trajectory
provides an explanation for the motivations of people highly involved in leisure or sport activity and provides patterns of their event tourism. The event travel career trajectory argues that as involvement in a particular sport increases event tourist careers change across six dimensions that constitute a pattern of travel that will clearly distinguish the highly-involved from general tourists and lesser-involved event goers (Getz & Andersson, 2010; Getz & McConnell, 2011).

The first dimension is motivation which claims that the highly involved are motivated by self-actualization needs. Travel style is the second dimension; the highly involved travel to more events and plan to travel to more. The third and fourth are related to the time and location of events; the highly involved exhibit less seasonality and travel farther and for longer periods of time. The fifth dimension is event type; the highly involved participate in different types of events related to their prestige and novelty. The last dimension is destination and event choice; the highly involved have different criteria for selecting events and destinations compared to the less-involved.

Event types and characteristics that the highly involved prefer to attend have been explored to some extent (Getz & Andersson, 2010; Getz & McConnell, 2011). Previous studies indicate that serious participants in sport are attracted to events which are well-organised with challenging and interesting routes, and with prestige (e.g. iconic status), novelty or perceived challenge. These characteristics were however only briefly identified and the studies did not provide insights into which characteristics of events help serious sport tourists to form an identity.

From the above discussion, it can clearly be seen that sport events provide a space in which serious sport tourists can form and develop their identity associated with the particular sport activity. A number of event related theories and concepts allows the nature of events and the role of the event space for social identity formation to be explored.

Discussion – Events and identity formation

Co-creation experiences

Co-creation (Prahalad & Ramaswamy, 2004) is a notion from marketing and business strategy that views markets as a forum in which interactions between active customers and firms create joint personalised values. Co-creative interactions are an emerging strategy for value creation
(Ramaswamy, 2008). It is not the firm trying to please the customer; it allows customers to co-construct experiences to suit their context. Co-created values arise in the form of personalised, unique experiences for the customers. Co-creation experiences reflect a move towards consumer centricity, whereby individuals play the main role in shaping the creation of their personal experiences and values. This view could be adopted by event management for event participants’ experiences.

Events can be seen as a created experience environment in which event participants can have active dialogue and co-construct personalised experiences. Events are no longer a simple service or entertainment; they rather act as spaces for event participants to have their own experiences within the event settings provided. The services and products that the event provides may be the same for all participants, but participants can construct different experiences and create different values from those experiences. Personalizing the co-creation experience means fostering individualized interactions and experience outcomes (Prahalad & Ramaswamy, 2004). A personalized co-creation experience reflects how the individual chooses to interact with the experience environment that the event offers.

For serious event participants, sport events offer a special time and space (Getz, 2007) where they can construct their own experiences by interacting with the event setting, program and other people, and create personal meanings and values. The co-creation experiences and derived values are personal and various; enjoyment of the particular sport related atmosphere created by the event with the social group for a celebration of sub-cultural values (Green & Chalilp, 1998); personal development through completion of an event program (Getz & McConnell, 2011); and enhancement of a sense of belonging, self-worth and self-esteem (Shipway & Jones, 2007) through raising the standing of the in-group. Such co-creation experiences are also meaningful as they allow the creation of personal stories associated with the event (Shipway & Jones, 2008). The story telling about their sport event experience serves to reinforce the individual’s sense of identity (Clark & Salaman, 1998) as it demonstrates their involvement in a particular activity which makes others recognize the individual as a social group member. Co-creation encourages a more active involvement leading to value-rich experiences, and these created values in particular will lead the sport tourist identity to be more salient by facilitating self-categorization/identification and the social comparison process.
**Temporary space – Liminality/Liminoid and Communitas**

No matter where events are held, at a purpose-built event venue such as an arena or stadium or in an ordinary space transformed into an event space, events temporarily create special spaces for event experiences which are different from everyday experiences (Johansson & Kociatkiewicz, 2011). In this vein, Falassi (1987) views festivals as a time that is out of ordinary time and Getz (2007) argues that event experiences are time out of time within a special place. Within this view of an event as time out of time (Falassi, 1987), the notions of liminality/liminoid and communitas (Turner, 1982) have been employed to understand event experiences outside the normal, beyond routine, unique.

