

**Sustainable festivals and events
– an inquiry of leadership and futures**

Martin John Robertson

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Abstract

As a societal phenomenon, festivals and planned events are discussed in a wide policy context. They have entered a broader discussion with regard to sustainability in which the factors that contribute to being sustainable are part of a new paradigm of responsibility for festivals and events. Recognition that this includes responsibility for socio-cultural impacts has gained traction in the academic literature. However, only minor attention has been given to the dynamics and competencies affecting the decision making of festivals and events leadership as it influences these. As the needs of festival stakeholder are changing, so too consideration of new competencies and new platforms for transformation are required.

This critical appraisal provides a significant consideration of my research in this subject area. At the core of the appraisal are nine peer-reviewed journal papers, two peer-reviewed research book chapters and one peer-reviewed conference paper. These reveal the contribution over the last ten years made to the body of knowledge in the research area of leadership, futures and sustainable development of festivals and events. The pragmatist paradigm that had guided the work, and the integration of research methods germane to the stage of the research cycle and the layering of knowledge is discussed.

A principal tenet of the research is creation of knowledge which is both academically rigorous and socially useful. The contribution of my work to knowledge and understanding is established in three key theme areas of *festivals and events leadership values and influences*; *festivals and events context and stakeholders*; and *festivals and events futures*. For both academic and the festival and event providers, practical benefits of extending the capacity of leadership competencies and awareness – and the obstructions to this – are shown, with methodologies for future visioning and future proofing observed and discussed. Limitations of the work and future research proposals conclude the work.

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Chapter 1

1.1. Introduction

This Critical Appraisal supports my published work as an account of the research path I have developed over a ten-year period as an academic, in the UK and in Australia. This critical appraisal explains how these published documents, as single research outputs and as contributions to a collective research narrative, represent my research theme of ‘Sustainable festivals and events - an inquiry of leadership and futures’. The purpose of the critical appraisal is to critically demonstrate my research journey and to show the independent and original contribution that I have made to the field of event tourism research and its related disciplinary area in order to justify and substantiate a claim for the award of Doctor of Philosophy.

The publications submitted include nine peer-reviewed journal papers, two reviewed research book chapters and one peer-reviewed conference paper. These 12 submissions reveal my contribution to the body of knowledge in the research area of leadership, futures and sustainable development of festivals and events. The publications represent the core of a body of work that spans ten years, as a single author and as a co-author. I have taken the principal lead in 9 of these submissions and I have played a very significant part in the remaining three. The collaborative nature of the work reflects both the international complexion of my research and the success I have had in conducting research which combines a variety of methodologies and methods within an international context. This work is complemented by other peer-reviewed journal articles, published peer-reviewed book articles and international conference papers which are not included in this submission. The submitted works are further supplemented by my co-authorship in and editorship of five key text books in the area of festival and event management, which are *Festival and event management: an international arts and culture perspective* (2004); *Sporting events and event tourism: impacts, plans and opportunities* (2006); *Events and festivals: current trends and issues* (2008); *International perspectives of festivals and events – paradigms of analysis* (2008); *The future of events and festivals* (2015).

The works discussed here in the critical appraisal emerged from an interpretative research paradigm with the application of mixed method techniques. Data capture methods included an extended process of knowledge-building through an aggregative synthesis of related peer-reviewed literature and policy documentation; a combination

of elicitation processes, content analysis from structured and semi-structured interviews, a media framing study, case study analysis and futures studies, i.e. trend analysis, narratives and scenarios. Quantitative and qualitative methods of data analysis were applied to determine findings and conclusions. Quantitative methods included; analysis of descriptive statistics, factor analysis (principal component analysis), content analysis aggregation constructs and statistical trend analysis. Qualitative methods included; repertory grid constructs, agenda setting analysis, media framing analysis, discourse analysis, policy framing analysis, and a number of foresight and scenario processes. Together these methods contribute to knowledge and may also be considered as contributing to affect policy and leadership of festivals and events for the future. The critical appraisal belongs to the pragmatic paradigm, in which phenomena have different layers and thus require different forms of reading and understanding (Feilzer, 2010).

The proceeding sections of this chapter identify the research context, along with the aims and objectives of the research. A research philosophy is introduced and an overview of submissions given. Subsequent chapters detail and analyse these sections in further detail.

1.2 Research context

This section outlines why it is that the socio-cultural element of sustainable development forms the candidate's area of focus within the published works and also offers explanations for why leadership of festivals and events make up the conjoined subject of the research aims and objectives.

The multiple economic, socio-cultural, environmental and political significance, impacts and management challenges of organised events were recognised by Hall (1992). These multiple significances were recognised as an important research focus in the early 2000's, collectively referred to as elements of sustainable development (Hede, Jago, & Deery, 2002). Sustainable development for festivals and events is defined by an association with natural resources, with community, with economics, and with related politics and policy (Getz, 2009; Getz & Andersson, 2008). The impacts affecting sustainability have been referred to as the "triple bottom line", that is; the economy, society and the environment (Dickson & Arcodia, 2010; Fredline, Raybould, Jago, & Deery, 2005; Getz, 2009; Sherwood, 2007). Yet despite it's signifance, the socio-

cultural nature of sustainability (i.e. that which relates to society) receives limited levels of research (Arcodia & Whitford, 2006; Dredge & Whitford, 2011) with the focus predominantly given to economic impacts (Burgan & Mules, 2000; Hede 2007). In recognition of this research gap, the work discussed in this critical appraisal relates to the socio-cultural nature of the sustainable development of festivals and events and reviews why and how leadership may influence this gap now and in the future.

The central role of leadership in ensuring the success of festivals and events has been discussed in the literature (Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010; Caust, 2004; Getz & Frisby, 1988; Lapierre, 2001) and, as Getz (2007, p. 258) states, “a leader is someone who provides direction, or examples that others follow”. Of central importance, in the context of festivals and events, the role of leaders must confirm the requirement of both internal management and external standards, which are recognised as including social, economic and environmental responsibilities (Getz, 2009; Getz & Page, 2016) and which exist in a local as well as a national political context (Dredge & Whitford, 2010; Whitford, 2009).

Accordingly, this work is interested, firstly, in investigating the social cultural affect of festivals and events as it is perceived by festival and event leaders, as key stakeholders, who can influence festival organisation (Getz, 2007; Hede, 2007; Mitchell, Agle, & Wood, 1997); secondly, the candidate’s research investigates influences on the perceived significance of the affect of festivals and events as they relate to the defined context (the host location), most particularly with reference to the news media and the policy environment; thirdly, the candidate’s research interrogates the current and potential future environment in which festivals operate to extrapolate possible behaviours and competencies required for leading festivals, and the work concerns itself with looking forward – through the application of future studies methodologies at the forms, development and influences of festivals and events that may prevail. Accordingly, considering the processes that may be applied for events and festival leadership via the formation of preparatory prototypes, i.e. the creation of workable models for those futures. These three areas of research interest form, through the analysis of the 12 publications and the linkages, three thematic areas for the critical analysis, discussed in section 1.3.

1.3 Overview of the publications

The works selected for the PhD submissions are indicative of the candidate's contribution to the research area *Sustainable festivals and events – an inquiry of leadership and futures*.

A summary of publications by theme, research method and focus is included in appendix 3. The publications are presented in three tables under the three key themes which form the backbone of the research. These themes represent the candidate's research journey, with each theme brought together to best communicate the research process and the contribution they make to the body of knowledge.

- Festivals and events leadership values and influences
- Festivals and events context and stakeholders
- Festivals and events futures

While it is the case that each paper included follows the order in which the papers were submitted, the individual papers are actually reviewed and discussed in relation to their respective research theme. It is proposed that in this way, a clearer comprehension of their contribution to knowledge is gained than with a purely chronological-based discussion. A number of papers contain thematic overlaps and these may be read as bridging elements between themes.

1.3.1 Festivals and events leadership values and influences (papers 1-4)

Paper 1 (Ensor, Robertson & Ali-Knight, 2007), Paper 2 (Carlsen, Ali-Knight & Robertson, 2008) and Paper 4, (Ensor, Robertson & Ali-Knight, 2011) attempt to understand what festival leaders see as being the issues and impacts most significantly affecting festivals and events. The methods of research employed here draw on social-constructionism, wherein there is general agreement that value systems (realities) are constructed in a social context, i.e. there may be different values for different social groups. Accordingly, elicitation processes are applied to identify the values and influences of impacts on events as perceived by those either leading events directly as festival directors (Paper 1 (Ensor, Robertson & Ali-Knight, 2007), Paper 3 (Robertson, Rogers & Leask, 2009) and Paper 4 (Ensor, Robertson & Ali-Knight, 2011)) or less directly as part of an organisational network (representatives of festivals, public funding

agencies and other government bodies) involved in leading events (Paper 2 (Carlsen, Ali-Knight & Robertson, 2008)).

In papers 1 and 4, personal construct theory underlies the application of repertory grids to form the constructs determining the social realities festival directors form in their consideration of elements that influence their management of festivals and events. In paper 2, following a series of in depth interviews, a systematic content analysis of keywords was used to map values and influencing factors relating to the perceived research knowledge needs for festivals.

In paper 3, an aggregative synthesis of literature was employed on 195 information sources to determine key themes which prevail in documenting social cultural evaluation and management of festivals. 6 key themes emerged. Utilising a survey guided by the results of the aggregative synthesis, festival directors (n=60) in the UK were then interviewed to record their perceived value of the six themes as components of event evaluation.

While papers 1-4 employ a range of research methods which are often ascribed to socio-constructionism, their application is demonstrative of a blended research methodology (as stated in paper 3), in which knowledge has a procedural purpose, i.e., a currency that may support policy action and application. Vitaly, the procedure provides an insight into the influences and mindsets of festival leaders and leadership groups as regards the socio-cultural sustainability of festivals.

1.3.2 Festivals & event context and stakeholders (papers 5-8)

In paper 5 (Robertson, Newland & Darby, 2014) and paper 6 (Robertson & Rogers, 2009), empirical data has been collected and reviewed as part of a stakeholder analysis. In paper 5 (Robertson, Newland & Darby, 2014) a blended research methodology is utilised to investigate how attendees in the context of a national sport event construct their relation to the event and to the place in which it is being held. Secondary tourism trend data and primary survey data (n₁=54 + n₂=51) are used to investigate the associative relationship between the event visitor, the event and the location (i.e. schemas of association). In paper 6 a media framing methodology as related to three sets of research data is discussed in the context of UK arts and culture related festivals. It is done as part of an agenda setting analysis of the relation between the festival

stakeholders, festival directors (n=60) and festival attendees (n=428). The perception of impacts and the function of the media is derived from a principal component analysis (factor analysis) of results from a standardised questionnaire completed by festival visitors – and its capacity to influence those perceptions is examined via a content analysis of newspaper articles (n=162) covering the years 2006 and 2007.

Paper 7 (Robertson, Junek & Lockstone-Binney, 2012) and Paper 8 (Robertson, 2012) dovetail themes presented previously, by showing two separate contextual analyses which review influences of managerial knowledge for events and the competencies and skill sets which relate to these. In paper 7, the competencies of sustainable development, creativity and innovation, and networking are identified through a case analysis of event management education. In paper 8 the conceptual work reviews the managerial capacity of festival directors and, more particularly, makes reference to both the significance of charismatic leadership (Govers & Go, 2005) and the pressures of working within a policy-driven environment and their combined influence in actions towards sustainable development of festivals and events.

1.3.3 Festival and event futures (Papers 9-12)

Paper 9 (Robertson & Wardrop, 2012), paper 10 (Robertson & Yeoman, 2014), paper 11 (Robertson & Brown, 2014), and paper 12 (Robertson, Yeoman, Smith & McMahon-Beattie, 2015) offer, respectively, explanatory analysis of futures for festivals and events. All four papers can be seen as emerging from a socio-constructionist position (Moscovici, 1981; Penz, 2006; Stewart & Lacassagne, 2005).

From review of policy and trend analysis relating to festivals and events, paper 9 advances case studies of the cities of Stirling and Edinburgh, to map the current position of festivals and events from the view point of government leadership. This paper proposes a future map in which the prerogative of spatial planning frameworks will affect both festival and event leadership, generally, and influence the significance ascribed to the socio-cultural impact of festivals and events in particular.

In paper 10 (Robertson & Yeoman, 2014), a scenario planning process is applied to suggest possible futures for literary/book festivals of the future in Shanghai and Melbourne. In particular, the paper offers a methodological process for pursuing strategic

responses to macro trends and indicators of change that have the potential to affect literary festivals as well as other arts festival types.

In paper 11 (Robertson & Brown, 2014), a future visionary analysis process is utilised to propose its value as a future-proofing design agent for festival directors, and its potential role in ensuring the sustainability of festivals as a social form. The work discusses the importance of shared visions, thus ensuring stakeholder support. In addition to trend analysis as part of the methodological position of the work, formal and informal surveys and discussions with event leaders from seven countries aided the design of the paper.

Finally, in paper 12 (Robertson, Yeoman, Smith & McMahon-Beattie, 2015), a visionary methodological position is taken as part of a futures research frame. The authors employed trend analysis, scenerios and science, fiction and fact, for the prototyping of music festivals, e.g. the creation of digital or other simulated forms, proposing that this may allow for the creation of event experiences and futures which not only reduce the number of failing music festivals but also give greater potential for positive socio-cultural outcomes in the medium (i.e. 5-10 years) as well as longer term. Significantly, this work offers a framework with capacity for festival leadership application, now, as well as contributing to research discourse in the event and festival studies areas. Taken together, this body of work adds to the research field relating to the strategic capacity of festivals, their leadership, and their contribution to socio-cultural development.

1.4 Research Aims and Objectives

The overall aim of this critical appraisal is a demonstration of the understanding and contribution that this body of research reveals for *Sustainable festivals and events – an inquiry of leadership and futures*.

In order to achieve this aim, the following objectives need to be fulfilled:

1. An appraisal of the significance of sustainable evaluation as a managerial component of events and/or festivals;
2. A critical investigation of the candidate's work in the context of the literature relating to festival and event leadership, sustainable events and the future of festivals and events;

3. A critical examination and evaluation of the research methodology and the research methods applied to the articles which comprise the main body of the critical appraisal;
4. An assessment and demonstration of the candidate's contribution to knowledge in this area of study, and the possibilities for future research.

1.5 Overview and structure of the submission

This critical appraisal is presented as a series of chapters, each of which explore and respond to the research outcomes, together representing the research aims of the critical appraisal. This first chapter provides an introduction to the area of study, providing a context for the work and introducing the research aims and objectives, and the research articles presented.

Chapter 2 presents models of leadership and socio-cultural impacts of festivals in the context of the candidate's own research in the event management and event tourism fields of enquiry. Identification is made of the bodies of thought relating to sustainability, with a focus given to emergent gaps in the literature. An examination of festival stakeholders is made, along with their representation in research, and their contribution to the analysis of the sustainable development of festivals and events is discussed further. An investigation of the relationship between festivals and events and their social, cultural and spatial context is then made, thereafter the role of festival and event leadership, leadership decision making (and its constraints) and leadership value are discussed. Finally, socio-cultural sustainability for festivals and events is reviewed as a futures thinking competency. Reference is made to futures visioning and festival and event leadership, and concludes with a discussion on scenario planning and technology as transformative platforms for future visioning for festivals and events and the role of leadership.

Chapter 3 introduces the research philosophy underpinning the research and discusses the methodological issues and implications met by the candidate. This chapter classifies and explores the series of research methods and approaches applied in response to the aims and objectives of the critical appraisal. In addition to the philosophical and theoretical background, the chapter also discusses the applied nature of the research as well as its limitations.

Chapter 4 offers the candidate's contribution to knowledge and practice and to the significant insights and understandings presented within the research area. This involves reflecting on the candidate's research into the relationship of festival leadership and sustainability of festivals and events and critically analysing the theory and processes used.

The final chapter, 5, offers conclusions and the research aims and objectives are revisited and qualified and research limitations discussed. The critical appraisal concludes with an identification of areas for future research.

Chapter 2

Sustainable festivals and events – an inquiry of leadership and futures

Introduction

This chapter has three principal sections. The first section reviews academic literature relating to festivals and events as societal phenomena. In this capacity, the section first considers stakeholders in an academic concept and as a field of contemporary sustainable festival and event research. It addresses the literature relating to the socio-cultural environment of festivals and events, identifying the relationship these have to the contemporary social, political and physical landscape. The second section of the chapter investigates the values and influence of festival and event leadership, and the determinants of leadership decision making in matters relating to the socio-cultural sustainability of festivals and events. In looking initially at the correlation between leadership and sustainability, consideration is given to the extent to which leadership is encapsulated in the event management research area which discusses socio-cultural sustainability. This is pursued as a premise for the two following elements which review the literature relating to leadership and decision making, from the perspectives of behavioural analysis, cultural values and leadership theory. Finally, the third section engages with the futures research paradigm to augment a discussion of festival leadership competencies for the social-cultural sustainability of festivals and events. Adaptive capacity theory, adaptive and transformative scenario planning and strategic use of technology are considered as part of this discussion.

2.1 Festivals and events context and stakeholders

Jamal and Getz (1995) seminal work 'Collaboration theory and community tourism planning' discusses the collaboration process required of tourism in any destination in which collective organisation tasks and activities have emerged in order to deal with an increasingly complicated environment of interested people, interested organisations, multiple related policies and market competition. Each group can be seen as stakeholders in the success or otherwise of tourism development. In the context of tourism planning, Sautter and Leisen (1999) have mapped stakeholder groups and their respective interests, highlighting a significant stage in the development of stakeholder theory. The body of research arising from this theory looks at inter-organisational collaboration as it relates to tourism (Jamal & Getz, 1995), which identifies and analyses

interested parties in the activity and outcomes of organised events, and is referred to as event tourism (Getz, 2008; Robyn, 2008).

Event tourism is described as the ‘development and marketing of events as tourism attractions to maximise the number of tourists participating in events’ (Getz, 2007, p. 16). The relationship of event tourism with location planning and government economic activity has been stated in a large pool of research and has, in particular, been referred to in public and fiscal documents relating to major sport events (Burgan & Mules, 1992; Robertson & Guerrier, 1998), and more recently to public urban festivals (Spirou, 2013; Weller, 2013). Hall (1992) had, early on in the event tourism literature, reviewed the significance of stakeholder involvement for Hallmark events, suggesting the importance of community representation. Subsequent research looking at stakeholders and stakeholder involvement has matured (Getz, Andersson, & Larson, 2007).

Research relating to stakeholders has not only been attributed to major sport events, there has been increasing reference made to it with other event types, inclusive of community and cultural festivals and events (Stokes, 2006, 2007). Further, the literature had indicated that failure to ensure successful stakeholder involvement in the context of festivals has also been associated with festival failure (Getz, 2002; Stokes, 2004; 2008). While earlier research relating to event management contemplated event or festival management as a relatively simple organisation matched with the function of organising festivals and events for a relatively simple purpose (e.g. entertainment, or creating a market for selling a product or celebration of a particular time, event or action), event management as a research area has become increasingly complex, with multiple functions; social, economic and environmental. This combination of interests was integrated in the evaluation of the corporate sector in the 1990’s, and referred to as the Triple Bottom Line (TBL) in the 1990’s (Hede, 2007) and later applied to special event research (Hede, 2007; McLennan, Pham, Ruhanen, Ritchie, & Moyle, 2012; O'Brien, 2007; Sherwood, 2007; Sherwood, Jago, & Deery, 2005; Stephen, 2011).

Following on from the work of Wheeler and Sillanpää (1997), Hede (2007) proposed a TBL special event stakeholder map for special events which identified primary stakeholders, i.e. those directly affected and/or with direct effect for the course of an event held. It first split these into two groupings; stakeholders as individuals and stakeholders as part of an organisation (the model is shown in Fig. 1 below). Hede

suggests that the model provides “a basis for ranking and prioritising the objective of special events and the subsequent allocation of resources to achieve these objectives” (Hede, 2007, p. 19)

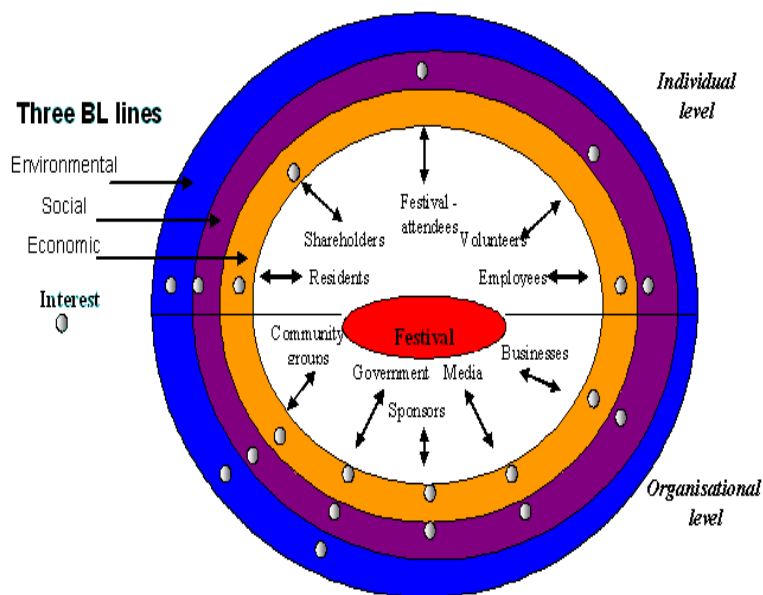


Fig 1: Triple bottom line stakeholder map (after Hede, 2007)

A significant aspect of the triple bottom line map is that it brings together stakeholder theory with an identifiable management priority set, one which clearly indicates the multi-dimensions of the three sets of impacts and an indication of a range of interests. This range of interests has subsequently been found to be disproportionate in their application. In particular, despite acknowledgement by organisers and communities that the social impacts of festivals and events on local communities is important in evaluating its sustainability, there is a limited amount of research in this area, and even less application of it in the evaluation of events (Mair & Whitford, 2013; Small, 2007; Small, Edwards, & Sheridan, 2005). This remained the case with discussion of a fourth bottom line, governance (Whitford, Phi & Dredge, 2014; Gibson, Kaplanidou & Kang, 2012).

Sustainability is a challenge that has entered the working environment of most professional activity. In the context of professional organised events in general, and festivals, in particular, there has been a wide range of published research looking at the related areas of impacts (Getz & Page, 2015; Mair & Whitford, 2013) but far fewer

looking at the determinants of the application of sustainability as ideology and practice to festivals and events. This can be seen as a response to the apparent gap between *knowledge* of the impacts of festivals and events and *actions* to determine a positive contribution by festivals and events to society.

Borrowing from the research and observations of sustainability scientists, Wiek et al (2012) observe that there is a struggle to overcome “the reactive environmental protection paradigm” (p1) and that it is important for people to see this as part of a wider challenge - and that there is also an underlying challenge of changing our (societal) behaviour in a much more profound way. Therefore, while many of the activities and processes that festivals and events include in their daily operation, (which in some cases includes striving to gain certification such as the Event Sustainability Management system (International Standard ISO20121), can have positive effects and encourage the dissemination of information about impactful issues and good practice (Mair & Laing, 2012), it is far less clear that they are themselves exponents of TBL or engage with wider social sustainability issues. This is verified in the extent to which the certification that industry applies tends to focus more on environmental impacts and far less vigorously on social impacts. For reference see management system standards ISO20121 and CSAZ2010; Industry lead standards, e.g. APEX/ ASTM Green Meetings and Events standards; Global Reporting Initiative (GRI) sector supplement for events, and other event industry specific certificates, e.g. A Greener Festival.

2.1.1 The socio-spatial domain of festivals and events

The emergence of festivals and other public events as an important contribution to modern society has been discussed in respect of its potential to contribute positively to the cultural environment (Garcia, 2003), whilst also receiving a great deal of debate that questions the capacity of current organisations to actually ensure positive cultural outcomes (Foley & McPherson, 2007). As a societal phenomenon, festivals have also been discussed in an ever greater and wider policy context (Whitford, 2009). Vivally, it has entered a wider discussion in regard to sustainability, in which the factors that contribute to sustainability may be seen as part of a new paradigm of responsibility for festivals and events (Dredge & Whitford, 2010; Getz, 2009; Getz & Andersson, 2008), superseding the predominance of market led urban public-private event based collaborations of the 1990’s (Dredge & Whitford, 2011; Dredge & Whitford, 2012). However, Dredge and Whitford (2011) contend that despite a great rise in public

consciousness, and facilitation of discussions about sustainability, corporate power continues to grow, strongly influencing public policy and wider regional governance as it relates to festivals and events. Moreover, it is suggested that interaction with local citizens is orchestrated so that citizens "were indeed taking responsibility and actively participating in the big issues in their local community, but it was reactive rather than strategic and creative" (Dredge & Whitford, 2011, p. 494). Thus, while the activities around festivals are at one level indicative of what Coleman (1998) and Putnam (2001) would describe as social capital, i.e. offering positive citizen participation, they also demonstrate examples of over commercialisation, and are designed to actually limit the cumulative value of social capital (Arcodia & Whitford, 2006; Pickernell et al., 2007). This discussion occurs at a time when the liveability of the places in which these citizens live, and the cultural and creative forms of which they may be an element, are part of a wider political and policy discussion. As Arcodia and Whitford (2006) observe, understanding of socio-cultural impacts as part of this process is vital yet has received little analysis.