The notion of liminality was developed in the field of anthropology, in the ritual practice theory in particular, to explain the phases in the tribal ritual processes where an ambiguous state is created by participants (Turner, 1982). Liminoid is a term Turner (1982) developed to describe a temporary state during the change associated with liminality, but in secular rather than sacred terms, and has been broadly used to describe political and cultural change, and the temporary state in the change. Communitas, the temporary communal human relationship, is identified as one of the ambiguous states constructed through liminality or during the liminoid phase (Turner, 1982). Communitas describes a special sense of togetherness that exists outside ordinary social structure; participants have something very specific in common and build temporary relationships among themselves within the group.

Event academics (Getz, 2007) acknowledge that event practices contain a liminoid phenomenon as an event is an experience occurring outside normal social processes, and event participants can experience the transient state, including communitas, during the event. In the sport event context, the unique ethos associated with a particular sport such as distinctive dress, language and behaviour become acceptable as normal practices within a sport event space. Serious sport tourists are able to experience an identity transformation (Shipway & Jones, 2007) from a work or family related identity to a serious sport identity due to the liminality that the event creates, and such identity transformation makes serious sport tourists able to be involved more deeply and more intensively in a sport within the event space, compared to their daily life. The engagement with an event also generates a subculture in which individuals with diverse social backgrounds are gathered around the shared core values which are associated with the particular sport and create communitas among other serious sport tourists. Such communitas particularly serves to reinforce their identity (Hannam & Halewood, 2006), and strengthen the in-group and out-group distinction (Kim, 2005). The shared sport
experiences at an event could increase the emotional intensity of links among participants and affirm the social identity.

Flow experiences

Flow theory is based on the idea that people are most happy when they are in a state of concentration or complete absorption with an activity, that is in a state of flow (Csikszentmihalyi & Csikszentmihalyi, 1988). Flow is a state of consciousness that is sometimes experienced by people who are deeply involved in an enjoyable activity. While a state of communitas indicates a group phenomenon, flow is associated with individual experience.

Events have the capability of generating flow experiences, in which an individual stands outside of self (Kim, 2005). The flow experience represents an extraordinary experience different from the common pleasures of everyday life. Serious sport tourists have flow experiences through deep involvement, intense concentration, and transcendence of self during the event period within the setting of the event, away from their other commitments, which foster a high level of involvement. Serious tourists, in particular, undergo a variety of self-transcending experiences at an event which could lead to a sense of accomplishment or transformation. A sense of accomplishment and transformation are seen as distinctive characteristics of serious leisure (Stebbins, 1992) which enhance social identity (Jones, 2000) by aiding the recognition of self as belonging to a particular social group (self-categorization/identification process for social identity formation) (Stets & Burke, 2000).

There exists a distinct difference between an event space and everyday space in terms of the intensity of experiences because of the liminal characteristics of the event space. The existence of event life, however, significantly affects the existence of everyday life because experiences and activities are fundamentally embodied practices (Kim, 2005). Experiences at an event and the everyday space eventually become merged. The effects of experiences gained through event participation do not just remain in the event space, but extend into everyday life. The enhanced social identity at the event exerts an impact on social identity in the home environment and everyday life. The social identity that emerges at an event space remains in the home environment.
**Authentic experiences**