The liveability of cities has in recent years become the language of development; the language of the creative city, or the language of the competitive or entrepreneurial city in which festivals and other events are a component (Benneworth & Dauncey, 2010; Crespi-Vallbona & Richards, 2007; Eizenberg & Cohen, 2015; Paiola, 2008; Pratt, 2008). Liveability as an index of urban success has become accepted by many cities as the measure that determines development direction, and for those cities and city councils which have maintained a high rating, it better safeguards their future (Pacione, 1990). It is agreed that many cities in Australia enjoy a high level of liveability (Badland et al., 2014; Baker & Ruming, 2015). However the indices attached to these cities have many failings, dependent as they are on performance ratings which are not necessarily best suited to life in our cities (Kelly, 2010). In such an urbanised country as Australia, with just over 86% of the population projected as living in cities (United Nations, 2009), it is important that the country is better able to plan for and maintain what liveability truly is. This has great relevance across the increasingly urbanised world.

Globally, by 2030 the United Nations projection is for 41 mega cities to have populations of 10 million or over (United Nations, 2014). Over the same period, as a percentage of the world's urban population there is a change from 3% (in 1975) to 8% (in 2000) to 14% in 2025 (United Nations 2012). In 2014, 54% of the world's population

lives in urban areas. By 2050 this will have risen to 66%. The potential pressures of so many people living in close proximity makes the engineering of life in these locations extremely important. It is partially for this reason that policy which relates to spatial planning (Connell & Page, 2005; Marcus & Nordström, 2012; Roberts, 2002; Rutten, Westlund, & Boekema, 2010) is so particularly important. As Lu and Stead (2013) case study of the city of Rotterdam highlights, spatial planning has become increasingly connected to the idea of urban resilience, i.e. planning to ensure a city is able to respond and recover from unexpected change. While the concept of urban resilience can be seen to have its roots in ecological systems research, i.e. the notion of how to make the ecological environment resilient and adaptable to change, it has grown to include social and economic systems (Desouza & Flanery, 2013; Jabareen, 2013) of which festivals and events are elements.

Accordingly there is agreement in the literature looking at urban resilience that a holistic approach to city design, planning and managing for resilience must not only look at the physical environment but also evaluate and interact with cultural and process dynamics (Desouza & Flanery, 2013). Common through the discussion in looking at urban resilience is a focus on the involvement of communities, i.e. as active citizens. Cultural and sport activity are important components of interaction to facilitate the building and belief in citizenship. Wiederhold (2013) reflects on the potential of local arts festivals in cities to be learning demonstrations of civic engagement. This importance is not restricted to cities. Community festivals can also be an important focus to establish and grow rural community resilience (Derret, 2009). Gibson and Connell (2015) offer an excellent example of how community festivals and events in a time of extreme droughts and environmental hardship helped the community of rural Australia to adapt and become resilient to change, and to increase bonds of citizenship. Similarly the role of major sporting events, more particularly in cities, have been noted for significance in this capacity (Allmendinger & Haughton, 2009; Chorianopoulos, Pagonis, Koukoulas, & Drymoniti, 2010; Marshall, 2000).

Spatial capacity (or spatial sustainability) is an area of crucial importance in this context. Rutheiser's (1996) work interrogates the influence of the Olympics on Atlanta in the USA, in which the term *Imagineering* is used to make graphic the way hosting the Olympics was used to create new images – and thus reimagine - the city in the minds of visitors (Robertson & Guerrier, 1998; Robertson & Wardrop, 2004). Physical

reconstruction of the city and promotion influenced the social and spatial dimensions in a profound way. In a similar respect, Robertson and Guerrier (1998) considered the effect of the Imagineering principles behind the hosting of the Olympics in Barcelona in 1992, noting the largely positive outcomes which resulted there – and which have arguably become a measure of success elsewhere (Marshall, 2000). In both of these pieces of work, comment was made of the way in which imagineering was less about control and more often about fortune, in which certain (predominantly wealthy) cities had a better likelihood of success. In Singapore (as both city and country) the spectacle of a major event portfolio, a series of sport events – most notably the acquisition of the F1 Grand Prix – and a series of more traditional cultural events, is an example of an attempted imagineering (Foley, McPherson, & McGillivray, 2008; Yuen, 2008) in which policy agendas control the spatial imageries (Baker & Ruming, 2015; Bhandari, 2013; Smith, 2005) used to evoke new brand identity. The changing physical dimension of location that occurs in particular with major events is part of that change in identity.

Operationally, spatial-capital may be considered not only as the management of physical space but also for its profoundly important role within social capital. This is to say that the spatial dimension of social capital is really a matter of integrating geographical value, i.e. human capital, and generation of money, i.e. financial capital. Now and in the city of the future, where both space utility (physical resource efficiency) and attractive design will become more significant, the capacity to use space in many ways (spatial interdependence) will be required - this has been called *social performativity* (Marcus, 2007) and *spatial syntax* (Gospodini, 2001; Kostakos, 2010; Marcus, 2007; Marcus & Nordström, 2012). Identity, citizenship and sustainability are bound to the spaces in which people live and interact.

Interestingly, Benfield (2014b) wrote an essay ‘Sustainability is where the heart is’ in which the concept *Loveability* was introduced as a form of liveability measurement that, it was suggested, may supersede the more clinical versions that exist. In it, Benfield’s notion of loveability was used to explain how people’s sense of care for the place and their relationship with the place in which they lived or visited was what sustainability really meant. Operationally, this may be an easy way to explain the notions of *social performativity* and *spatial syntax* mentioned above. Work by researchers at Deakin University, Melbourne, Australia and *Committee for Melbourne* (a not-for-profit membership organisation with an interest in shaping the long term development of

Melbourne) may have been influenced by Benfield's essay when they published the results of their loveability index research exercise in November 2015. Rather than reviewing what visitors liked about the city, the analysis asked the population what they liked or missed, i.e. what they loved – and the degree to which they loved it – both while living there or when staying temporarily away from the city (Garduño Freeman & Gray, 2015). Cultural opportunity (inclusive of the opportunity to attend festivals and events) was one element that was tested in the study, and played a part in the production of an initial index which indicated variation in Loveability across different areas of Greater Melbourne. It is one possibly important response to understanding and sustaining socio-cultural development and emotional experience in the increasingly urbanised world in which people live and which people visit.

In a future in which political interest and economic action operates in an increasingly defined (local) spatial-jurisdiction, in which governance of the increasing number of cities and mega-cities will run almost entirely independently of national government, organised events will be vital - not only as entertainment and experience but also as conduits of change, regulation and calm. Of course, in considering festival and event tourism as part of this future, it is important to understand social performativity and spatial syntax at many levels. While few festivals and events require new permanent build facilities, they do nevertheless influence interaction with the place – and may influence longer term perceptions of that place. So in as much as the introduction of festivals and other public events in many cities of Europe may indeed have been as a response to cheap air flight, and the need to encourage visitation to new parts of the city for new activity types (Gospodini, 2001, 2002; Richards & Palmer, 2010), it has also been about combining and promoting local spatial references, e.g. historic buildings or natural structures, while also showing globally recognised innovations, such as state-of-the-art architecture, i.e. factors of *Glocalisation* (Beriatos & Gospodini, 2004; Foley, McPherson, & Matheson, 2006; Frew, McGillivray, & McPherson, 2015; Peterson, 2009).

With this in mind, an understanding of event visitor experience at a temporal and geographical level - for example, through aerial and time lapse photography and matching interviews, is of great short term operational and long term managerial significance (Pettersson & Getz, 2009). Indeed the use of this information to develop and affect emotions and to influence experience (e.g. happiness and excitement) has received some

research interest (Brown & Hutton, 2013; Pettersson & Getz, 2009; Pettersson & Zillinger, 2011). However there is a paucity of research on events in the urban setting and little reflection as to how this information may interrelate with other tourism experiences within a destination, and to the resident community. Whilst organised events have received a good deal of coverage as to their significance in contributing to social capital and their capacity to facilitate and elicit important networks (Arcodia & Whitford, 2006; Hawkins & Ryan, 2013; Misener & Mason, 2006; Moscardo, 2007; Paiola, 2008; Pickernell et al., 2007), their contribution to spatial capital has been sparse.

While the research reported above reflects on the urban environment it is also true that the rural environment is witness to a range of events, cultural and sport related activity (Chalip & Costa, 2012; Ziakas & Costa, 2011) which contribute to social capital (Jamieson, 2014; Moscardo, 2007) and spatial capital (Long & Perdue, 1990; Wang & Cole, 2016). Once again however, the coverage of spatial capital has not been extensive. What unifies the study of social and spatial capital as they relate to events, is that in both the urban and rural context, the dynamic nature of stakeholder power and influence is apparent. Both urban and rural events remain environments of contesting stakeholders resembling a political market square (Larson, 2009). This is to say that stakeholding and the current networks of stakeholders, either involved or potentially involved with festivals and other major events, cannot be seen as impartial elements in the facilitation of social cultural sustainability - they are contesting elements within a complex system. In reviewing stakeholder discourse that led up to the Scandinavian city of Umeå's bid to be European Capital of Culture, Åkerlund and Müller (2012) indicated that co-created activity – and the formation of networks - that was set to harmonise stakeholder voices was incredibly challenging. They conclude that project leaders need new skills to overcome the danger of becoming “infected by miscommunication or conflict” (Åkerlund & Müller, 2012, p. 178).

This section of chapter 2 has looked at the context and the stakeholders of festivals and events. It identifies how important collaboration is for most festivals and events because of the many social, economic and environmental boundaries a festival or event may cross – and thus the impacts it has the potential to make. Furthermore, it identifies a currency in festival and events sustainability based on environmentalism rather than a whole or triple bottom line view of sustainability. Thus it replicates what is termed a reactive environmental protection paradigm despite much research indicating the

significance of a more holistic. However, the research also identifies that festivals and events are set within an increasingly charged spatial domain, where the notion of local resilience has grown to include greater levels of social and cultural bonding and citizenship in which festivals and events play an important part. The research brings to the fore the importance of, and the challenges facing, festival and event leadership in a nonetheless political landscape in which stakeholder and networks are rarely equal or impartial. Accordingly, the next section of this critical analysis looks at festival and event leadership values and influences.

2.2 Festivals and events leadership values and influences

Benson and Blackman (2011) identify a dearth of literature in the tourism area which looks at leadership. Yet as they point out, the business literature clearly states that leadership is a vital component of business success. Furthermore, the concept of responsible leadership has entered the wider business management literature (Christensen, Mackey, & Whetten, 2014; Doh & Quigley, 2014; Pless, Maak, & Waldman, 2012; Siegel, 2014) and while a definition of what is required to be a responsible business leader has not reached a consensus (Stahl & De Luque, 2014) there is nonetheless a great deal of related literature (see Christensen, Mackey, & Whetten, 2014). While the events management literature does look at good managerial practice and there is an increasing level of discussion relating to sustainability, there is very little which relates it specifically to event leadership (Pernecky, 2015).

2.2.1 The role of leadership, leadership responsibility and legitimacy

For business, Waldman and Spiegel (2008) propose that responsible leaders have to engage with different ethical positions, with primacy given to shareholders, thereafter to other stakeholders and finally considerations of social responsibility. Pless, Maak and Waldman (2012) discuss how responsible leadership entails ensuring business success whilst also strengthening bonds with society. They argue that responsible leadership has a clear relationship to the policy and politics of public life. There is some agreement that, as a consequence of the apparent absence of this relationship, a gap in trust between consumers and the information provided by business leaders has emerged. Indeed Pless et al. (2012) report that in most developed countries, less than 30% of the population believe in the information they receive from business leaders (Pless et al., 2012), yet trust

is “central to a modern society and is essential for social, political, and community relations” (Freitag & Bühlmann, 2009 in Nunkoo, 2015, p. 623) and is the basis for deciding whether or not something is legitimate.

Legitimacy is the socially and culturally constructed set of norms that are significant (alongside attributes of power and urgency) in lending salience (belief) in the relationship between stakeholders (Mitchell, Agle, & Wood, 1997). Without this salience between organisation, leader and other stakeholders there is a legitimacy gap (Doh & Quigley, 2014; Filatotchev & Nakajima, 2014) that is likely to nullify or restrict working success. At a time when sustainability is perceived as being an important issue for society – a leader of an organisation also has a profound need to be seen to address sustainability. In so doing s/he may improve their standing within an organisation and also improve their standing externally with stakeholders (Doh & Quigley, 2014), whilst also aiding the perceived legitimacy of the organisation represented. For this reason perhaps, there is a growing body of research within the business management area which seeks to gauge the divergent understanding of leaders as to what is meant by responsible leadership, i.e., looking at “alternative beliefs, values, and perceptual processes pertaining to the meaning of responsibility in their roles as leaders” (Pless et al., 2012, p. 52). The literature discusses responsible leadership roles in respect of the degree to which leaders’ perceptions of responsibility influence their application of Corporate Social Responsibility (CSR), defined as “the responsibility of enterprises for their impacts on society” (European Commission, 2011, p16). A discussion of CSR is not deliberated upon in this body of work although the significance of CSR is acknowledged. Nevertheless, the degree to which leaders engage with CSR can be seen as an indicator of the depth of their roles in maintaining responsible leadership. “Responsible leadership can be seen as the task of interacting with and moderating between different stakeholders in order to maintain organizational legitimacy” (Voegtlin, 2015, p. 6).

Larson, Getz and Patras (2015) indicate that organisational legitimacy can affect whether or not a festival (as activity and as organisation) is successful. Referring to legal legitimacy, moral legitimacy, legitimacy through trust and exchange between stakeholders, legitimacy of communications and structural legitimacy through networks, the legitimacy of the leader is noted by Larson et al. (2015), only in that effective leadership facilitates legitimacy. There is no discussion as to how to test what is required or what may determine this capacity by leaders to facilitate legitimacy. In their discussion

of Crosby and Bryson's (2002) concept of leadership for the common good, Foley & McPherson (2007) indicate, with reference to the experience of the Winter Festival in Glasgow, that a notional 'common good' gave a sense of legitimacy to leadership despite an evident disequilibrium in who benefitted. The diverse nature of festivals and events (Pernecky, 2015) and the 'pulsating' nature of their employment, i.e. a propensity for short bursts of employment and the involvement of many different stakeholders with different time scales (Hanlon & Jago, 2011; Mair & Jago, 2009) certainly makes the leadership of festivals and other event types distinctive and legitimacy difficult to define. Nonetheless, leadership involvement as a component of event legitimacy and their role in decision making is no less significant.

2.2.2 Festivals and Events Decision making

In looking at the process of professionalisation within the management of festivals, we must look at why festivals fail (Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010; Getz, 2002) as well as looking at what brings about success. As Carlsen et al (2010; 2009) observe, festival managers can determine the success and sustainability of a festival by the way in which they apply innovation and strive to avoid failure. What the existing literature does not question however is why and how the festival director or manager may harness existing techniques or processes which are more likely to fail than to succeed – despite the logic of doing otherwise. Many major public events actually fail because of their continued organisational support, i.e. their continuation indicates that there is an escalation of commitment to a predetermined or agreed series of actions or goals (Staw, 1981; Ross and Staw, 1986; Staw, 1992; Chakravorty, 2009), despite prevailing conditions (such as market saturation, or reoccurring negative physical conditions) and an increasing number of indications to suggest that failure may occur. At the heart of this phenomenon lies organisational behaviour and the real or perceived influences on decision making by festival and event leaders.

There are constraints on decision making by festival directors (and also by designers, creative producers and event managers). Laybourn (2004) provides an illustrative coverage of this, by reviewing first where constraints on 'perfect knowledge' (to draw upon to make decisions) and 'perfect judgement' (to rationalise decisions) are likely to occur. These are scrutinised in respect of direct influences on the professional role of event managers. Laybourn also discusses the nearer, more personal, internal influences on decision making, inclusive of mood, motivation, attitudes, personality and

a range of related cognitive effects; heuristics (shorts cuts learned), satisficing (a need to fulfil certain objectives), and perception of what is thought to be required. In addition to the legal requirements and potential outcomes, these create for leaders a multifarious set of perceived risk related calculations (Mykletun, 2011) which influence decision making. There is an acknowledgement in the related literature that event organisers and funders are becoming increasingly risk averse (Getz, Andersson, & Carlsen, 2010; Mules, 2004). Risk aversion in the management of festivals and events can risk a potential for repetition or formulaic design, i.e. lack of imagination, as well as a propensity to listen to what are perceived as stronger stakeholder interests.

The relationship between perceived risk, knowledge and choice behaviour is strong and can have implications which influence organisational decision making (behaviour) as well as individual decision making (Cheron & Ritchie, 1982; Robertson, 2004; Williams & Baláž, 2013). In their application of the theory of planned behaviour to identify how planning beliefs, attitudes and constraints can influence event managers' management of risk, Reid and Richie (2011) concluded that further research was required to develop criteria of event viability which goes beyond risk aversion tactics. Reid and Richie highlighted how a narrow focus by event managers on immediate safety and physical risk was made at the expense of social and environmental risks; and thus failed to educate stakeholders about a wider set of risks relating to longer term sustainability. This behavioural analysis of the relationship between risk and action highlights the potential for such activity to re-occur.

In their organisation behaviour analysis, Ross and Staw (1986) and Staw (1997) use the Vancouver World Exposition 1986 to assess how commitment to a major financial project escalates, despite clear evidence of its likely financial failure. With an increasing number of stakeholders involved, and despite an ever increasing number of warnings (including the event director suggesting cancellation), the event continued. From an original predicted loss of 6 million Canadian dollars, the event went on to a predicted loss of 311 million Canadian dollars. What is of significance in this example and in much of the work which precedes it, is that the escalation of commitment to a course of action is an example of the behaviour organisations and their leaders, e.g. the organising committee of a festival may be steered in a direction that a networked system would not necessarily implement. The 2010 Delhi Commonwealth Games has been reported as another example of escalation of commitment in which the declared mission to “deliver the Best

Commonwealth Games ever” was a determining influence which saw continued involvement from an original bid document cost of hosting the games at £278.4 million inflated to £733 million in 2006 and to a reported £2.5 billion in 2010, nearly 10 times over budget (Baviskar, 2013). In their analysis of the Vancouver World Exposition, Ross and Staw (1986) and Staw (1997) contend that there are four main groups of determinants for the leadership direction taken. These determinants are; the project, psychology, social and organisational (with a fifth variable, context, relating to all of these). Each of these determinants is discussed below.

First, there is the project itself - and the perceived cost of withdrawal. Second, are the psychological determinants of “optimism and illusion of control” (Staw, 1997, p. 198), where organisers think they will be able to manoeuvre the project at a later stage, despite the seriousness or extent of current issues, i.e. they display overconfidence (Drummond, 2014). The second psychological determinant is the “perceived interconnectedness of current and past decisions” (Ross & Staw, 1986, p. 276). This interconnectedness includes the notion of having to recoup or justify sunk costs (Chakravorty, 2009; Drummond, 2014; Ross & Staw, 1993; Tsai & Young, 2009). The third psychological determinant is portrayed as self-justification and relates most particularly to those with responsibility for funding. This self-justification is particularly significant where there is a large audience (as is the case with most major events).

Large audiences can be influential throughout the build up towards an event, then during and after an event has taken place. Their influence in the reporting and public perception of the event can be profound, often framing the expectations of the populace (Chien, Ritchie, Shipway, & Henderson, 2012; Hansen, 2007; Ritchie, Shipway, & Chien, 2010). Staw (1997) talks of the framing effect, expounding the cognitive relationship between the positive or, conversely, negative frame. While Staw does not make specific reference to the media, the positive or negative framing that influences decision making can often be as a result of media (news) coverage (Scheufele & Tewksbury, 2007). If news is positive – and the event framed positively, then decision making can be influenced by this. Similarly, negative framing may reconfirm and determine action contrary to decision making. This has been the case with festivals held in the past (Falkheimer, 2007) and contributes to the social anxiety that can be felt by event leaders.

Social anxiety is also an element of the third determinant of an escalation of commitment - social determinants. Staw (1997) alludes to social determinants as being similar to social events faced by leaders in which competence and leadership norms – whether real or perceived – are being tested by those factors being met. Staw indicates that the social environment in which leaders work and live is highly politicised. There is much evidence in the events management and cultural policy literature which confirms this (Dredge & Whitford, 2011; Hall & Rusher, 2004; Rhodes, 2007). The final determinant group explicated by choices as a series of events can be seen to influence perceived social relations and structural determinants.

It is important to note that escalation and de-escalation of commitment (Molden & Hui, 2011; Pan, Pan, Newman, & Flynn, 2006) need not indicate a negative outcome (Drummond, 2014). The application of escalation theory adds to the underpinning discussion around influences on decision making by festival and event leaders and also makes a significant contribution towards addressing the gap in the body of knowledge about the contribution of event and festival leaders in determining actions which may contribute to positive social impacts. Fig 2. (see below) captures what has been discussed here relating to decision making. The figure borrows heavily from the model produced by Laybourn (2004) which has in many ways inspired elements of the research undertaken here.

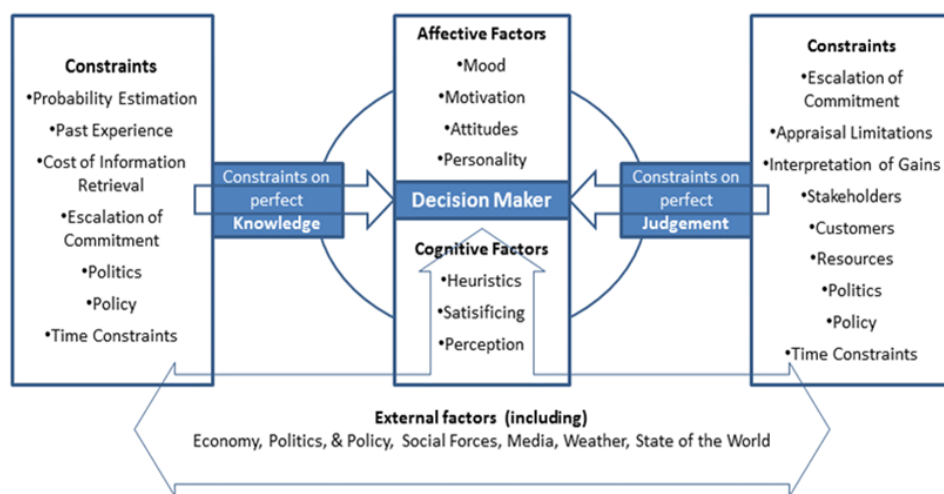


Fig 2. Constraints on decision making (after Laybourn, 2004) & Escalation of Commitment (after Ross & Staw, 1986)

It has been suggested that studies of escalation behaviour concentrate too heavily on the psychological elements (self-justification and risk propensity) and not enough on the moderating effect of cultural values (Geiger, Robertson, & Irwin, 1998; Liang, Kale, & Cherian, 2014). In referencing the respected work of Hofstede (1980) on cultural value, Geiger et al. hold that escalation of commitment “is more likely to occur in cultures characterised by varying degrees of masculinity, individualism, power distance, and uncertainty avoidance” (Geiger et al., 1998, p. 173). It is also suggested that not enough significance is placed on the interdependence of the behaviour and affective forecasting of decision makers (Ku, 2008). Finally, and more interestingly, a counter view is proposed whereby escalation as a process of persistence may actually be one that establishes an effective vision, which with effective leadership and appropriate development of culture can ensure that a successful project develops (Cusin & Passebois-Ducros, 2015). What is common to all these proposed extensions to escalation theory is that “cultural values will influence the likelihood of escalating commitment” (Geiger et al., 1998, p. 167). The extension of this view in the context of festivals and events is that it is more likely that festival leadership will maintain a course of action unless there is a cultural value system which provides for change. Hjalager (2009) suggests that Roskilde music festival has such a system in which interrelationships between the stakeholders in the town form an innovation system. While this may well be an example of success, it is also the case that many cities – and particularly cities that have a series of events, or festivals that are elements of a larger strategy (such as European Capital of Culture) find that there are often various conflicting value systems challenging the overall capacity for change (Åkerlund & Müller, 2012).

The cultural value system (and its limitations) is perpetuated by a stakeholder paradigm in which value systems are affected by the dominant lens of either a traditional shareholding focus (e.g. to maximise profit for shareholders) or a stakeholder focus (e.g. directed by profit as well as a concern for external interest) (Sekerka & Stimel, 2012). While simplistic as an analogy on its own, Sekerka and Stimel’s dominant lens model does offer a strong premise of how the core beliefs of leadership can facilitate the emotional climate of an organisation and the nature of the actions it undertakes; they are part of the cultural value system. Further, the prevailing socio-political environment of the organisation in which the leader works can strongly influence the determination of leaders to effect change to that environment (Sekerka & Stimel, 2012). Moral courage

and motivation of leadership (Sekerka & Bagozzi, 2007; Voegtlin, 2015) are in fact characteristics required to pursue ethical issues and can frame organisational identity (Sekerka & Bagozzi, 2007; Sekerka & Stimel, 2012), which, as Staw (1997) and others point out – is complex. So while leaders may be very aware of the need to do ‘good things’ for the wider or more local social environment, along with their respective stakeholders (i.e. be socially responsible rather than socially irresponsible), they are often psychologically constrained (Winkle & Woosnam, 2014) in their capacity to commit to matters relating to wider ethical issues (Voegtlin, 2015), yet these are clearly important considerations.