Authenticity has been a popular topic not only in tourism but also in events literature. It has been argued that tourism development turns culture into a commodity and creates many events to cater to tourists' wants, resulting in a loss of authenticity and the creation of pseud-events (Boorstin, 1961). Sport events, however, have been considered as providing authentic experiences (Hinch & Higham, 2005) as they provide different experiences every time even though the event space or settings might be similar with a previous event. This perceived authenticity is due to a number of aspects of sport events: uncertainty of outcomes, the role of athletic display, the kinaesthetic nature of sport activities, and the tendency for strong engagements in sport. The authenticity of sport makes ordinary space symbolic and valued, and motivates serious sport tourists to participate to build their leisure/sport career. Authentic experiences such as seeing athletes in the flesh and taking a direct part in the sport at a valued event space reinforce commitment to the subculture of the activity, and may build sub-cultural capital (Green & Jones, 2005).

The perishability characteristic of events as a service experience also enhances authenticity. No matter how often an event is produced, the event experiences of a specific event are only available at specific a time and cannot be experienced again (Getz, 2007). A particular experience at a particular year of the event such as stories of a favourite team winning presents authenticity and generates personal stories which contribute to develop the individual's own sense of identity (Clark & Salaman, 1998; Shipway & Jones, 2007).

Serious sport tourist behaviours such as purchasing event merchandise or wearing clothing which shows previous attendance at events could be also partly explained by the authentic nature of events. Collections of event merchandise display the authentic experiences of a particular event space at specific times which may demonstrate levels of skill, knowledge and ability in relation to the specific sport. These behaviours allow serious sport tourists to present their identity to others, and develop their identity simultaneously through emphasizing similarities between the self and other in-group members and differences between the self and out-group members (self-categorization/identification), and presenting themselves to be recognised by others in the in-group (social comparison).
Conclusions and Implications

In aiming to establish a solid theoretical understanding of how the nature of events help form or develop identity in relation to serious leisure, this paper has critically examined key literature relevant to serious sport tourists, covering serious leisure, social identity and event tourist career trajectory. It suggests sport event participation provides values for serious sport tourists in identity development, and describes four characteristics of the nature of the event and the role of the event space for identity formation: a space for co-creation experiences and values; the liminal characteristics of event space for an identity transformation; generation of flow experiences; and the authentic and perishable nature of events. This paper contributes to knowledge in the area of event management, particularly event experience and design for serious sport tourists. It achieves a better understanding of event experiences of serious sport tourists by linking leisure, tourism and event theories.

This paper also suggests practical implications for the event sector for event management to attract serious sport tourists by responding to their wants and needs. First, it suggests that events need to provide event programs designed so that event participants can engage and interact with event settings, other social group members and professional athletes to maximise the use of the event space for creating personalised experiences and values. That could offer additional benefits for serious sport tourists associated with their social identity. Second, it suggests that the liminal atmosphere of events could be further promoted for communitas and identity transformation of serious sport tourists.

Third, in line with the premise of the flow theory (Csikszentmihalyi & Csikszentmihalyi, 1988), sport event organisers need to provide appropriate event programs and activities in appropriate settings to optimise the match between challenges and skills, and minimise distractions. To achieve a flow state, a balance must be struck between the challenge of the task and the skill of the performer. If the task is too easy or too difficult, flow cannot occur. Both skill level and challenge level must be matched and high; if skill and challenge are low and matched, then apathy results (Csikszentmihalyi, 1997). As the event tourist career trajectory suggests (Getz & McConnell, 2011), building a reputation and brand for events in terms of level of difficulty is also important to attract appropriate participants who have appropriate levels of skills to complete the event program and reach a flow state. Fourth, the discussion on authentic experience notes that sport itself provides an authentic experience which appeals to serious and general sport tourists, however it suggests that the perishable
nature of events can be further emphasized in marketing and merchandising in order to enhance authentic experiences which in turn offer additional values for event tourists.

The paper encourages future research and more comprehensive study in the area. This study considered only secondary data; therefore there remains a need to develop more empirical research on the event experience and design for a specific market, serious sport tourists, collecting primary data on the perceived meaning of the event space and experiences of serious sport tourists and their identity formation.
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