For festivals, other considerations may include, for example, widening social inclusion (Laing & Mair, 2015). Or, in consideration of recent media recordings of sexual assaults on women at music festivals in the UK (Gupta, 2015; Sanghani, 2015) and the reported involvement of male immigrants in sexual assaults on women at music festivals in Germany and Sweden, respectively (Arpi, 2016; Brown, 2016), it may require imposing exclusion, or introducing education or, perhaps, further policing. Yet the pulsating nature of employment and management of festivals and events, the changing flow of stakeholders – and the limited extent of research focus in this area may all have had an influence on the nature and extent of festival and event leadership in dealing with these issues. As with all organisations, however, the management of festivals and events faces an increasing number of challenges which need to be managed in new and innovative ways to respond to a greater array of strategic issues. The role of leadership has, therefore a range of development needs.

2.2.3 Stakeholders and leadership theory

Uhl-Bein and KcKelvey (2007) talk of traditional leadership models being changed and determined by a move from traditional production to knowledge production and - with it - an emergent complexity leadership theory. This is a new paradigm focussed on enabling (learning), creativity and adaptive capacity, i.e. the capacity to adapt to changing professional environments and lead adaptive capacity in those that are being represented by the leadership. This capacity building is complicated by the flexibility of working systems required for ongoing organisational realignments and the management of new and dynamic social networks that characterise modern society (Dinh et al., 2014). While the dominant paradigm of leadership has been based on the influence of leaders in formal hierarchical structures, these have been queried over the last twenty years in

response to the changing and varied context in which leadership is now involved (Avolio, Walumbwa, & Weber, 2009; Dinh et al., 2014; Doh & Quigley, 2014).

Complexity Leadership is one of six leadership models that Avolio et al. (2009) identify and discuss in their influential work, *Leadership: current theories, research and future directions*. Complexity leadership theory identifies that there are interdependent agents working together within recognised rules and principles (Uhl-Bien et al., 2007). It represents one of a number of new genres of leadership (Avolio et al., 2009) which looks beyond leadership values based on traditional economic costs and benefits and can be seen as a response to the perceived shortcomings of this model (Bass, 1985 in Avolio, 2009). They identify that leadership and its analysis has evolved considerably and that there is a trend towards a more holistic view of leadership. Further, they advise that the work of leadership has spread in such a way as to make analysis from multiple positions (i.e. mixed methods), appropriate. Intrinsically, leadership must be seen as multifarious in its composition and managerial purpose. It can be characterised by a person, or persons on organisational representation. This new view has included an emphasis on charismatic leadership, leader symbolic behaviour, visionary leadership, inspirational messages, ideology and morality, consideration of individualised attention, and intellectual stimulation (Avolio et al., p 428). It is part of a rapid increase in scholarly literature relating to leadership theory in the last decade. Indeed Dinh et al. (2014) report that there is evidence of 66 theoretical domains in the leadership theory literature (based on analysis of 10 top tier peer-reviewed journals over a two year period). Despite this range, the themes of transformational and/or charismatic leadership continue to grow in significance in related scholarly work (Avolio et al., 2009; Dinh et al., 2014).

Charismatic or transformational leadership is espoused as engaging higher order aspirations of staff and colleagues, resulting in an encouragement to follow and support (Conger, Kanungo, & Menon, 2000; Rowold & Laukamp, 2009; Shamir, House, & Arthur, 1993). It brings with it the notion of bonding and emotional linkage - between leadership, staff and colleagues. As the seminal work by Bass and Avolio, 'Transformational leadership and organisational culture' (1993), indicated previously, it forms an organisational culture – a glue - which leaders create and support through an evolutionary process in which the organization and its members are periodically involved in decision making. Therefore, value should not be assumed and may change. Charismatic/ Transformational leadership is also noted as encouraging and facilitating

employee creativity (Hunter & Cushenbery, 2011; Wang, Tsai, & Tsai, 2014). This linkage between creativity, innovation and sustainability in industry (Krueger & Susan, 2009; Waite, 2013) has received limited levels of discussion in the business literature. In the education literature, however, there is more discussion of the relationship between creative capacity and the higher order of thinking required for consideration of the issues – and related responses - to sustainable development (Beynaghi et al., 2016; Ćulum, Rončević, & Ledić, 2013; Slahova, Savvina, Cacka, & Volonte, 2007). Nevertheless, while some evidence of its success in organizational outcomes has been shown in the business management literature (Avolio, 2009), and discussed as part of future academic competency, the limited amount of leadership related research in the context of festivals and events makes it less easy to confirm here. However, three examples will now be discussed.

Davies (2015) reviews the usefulness of Transformational and Transactional leadership in the context of the SnowFest event in Southern New South Wales, Australia. From interviews, Davies concludes that while event leaders themselves mostly directly recognise the importance of transactional leadership skills - wherein the capacity to manage operations is exacting and requires specific capacities, transformational leadership skills are particularly important in bringing about changes relating to broader social and economic issues. In particular, it was found that transformational leadership skills are required for communicating and integrating both with local communities and wider stakeholder interest; and managing these (particularly when disagreements emerge). Similarly, it was reported that transformational skills were required for legacy formation and management – and most other activity that wasn't so easily confirmed by space and time, i.e. outwith the immediacy of the event itself.

Caust (2004) referred to the 2002 Adelaide Festival as an example in which application of visionary and charismatic/ transformational leadership, in the form of the artistic director Peter Sellars was calamitous, concluding in his resignation. Sellars' transformational vision for a culturally more inclusive event failed to expedite support; indicating a misunderstanding of the management mechanism (Bass, 1999), whereby transactional leadership skills were not there to match Sellars' transformational ones. Transactional leadership qualities, are the essential functioning skills required to bring a project or event together (Davies, 2015). This failure highlights the need for ensuring a balance of the two leadership skills appropriate to the festival and event context.

The leadership of Gladmatfestival (a food festival in Norway) is an example of entrepreneurial leadership (Einarsen & Mykletun, 2009), in which creative and charismatic leadership supports sustainable socio-cultural development. The Gladmatfestival is reported as stemming from a clear vision and mission, and the application of a “creativity that may be seen as charismatic or transformational or inspirational leadership” (Einarsen & Mykletun, 2009, p. 230). The researchers document evidence of the trust engendered between the community and the event leader, and the emotional links and loyalty of stakeholders - both internal (residents, local council and local business) and external (business and visitors) - to the festival concept. They also point out the dynamic function and success of entrepreneurial networking in ensuring unique experiences, providing market success and in practicing quality control and evaluation. It is also clear from the description that there is a very simple decision making process exercised by the leader of the event. However it is not possible to determine from the paper the degree to which the model is transferable. The heterogeneity of festivals makes duplication of leadership practice very difficult in any regards (Pernecky, 2015). Elsewhere, the point has been made that trust and legitimacy at an individual level, as well as at the level of the organisation, is a key factor. There has to be ‘a perceived degree of congruence between the values expressed by words and those expressed through action’ (Simons, 1999, p. 90). Such an ability requires from leadership competencies that may only be gained over time, or, fostered through learning and development systems (Gilley, Shelton, & Gilley, 2011; Mumford & Gibson, 2011).

Section 2.2 makes an important contribution to an area of research which has received very limited coverage despite the clear significance of leadership in the environment of strategic management and sustainability for festivals and events. In identifying and responding to this gap in knowledge, key literature and models have been identified and contribute to a research frame that has thus far been limited in the event tourism research area. The research indicates the pivotal importance of an understanding of what are socially and cultural constructed norms of trust and legitimacy required to ensure salience between stakeholders and the festival and event to ensure networking success. Perceived risk, Escalation theory and Framing effect theory are each used to highlight the politically charged context of festivals and events, while the discussion of the Cultural Value systems and Dominant Lens give further insight to the challenges which often affect choice making. Most importantly, there is a clear contribution to

understanding the dynamic influences affecting the decision making of festival and event leadership with regard to socio-cultural issues. The work contributes further to the knowledge base by reviewing leadership theory with reference to three festival cases and by identifying leadership skills and leadership competency. Fig 3. (below) summarises the filters that have emerged from the literature reviewed and which are most readily associated with festival and event leadership. This model can support further research by others in this area.

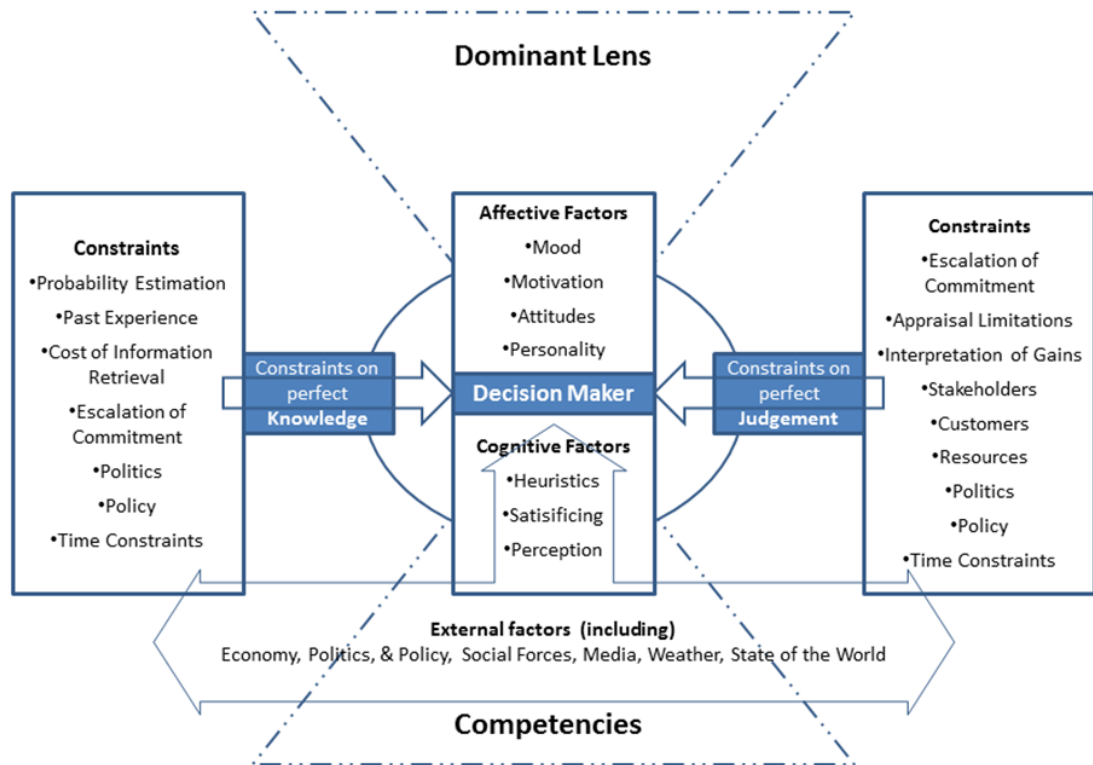


Fig 3. Constraints on Decision Making (after Laybourn, 2004), Escalation of Commitment (after Ross & Staw, 1986), Dominant Lens (after Sekerka & Stimel, 2012), & Competencies

2.3 Socio-cultural sustainability as future thinking competency

New professional competencies are emerging in a changing world and choosing to respond to these requires a degree of futures thinking, i.e. a capacity to think ahead rather than to be reactive only to current requirements. Adaptive capacity is a concept cited as being a response to this changing world in which organisations should be aware of vulnerability and be resilient to the changes; social, economic and environmental (Engle, 2011; Gupta et al., 2010). In the tourism literature, sustainability has been seen as part of a paradigm of adaptive capacity (Farrell & Twining-Ward, 2004; Hunter, 1997;

Jopp, DeLacy, & Mair, 2010). In the human resource management literature sustainability is considered to be “future proofing” the policies and actions of an organisation in the present by making staff adaptable for possible futures (Saurin & Ratcliffe, 2011, p. 48).

Gupta et al. (2010) consider the dimension of adaptive capacity as part of a strategic future in which variety (multiple options), learning capacity (based on trust, processing, discussion of doubts, and institutional memory), autonomous change (without centralised decision making), leadership (inclusive of leadership that is visionary, entrepreneurial and collaborative), generation of resources (legal and political mandate; human knowledge, skills and labour; and finance), and fair governance are all part of the value system. Gupta et al. (2010) propose that these elements are put forward as part of a scorecard that can be used as a sustainability management model. Mair (2011) applies this scorecard model to festivals and events in the context of climate change affecting Australia. The work concludes that the event industry should include schemes for adaption to climate change – and that these should be linked to policy and planning in preparation for uncertain futures and as a component of contingency planning. However, the scientific roots of adaption models mean that they are best suited to issues relating to climate change and related environmental and socio-economic issues. Whilst an important model, with the process of leadership and learning included as a component of the model, it is less able to encompass issues relating to culture and community as the focus is likely to remain on environmental issues.

A recurring element to this and other models which look toward the future is the need to ensure a vision which has at its core a higher order of aspirations which include the culture, society and the community. The role of leadership in creating this expansive vision for the future is important. As leadership theory states, if a vision is poorly or unconvincingly exercised it can have a detrimental influence on commitment to the future (Carton, Murphy, & Clark, 2015). Accordingly, it is proposed that while there is application of vision in the adaptive capacity model, it does not respond fully to the triple bottom line of sustainability (see section 1) and therefore is less convincing as a single strategic planning process. Another process for strategic planning which is responsive to change, and compliments adaptive capacity, is scenario planning.

2.3.1 Scenario Planning as competency and communication

Scenario planning is recorded as being used in America in the 1950s for military planning, and then in the 1960s for social policy planning (Amer, Daim, & Jetter, 2013). Its business function is to ensure competitive and sustainable advantage by gaining knowledge at a faster rate than other competitors (De Geus, 1988). When employed as part of a range of future studies methodologies, scenario planning is widely used in both corporate and public sector organisations and agencies (Chakraborty, 2010; Volkery & Ribeiro, 2009), and can be seen as a response to the uncertainty, unpredictability and instability of the wider business environment (Amer et al., 2013). Scenario planning has been applied in the field of tourism management research and in related destination planning (Page, Yeoman, Connell, & Greenwood, 2010; Varum, Melo, Alvarenga, & de Carvalho, 2011; Yeoman & McMahon-Beattie, 2005; Yeoman & McMahon-Beattie, 2006). It has also been applied in discussions around sustainable tourism development (Gössling & Scott, 2012; Jones, 2013; McLennan et al., 2012; Moriarty, 2012) and spatial planning (Bidstrup, Pizzol, & Schmidt, 2015). It has also been widely used in the festival and events industry as a constituent of strategic event planning and risk management, especially for larger major and mega events. A recent example of application is the project ‘Carnival futures: Notting Hill Carnival 2020’ (Postma, Ferdinand, & Gouthro, 2013), which engaged cultural organisations and other stakeholders in planning the future of the Notting Hill Carnival. Further reference to this project is made in 2.3.3. In this case, as with all other organised events, there is a clear focus on people working together, and it is clearly about determining that human resources work for the best possible outcomes – from current, medium and long term perspectives.

Scenario planning has been applied in the field of human resources management research with reference to leadership (Chermack & Swanson, 2008; Keough & Shanahan, 2008; McWhorter & Lynham, 2014; Moats, Chermack, & Dooley, 2008; van der Merwe, 2008a). As such it responds directly to the question of how event and festival leaders can best manage influences on their decision making. Research also suggests that it offers responses to the need for leadership to be increasingly mindful of the wider social environment (Korte, 2008), and of visionary leadership being collaborative and creative (Chermack & Swanson, 2008). Scenario planning then, is portrayed as enhancing the capacity for successful organisational leadership (Chermack, 2011; McWhorter, Lynham, & Porter, 2008).

From an extensive analysis of scenario planning projects, McWhorter, Lynham and Porter (2008) identify four major outcomes for human resource development. The first of these is that the process of scenario planning supports and shapes strategy, secondly it develops leadership capability and capacity of leadership at each of the possible working levels, i.e. at the organisational level, as well as at individual, group and process stages (Chermack & Swanson, 2008; McWhorter et al., 2008). This multiple level capacity is particularly important when attempting to foster insights that ensure consensus (Korte, 2008). For festivals and events, conflict can arise if the goals of stakeholders appear to be uneven or inequitable (Larson et al., 2015; Moital, Jackson, & Le Couillard, 2013; Reid & Ritchie, 2011) however the capacity to work at multiple levels of interest should negate conflict. Lynham and Porter (2008) report that the process of scenario planning also aids team building and the development of team working environments. there is a need to increase the capabilities of leaders and other stakeholders so as to be best able to establish strategies suitable for the workplace of the future (Saurin & Ratcliffe, 2011); this is no less true for festivals and events.

The purpose of this critical review is not to critique the process of the application of scenario planning for Human Resource capacity building or training towards sustainable good practice, or the needs of the community. Instead the value of scenario planning as an evolutionary tool in leadership and leadership training (Boje, Rosile, Saylor, & Saylor, 2015; Moats et al., 2008; Mulcahy, 2007) as shown below in Fig 4. is an indication of how scenarios may offer a way forward for enhancing leadership capacity while including stakeholders. The following section (2.3.2) addresses the evolving nature of the competencies required for leadership.

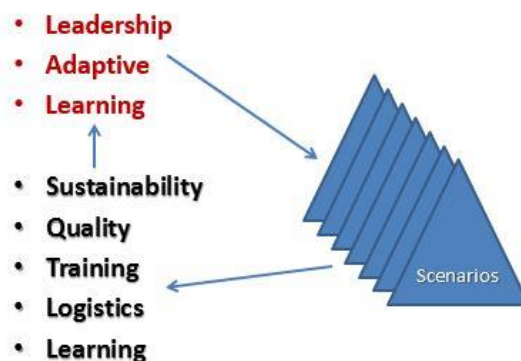


Fig 4. Suggested uses of scenarios as an event management process (Robertson, Yeoman & Smith, 2011)

2.3.2 Evolving competencies and visions in a global context

Social, economic and political stakeholder responsibility will increase for event managers and planners (Moital, Jackson, & Le Couillard, 2013; Pernecky, 2015). To determine a possible collaborative way forward, Moital et al. (2013) used scenarios to investigate the views of stakeholders about the possible future of a sport event – a marathon (and smaller races as part of a marathon event). Their research involved a sample of 25 stakeholders identified as having an interest in the event. The purpose of the research was not to create a new event but to identify levels of stakeholder support for the event to continue to operate, and to investigate how the event might change in the short to medium term. The results of the research indicated that while there was a shared desire for the event, there was also conflict between stakeholders. The research activity highlights the opportunity for building commitment between stakeholders and creating a path towards legitimisation (Mitchell et al., 1997) of the event (see 2.2).

There is a suggestion that the role of events as providers of excitement, as well as group experience and as a communication agent for citizen activity will become increasingly complicated, particularly as urban landscapes (and their spatial management) become greater (Xie & Gu, 2015) and the outcomes of festivals and events within them become more accountable (López-Bonilla, López-Bonilla, & Sanz-Altamira, 2010). Accordingly, the capacity to involve representatives from festivals and spatially engineered events with community and festival and event leaders in scenario thinking will be increasingly important, and may aid sustainable development (Cavagnaro, Postma, & Neese, 2012). It may also serve to legitimise the decisions agreed upon. For city planners and policy makers, for whom sustainability in its many forms are vital, it will of course be of increasing significance for long-range planning of destination tourism (McLennan et al., 2012) to work with broader socio-cultural agendas.

The significance of scenario planning as an important factor in the successful deployment and training preparation of staff has been demonstrated in the literature and there is a coherent theme in the HRM literature to indicate its significance (Benton-Short & Cseh, 2015; McWhorter, Lynham, & Porter, 2008). There is also recognition in the literature that scenario planning offers a strategic learning capacity which will allow organisations to be more adaptable in times of change and uncertainty (Ackermann, Eden, & Brown, 2004; Korte, 2008) and may offer a greater degree of organizational preparedness (Chermack & Swanson, 2008).

In viewing the importance of organised events as entities in a political, social and economic environment, it is important to understand that a step change towards sustainable development is not easy. While hegemonic government should engage a political, intellectual and moral leadership, (one that does not force the interests of one group over another) (Bazzanella, Canapero, Corisco, & Roccasalva, 2012), it is often the case that urban governments do not – or cannot – engage in a non-partisan way. The non-partisan pressures affecting development have been attested to in analysis of major cultural events (Jones & Wilks-Heeg, 2004; Ritchie, 1984; Waterman, 1998; Whitford, 2008). Examples of this include a review of the policy utility value of cultural events for urban spatial management and design (Eizenberg & Cohen, 2015; Guerreiro & Mendes, 2014; McGillivray & Frew, 2014; Paiola, 2008) and increased use of cultural events in smaller cities to augment new creative industries in response to the decentralisation of the national economic base (Gibson & Connell, 2012; Pesonen, Komppula, Kronenberg, & Peters, 2011). Similarly, research indicates that rural government is affected by non-partisan politics (Panyik, Costa, & Rátz, 2011; Reid, 2007). In their conceptual work, Whitford, Phi, and Dredge (2014) propose that the capacity of prevailing event governance in any western democratic jurisdiction may be measured by the following indicators: *transparency* of information that affects decision making and implementation; *rule of law* that is appropriate, ethical and adhered to in the actions and policies that influences events; *responsiveness* to the involvement of participating groups of actors; *equitable involvement* of both public and private sector participants; *structures* of institutional arrangement and networks to ensure authority and responsibility are not obstructed, and *accountability* of decision makers to generate trust and goodwill. Concomitantly, it is clear that determining actions which engage at all levels of stakeholder involvement in order to be sensitive and responsive to the triple-bottom-lines of sustainability is no easy task.

Due to its significance however, sustainability has been labelled by Varey (2013) as a transcendent societal mega-mega trend, i.e. one of the most significant world mega trends. Mega-trends are trends which work at a global level (Dwyer et al., 2008) and as elements that stay with us for a long time, with deep effects that have a strong resonance in social, economic, political and technological terms (Mittelstaedt et al., 2014; Naisbitt, 1982). The sustainability vision has already been proclaimed as a mega-trend for tourism towards 2020 and beyond (Dwyer, Cvelbar, Edwards, & Mihalic, 2012; Dwyer et al., 2008). But it is also a mega-mega trend that underlies all business endeavour and macro-

marketing objectives for the future (Kilbourne, McDonagh, & Prothero, 1997; Mittelstaedt, Shultz, Kilbourne, & Peterson, 2014; Varey, 2013). As evidenced in the collected data, reports and in viewing the history of discussion in the subject area, there is agreement that the sustainability vision has power because it is legitimised by global discussion; it is a shared vision containing higher aspirations. Two examples, both of which have taken on the mantra of resilience, are the United Nations Strategy of Disaster Reduction programme, entitled *Making Cities Resilient*, launched in 2010, and the *100 Resilient Cities* (100RC) pioneered by the Rockefeller Foundation (www.100resilientcities.org).

A core strategic purpose in both these initiatives is the encouragement of collective engagement by the city population in making choices and in being prepared to support these choices. Most recently, the City of Melbourne Council's *Future Melbourne* project has endeavoured to include the population in choice making for the future of the city, whereby members of the public are joined together through a series of workshops, simulations and discussions to determine objectives and policy actions for the future (Young, 2016). A ten year financial plan for the city has already been produced as an output from this community citizenship engagement process (<http://participate.melbourne.vic.gov.au/10yearplan>). This is an example of Deliberative Democracy (Bessette, 1980; Elstub, 2008) – a conscious activity form to engage a population that is increasingly less trusting in the traditional democratic process and the politicians who are part of this (Neuman, Legacy, & Curtis, 2014; Wiederhold, 2013).

As has been discussed throughout this work, there are a great number of contextual pressures that restrict the opportunity for the mega-trend to move beyond the level of leadership aspiration for many festivals and events, and for further stakeholder engagement to be encouraged. Leaders are often unable to see beyond the pressures they face (see 2.2). The concept and the work required to establish a deliberative democratic process to ensure community engagement in festival and event management that ensures social and cultural sustainability is seen as an unwieldy one. Yet, the fact that vision formation is more successful when it supports a cause rather than a specific goal (Byrne & Shipman, 2010) can be an opportunity for a wider community of stakeholders to support action. Socio-cultural sustainability as component of sustainability can be that cause for festivals and events.

2.3.3 Visioning, transforming and the future

To legitimise a vision, it is important that it motivates and builds support; that the vision is shared, and that it expresses higher order aspirations (Bezold, Peck, Bettles, & Olson, 2009) rather than attempting to pre-determine exact outcomes. This may emerge from a process of consultation and direct influence by community members in decision choices, such as that discussed as is happening in the 100RC cities example. Visioning is a process which focusses on a preferred future condition (Bazzanella et al., 2012; Birtchnell & Urry, 2013; Dredge & Jamal, 2013; Millett, 2006; van der Helm, 2009). Scenario planning can be used at points of learning, points of collaboration, and times in which visions of the future can be drawn, agreed upon and commitments established, i.e. it offers a simulated business environment which is valuable for practical and strategic learning (Sigala, 2013).

More particularly, scenario planning creates a simulated environment to prepare responses to uncertainties, i.e. to enable adaptability (Saurin & Ratcliffe, 2011). Benefitting from the creative process, desired both by business and governments (Evans, 2009; Flew, 2012; Mumford & Gibson, 2011; UNESCO, 2013), and functioning with different analytical methodologies (ranging from trend analysis to economic modelling) (Ramírez & Selin, 2014; Rieckmann, 2012; Schoemaker, 1995) the application of scenario planning for business is multifarious. Scenario planning is already used by public sector organisations with responsibility for major events so as to determine a range of responses to occurrences such as extreme weather, terrorism or other emergencies. References to scenario planning in the academic literature have increased rapidly, as has its use in decision making for large companies and organisations (Varum & Melo, 2010), and increasingly so in determining destination tourism development (Varum, Melo, Alvarenga, & de Carvalho, 2011; Yeoman & McMahon-Beattie, 2005). As such, it is a normal component of strategic management.

While scenario planning clearly offers opportunity for festival and event leaders to increase their capacity through the learning environment facilitated by scenarios, the engagement of a scenario planning exercise might be restricted by the potentially high costs of applying it within an organisation (McWhorter & Lynham, 2014; McWhorter et al., 2008). Similarly, it is not a quick process, potentially going through a series of extended stages (Schoemaker, 1995; Yeoman & McMahon-Beattie, 2005) and involving long periods of group interaction. For an event and festival leader and leadership who are

influenced by short time turn-around schedules, which are rarely centred in one organisation (or one building), the opportunity to use scenario planning may be resisted. Additionally, due to reasons of cost, it has been stated that the use of the scenario planning tends to be adhoc or based on responses to particular situations; is rarely maintained and is not utilised in conjunction with long term policy (Fotiadis & Sigala, 2015; Volkery & Ribeiro, 2009). Nonetheless there are an increasing number of scenario planning exercises employed for events and festivals, particularly for those events that have an extended life span. An example, Arts & Business Northern Island (Belfast City Council, 2015) provides a scenario planning toolkit as part of its business support and development programme for cultural development. The Open House festival in Belfast is used as a pivotal case study of a cultural programme that has advanced through scenario planning. A complaint is made, however, that exercises like these have a tendency to be applied in a reactive way, i.e. in response to an issue or series of issues. Accordingly, it is important that one considers the above as a conversation about adaptive scenario planning, that is, scenario planning which is formed as a possible response to a condition or change in condition.

Transformative scenario planning differs from the aforementioned adaptive scenario planning in that its purpose is to transform the future rather than adapt to it (Benfield, 2014a). It depends even more on long term commitment and consistent involvement. The concept of co-creative labs (Baccarne, Mechant, Schuurma, De Marez, & Colpaert, 2014; Nevens, Frantzeskaki, Gorissen, & Loorbach, 2013) in the context of transformative scenario planning for cities is widely discussed. This type of meeting is described in the literature analysed as laboratories (labs), where an analysis and understanding of the city social system is made, then collaborative vision formation towards a sustainable society is prepared before exploration of possible pathways, and desk top experimentation and assessment is undertaken. In the example by Nevens et al. (2013) the process is translated (with language and visual display) in many ways for different stakeholders as part of an inclusive process of a transitional process towards agreed transformation. In Morteuille, France, a two day festival was used as part of the consultation process with the population as part of its transition towards a city vision of sustainability (Krauz, 2016). But of course, for the same reason as scenario planning for adaptability may fail, the cost and time of ensuring continuity and the additional cost of meetings and related communication may also be the downfall for transformative scenario planning. An example, the project Notting Hill Carnival 2020 (Postma et al.,

2013) was established as a project which offered a transformation process, i.e. one in which the wider community could determine a future for the event and Notting Hill. However the work has not - at this point - progressed beyond the first initial outcomes of suggested futures which arose from community stakeholder participation (2013). So the challenge remains that while transformative scenarios are complementary to the scenario planning mechanisms for adaptability they also require deeper analysis of dynamics and system constraints (Sigala, 2013), i.e. identification and consideration of what might hinder a system from progress and potentially stop ongoing involvement.

A recognition of the need for leadership of festivals and events to have a range of competencies, and access to support in attaining the skill set required to address a transformative agenda has often been missing from scenario planning models used in the festival and event context. Its absence is part of an ongoing problem, that is, projecting into the long term future and maintaining a long term commitment to actions relating to scenarios is a challenge. Often sustained long term thinking is unpopular as it may not fit into government and sponsor financial time plan commitment. Accordingly it is possible that funding may be lost at any point. However, technology offers the opportunity for an increasing adaptive platform which may support the transformative process. The following section offers an overview of that potential.

2.3.4 Technology as support for transformational scenarios

Technology will continue to have a profound influence on consumption choices and potential platforms for festival and event experience (McLoughlin, 2015; Sadd, 2015; Yeoman, 2013). But it is the opportunity that technology will offer to arrange collaboration and to support the co-creation of a vision that is most exciting in considering the socio-cultural sustainability of festivals and events. The co-creative labs discussed above, and in other cities (Baccarne et al., 2014), have used hackathons (Briscoe & Mulligan, 2014) along with open-source digital communications technology and face-to-face public meeting when drawing up of their visions, and the processes that follows this. The city of Aberdeen, in Scotland, can be used as an example.

Aberdeen has seen the price of oil, which has been incredibly important to its economy, dwindle in recent years. The need to transform the city became more pressing as a scoping process proved that the city had no long term strategy for sustainability (Frantzeskaki & Tefrati, 2016). An open participatory envisioning process created

guiding principles which aided the creation of a vision (2010-2011). This led to a third step in which elements of the vision were turned into strategic objectives (2011-2012). Like the example in Melbourne, referred to previously, the process utilised workshops, scenarios and technology to create a vision and then pathways which considered spatial and social policy governance issues. The process also mapped ongoing and future consultations with the stakeholders involved. Consideration as to who the stakeholders were and the significance of their involvement will have been made, and in this way demonstrate the utility of a stakeholder map (Hede, 2007), but also offers challenges. Although the process was empowering – and gave both collective accountability and collective legitimacy in city transition to sustainable development, the ongoing involvement of stakeholders has not been confirmed. Nonetheless, technology when used as a tool for consultation, and as a tool for the sustainability of that consultation, are important in this respect.

Technological development, visualisation of various research typologies and the facilitation of multiple time and multiple place interaction via cloud-based technology offer responses to the complexities of recording, reviewing and maintaining a transformational commitment over a prolonged time. Accordingly it is important to consider what technology can do for festival and event leaders now, as well as consider what it may be able to do in the future to support people working together for the socio-cultural sustainability of festivals and events. Digital modelling is already being used as part of a co-creative activity in service design and in the world of collaborative computer programming (Koutsabasis, Vosinakis, Malisova, & Paparounas, 2012; Saco & Goncalves, 2008). These collaborative activities have emerged and have also been utilised in the virtual environment (Koutsabasis et al., 2012). Similarly, research in human relationships has shown how virtual reality (VR) environments can aid the development of human resources (i.e., VHRD) (Ausburn & Ausburn, 2014). McWhorter and Lynham (2014) offer a conceptual model of how a virtual environment could be used by teams at different geographical locations. They reproduce Van der Merwe's (2008b) seven phase model for scenario planning utilising a mixture of social media and VR platforms, indicating that one essential role for leadership is in sustaining strategic conversation throughout (this would include working to optimise virtual team technology). One existing format for that conversation skill is social media. The following paragraph does not serve as review of the strategic function of social media and the related technology

but, instead, is used here as an indication of the opportunity that it may offer for a process of engagement.

Social media and its role in music festival experience (Flinn & Frew, 2013; Hudson & Hudson, 2013; Hudson, Roth, Madden, & Hudson, 2015) and literary festival audience experience (Driscoll, 2015) has received some coverage. However social media as both transmission and as event management evaluation tool has received much less coverage (Benfield, 2014a) and thus lags behind much of the technical literature based around matters such as cloud analytics and the relatively simple process of assimilating big data in visual analytics, and its part in the assessing predicative capacity (Dholakia & Reyes, 2013; Xia, Yang, Wang, & Vinel, 2012). Similarly, while *crowdsourcing* local news coverage of events has received research, the added socio cultural evaluative possibilities of the inbuilt curation processes such as that introduced in the Microsoft platform *Eventful* (Agapie & Monroy-Hernandez, 2014) have not received any coverage. In the wider field of tourism, consideration is being made of social media as a corporate reputation tool (Dijkmans, Kerkhof, & Beukeboom, 2015) and, very interestingly, in the context of two rural destinations in China, for analysis of resident community citizenship behaviour (Ying, Jiang, & Zhou, 2015). All these features have capacity to be utilised for social and cultural engagement within the festival and event management sphere.

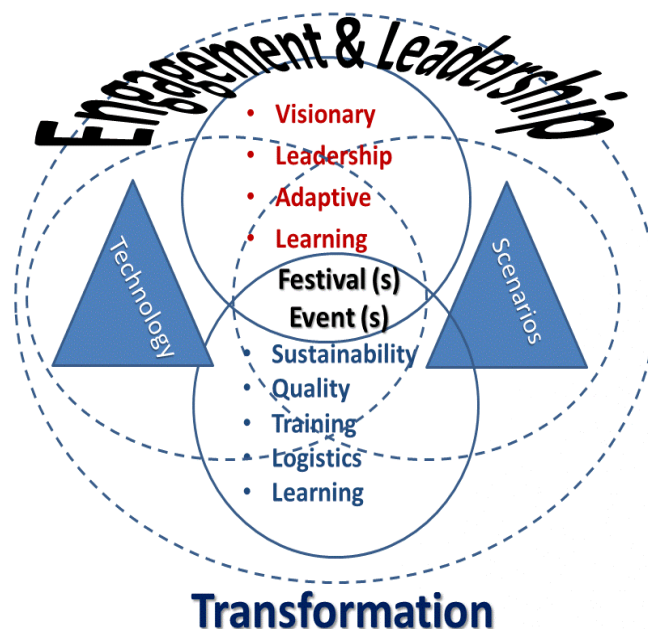


Fig 5. Representation of transformative and engaged leadership for festivals and events

Accordingly, from the introduction above to what is an admittedly minor range of technological innovation there is good reason to anticipate that festival and event sustainability research will soon catch up with research in technology, its capacity and applications. However consideration of the needs and challenges of leadership in this environment has not been found, and for this reason is an important discovery. It is clear that the capacity of leadership as mediator, facilitator and potential inspiring element requires this. Nonetheless, while the research captured in this critical analysis highlights the chasm in the wider knowledge of technology as a transformative tool for sustainability, particular in the event tourism research area (Flinn & Frew, 2013; Hudson & Hudson, 2013; Hudson, Roth, Madden, & Hudson, 2015), it does indicate opportunities for leadership in maintaining engagement as part of a transformational process. Fig 5. (above) offers a summary visual representation of that transformative relationship.

Conclusions

The research context detailed in this chapter offers a focus on the developing literature and theoretical discussion in the area of festivals and events leadership values and influences, festivals and events contexts and stakeholders, and festivals and events futures. The work discusses new festival and event leadership competencies as a significant element of that focus. The work contributes to the body of knowledge in a way that informs both research and related management of event tourism space.

Galpin and Whittington (2012) proposed what was termed a comprehensive sustainability framework as part of the “sustainability revolution” (p. 40). The *sustainability leadership model* they put forward would, they proposed, support the fact that ‘a firm’s leadership and performance regarding sustainability can motivate employees to go beyond what is expected of them, which in turn can enhance productivity as well as elevate revenues and customer satisfaction’ (Galpin & Whittington, 2012, p. 41). Referring to both human resource (HR) strategy and governance literature, the work focussed and concluded on the point that trust between employees and the leadership was essential to achieve sustainability goals. However the needs of festivals are not the same as any other organisational relationship, as the literature review has evidenced, where each festival context is different, it is likely that every festival will need to be lead in a different way.

Nonetheless, it is clear that the literature in strategic human resource management affords substantial insights for an area of investigation which is determined by the people who are involved in it. Some of that festival and event research nuance has been shown here. Most pertinent to the area of investigation is that questions of sustainability in the HR literature are about “future proofing” and not prediction (Bauer, 2013), i.e. creating responses and only preparing for the ‘what if’ scenarios. There is recognition in human research development research that there is a “moral imperative” (Benton-Short & Cseh, 2015, p. 462) for securing the skills required for leadership intervention in questions of immediate and long term urban resilience, thus ensuring a sustainable future.

As has been shown above, a construct of responsible leadership, stakeholder theory and sustainability has gained considerable traction in the business and management literature (Doh & Quigley, 2014) yet despite the world phenomena of organised festivals and events and event management education, the three elements of triple bottom line management proposed for festivals and events (Fredline, Raybould, Jago, & Deery, 2005; Sherwood, 2007) rarely come together in event management research; with the socio-cultural research frame suffering in particular. Also, festival and event leadership and the relationship with sustainability is largely uncharted (Pernecky, 2015). The research path captured in this chapter proposes an opportunity for further development. It also supports the notion that research can have direct impact. The pragmatic paradigm applied to the research design recognises the strength of a mixed methodological framework (see chapter 3). Reference to information sources both within and outwith the subject discipline have been part of a methodical and vigorously structured approach. This adds value to the body of knowledge in event tourism and sustainability, in general, and research contributing to socio-cultural development of festivals and events in particular. In discussion of the key text elements of transformational leadership for festivals and events, the work contributes insight to an area of research that has had little coverage. In order to investigate this oversight, consideration of the constraints of leadership in prioritising socio-cultural impacts have been demonstrated. These have been shown to include political, policy and media frames of reference. Further, application of the Dominant Lens model to the the cultural value system has been instrumental in producing both an understanding of the relationship of these constraints with best practice and communicating how it is that these can be seen as influencing the leadership of festivals and events. By charting spatial and social dimensions space and referring to scenario planning and existing examples of public engagement in urban resilience - as transition

and transformation processes for sustainability – this critical appraisal has given routes for both further academic research and application to festival and event leadership and management.

Chapter 3

Research methodology and methods

3.1 Introduction

The function of this chapter is to present and confirm the value of the methodologies and methods which have provided the framework for this critical appraisal. An examination of the methodological issues that have arisen and the approach to these issues is made. A consideration of the ontological and epistemological research framework of tourism and event tourism research (and its future direction) is discussed, to analyse critically and stress the value of the methodologies applied to this work. A review of the research methods applied in each of the papers contributing to the critical analysis is executed before concluding the chapter.

3.1.2 The dynamic nature of the PhD by Publication route

In reviewing the methodological framework and methods applied in my research, it is important first to note the dynamic nature of the PhD by Publication and how it differs to a more traditional route. The traditional route is based on the supervision of a single research project and examination by a thesis.

Park (2005) refers to the PhD by Publication as an example of the diversity of provision now offered, in which there has been a move towards further evidencing competency. Kehm (2007, p. 314) indicates that in Europe, changes in doctoral education have been a response to globalisation and a desire for university education in Europe to remain competitive, i.e. “a vision of a globally competitive Europe of knowledge”. Kehm refers particularly to the third wave, or New Route PhD. (Park, 2005), which includes PhDs with taught elements and some professional and practice based doctorates. These are part of what is described as the global evolution of the research doctorate (Bernstein et al., 2014) in which the proposed purpose of the doctorate differentiates them. Nonetheless, they are set within an established framework.

While the PhD by Publication route (introduced at Cambridge University in the 1960s) has been seen as both innovative and controversial (Badley, 2009; Powell, 2004), its value and purpose remains the same as the traditional PhD. That is, to evaluate the intellectual merit of the work; to determine whether there is satisfactory

coherence in the written work; to determine whether there is contribution to knowledge; to review the appropriateness of the research methods used and their application; to determine the contribution to the phases of the research (where there is multi-authored work); and to the ownership of knowledge (in published works), and the research skills of the candidate (Badley, 2009; Powell, 2004). As a process, PhD by Publication serves to develop the author as both scholar and as academic practitioner, whereby a demonstration of the impact on knowledge and understanding has already been recorded, and the critical appraisal should provide an account of the underlying coherence and ownership of that knowledge and its contribution to the academic field of study.

3.2 Research context

In looking at my research methodology, it is important to view it as both a response and contribution to the body of knowledge related to event studies, event tourism and sustainable tourism and the theoretical philosophies that have predicated these. Tribe (2007) has observed that in tourism there are five research paradigms present. These are positivism (most objective), post-positivism (objective), constructivism (more subjective), interpretivism (most subjective) and critical theory. In referring to the history of tourism research, Tribe (2007) and Ren, Pritchard and Morgan (2010) reflect that there has been an ebb and flow of paradigms presented in the related research output. They further reflect that the 1980s and 1990s saw a tidal shift towards business and management approaches to research, suggesting that the positivist paradigm has dominated tourism research outputs and methodological strategies as employed by researchers. Tribe (2004) had indicated that tourism and its research splits into two camps – the business of tourism and tourism social science, with the former (positivist and post-positivist paradigm) most dominant. As a consequence of the prolonged position of the study of tourism as a discipline within business or management faculties, so the influences of the positivist position of research in the tourism area are marked and have a long history (Azzopardi & Nash, 2014; Pansiri, 2005). Bramwell (2015) states that all research theory is bound to underpinning philosophical positions, i.e. Ontology (what is the nature of social reality) and Epistemology (what is the evidence that is acceptable, and how may we find it). It is possible to see ontology as a continuum, running from the most objective to the most subjective (Fox, Gouthro, Morakabati, & Brackstone, 2014).

For many, it is possible that the focus on a sole paradigm – such as the positivist one - emerges from research training, i.e. that researchers are bound by associations of their discipline formed at an early stage in their careers (Azzopardi & Nash, 2014; Echtner & Jamal, 1997). Brannen (1992) had previously applied the well-worn metaphor *putting the cart before the horse* to describe the way in which, for some researchers, specific methodologies have been the first point of reference to a research problem. The metaphor infers that the research question and the range of methodologies that may be better utilised to respond to it are for some researchers not always the first consideration (Echtner & Jamal, 1997). Therefore “both knowledge and social reality are based on the beliefs and habits which are socially constructed by the process of institutionalization, legitimisation and socialization” (Pansiri, 2005, p. 197). Accordingly, the opportunity to use one or more research methods which are more suited to a research outcome may be ignored because they are considered as associated with a paradigm that is out of their way of seeing the world (Burrell and Morgan, 1979). Thus, “Paradigms act as lightning conductors to which sets of epistemological assumptions, theoretical approaches and methods are attracted” (Brannen, 2005, p. 173). This is not to say that taking a philosophical position is not important. Rather, that in considering a full range of philosophical issues, as they relate to the particular research context in which the research is to be conducted, it may be possible to facilitate the best approach (Azzopardi & Nash, 2014; Pansiri, 2006).

Accordingly, there is agreement that economic analysis has dominated event research over the last two or three decades (Finkel, McGillivray, McPherson, & Robinson, 2013; Mair & Whitford, 2013). Indeed in their review of 165 event articles, from 21 journals, spanning a 16 year period, Crowther, Bostock, and Perry (2015) suggested that 64% of the methods utilised were positivist survey based. Crowther et al. (2015) propose that the predominance of single method studies is not positive for the progression of the event research area. Similarly in their analysis of what event evaluation meant in the field of event studies Brown, Getz, Pettersson & Wallstam (2015) concluded that there was a propensity for positivist research frames and not enough appreciation of the importance of festivals and event benefits outside of the economic sphere.

Nonetheless, the emergence of new areas of research in the tourism area is reflective of new dynamics in society and the burgeoning of tourism as a social science (Tribe & Xiao, 2011). It is viewed as multi-disciplinary, albeit slow in pursuing what Pritchard, Morgan, and Atelgevic (2011, p. 942) describe as “tourism knowledge which directly relates to a more just and sustainable world”. Similarly, in event tourism and event studies, the increased range of research themes categorised in recent work (Getz & Page, 2016; Mair & Whitford, 2013; McWilliams & Siegel, 1997) is indicative of its flourishing nature. This increase in range, as Mair and Whitford (2013b, p1) state, may “...provide us with nuanced understandings and a holistic appreciation of the importance of the event benefits outside of the economic sphere of events and festivals”.

3.3 Research philosophy, paradigm and ontological position

A principal tenet of my research – which is a response to the research context, and acceptance of the changing dynamics of research, as discussed above - is not only that it should create a work which is academically rigorous, but that it should also ensure knowledge which is socially useful (Feilzer, 2010). With a focus on a global society which is undergoing deep change, and in which sustainability is of paramount importance (Jones, 2012; Pritchard et al., 2011), sustainable festivals and events require new bridges to facilitate new strategic priorities (Dredge & Whitford, 2010; Jones, 2012). Therefore, it is proposed that events and festival research may have a social and cultural value as well as an academic value. As a research philosophy, then, I take a pragmatist approach to research. Accordingly, the research does not offer a commitment to one overarching paradigm. As Azzopardi and Nash (2014) state of the pragmatic paradigm, ontologically, for the pragmatist “truth is what works” (p. 156). As classical pragmatic philosophers of the 21st century, Peirce (1878), James (1907), and Dewey (1948) suggest, pragmatism is principally characterised by linking theory and practice and may be seen as a unifying approach to research (Johnson & Onwuegbuzie, 2004).

3.4 Epistemology & methodology

Cresswell (2003) and Guba and Lincoln (1994) state that the integration of philosophical positions and the research strategies and research methods aligned to these can help to provide an array of paradigms to inform research design and study (Azzopardi & Nash, 2014). Epistemologically, the pragmatic position allows the

objective and subjective position (different paradigms) to be applied, each dependent and appropriate to the stage of the research cycle (Azzopardi & Nash, 2014; Brannen, 2005). This may be referred to as multi-strategy research, mixed methodology research, or multi-methods research (Bryman, 2006).

Hammersley (1996) put forward three approaches described as multi-strategy research. These include triangulation, facilitation, and complementarity. In the area of social studies, later works suggest that there are four possible outcomes of combining research methods (Morgan, 1998; Brannen, 2005). These are, corroboration (i.e. the same results can be found in both qualitative and quantitative research); elaboration (qualitative results may indicate how quantitative data is applicable for particular cases); complementarity (different results from each will, together, generate insight), and contradiction (where there is challenge or conflict between the two result types) (Brannen, 2005).

In considering multi-strategy research in this critical appraisal, I acknowledge that from outside of the pragmatic paradigm, an epistemological argument may otherwise determine that the qualitative and quantitative research is embedded in incompatible epistemological principles (and ontological commitments). However, I see this position as one based on an assumption that epistemology and method are synonymous, and that the nature of research (and researchers) requires respect for the different standpoint of both positivism and social constructionism. I agree with Dewey's (1928) contention that both positivism and constructivism are rooted in the same paradigm, in that they both seek to find the truth (Feilzer, 2010). As has been indicated above, in the dynamic and complex area of the tourism discipline (Echtner & Jamal, 1997) there is a growing discussion about the limitations of research which aligns itself to a single philosophical viewpoint. So, I concur with the proposition by Echtner & Jamal (1997) that tourism theory needs to evolve in a more holistic way, and integrate theories in so doing (Azzopardi & Nash, 2014). As Ziakas (2013) concludes with a discussion of event studies and event management, I also believe there is a need for a more "holistic and interdisciplinary understanding." to ensure "multi-layered processes that foster the social utility of events" (p. 2). Again, the pragmatic paradigm most closely offers an opportunity to do this.

Similarly, in attempting to consider leadership as it relates to complex social outcomes, in general, and to sustainability of festivals, in particular, I was very aware of the work on leadership research by Bryman (Bryman, 1992, 2004, 2011). His conjecture is that an understanding of leadership is best obtained through a range of contexts, theoretical positions and research methods (Bryman, 2011). This point is echoed in the work of Opoku, Cruickshank, and Ahmed (2015). In their review of leadership and the capacity to affect sustainability in the built environment they also opine the need to use qualitative and quantitative evidence to give a complete picture, and to “draw on the strengths of each research approach” (p.189). Why this is relevant in the context of festivals and events and tourism is made clear in their guest editorial in a special issue of the journal *Built Environment Project and Asset Management*. Opoku, Amed and Cruickshank make it very clear that their research is also “about interaction in the local communities and their cultural experience” (2015, p. 138). In their analysis of the use of mixed methodology research in the articles published in the *Journal of Sustainable Tourism* over a ten year period (2005-2014), Molina-Azorín & Font (2016) conclude that mixed methodology has given academics looking at sustainable tourism more capacity to consider transformative research for societal change. For this reason, Dredge and Whitford (2011) also use mixed methodology research in their analysis of event tourism governance and its links with sustainable tourism.

Molina-Azorín and Font’s (2016) analysis of articles shows that only 12% of all articles published over a ten year period applied mixed methods. They conclude that mixed methods are most often used for expanding research (i.e. using different methods to extend breadth and range of enquiry) and for development of results (i.e. allowing the results from one methodology to inform the other), and less often for reasons of complementarity. Their work goes on to explain why mixed methods are particularly important for sustainable tourism. They indicate that it aligns itself with informing societal change, and doing so in a desirable and acceptable way, by offering robustness of data through stakeholder triangulation, and encouraging sustainability through interdisciplinary cooperation.

Fig. 6. (below) is a model representation of my research journey. Within this, the central and linked nature of the pragmatic paradigm and the methodology is shown. The mixed methodological design purpose is to seek complementarity of results (giving insight), to corroborate findings and, ultimately, to elaborate on the conclusions drawn.

3.5 Mixed methods research design

In pursuing a utility value of research, and acknowledging that there are many layers of understanding and knowledge for every situation, a response to these situations (singularly and collectively) requires different tools (methods) for their interpretation and to make useful the results found. The richness of the data resulting from mixing quantitative and qualitative research is particularly important when attempting to understand research problems, particularly those which relate to complex occurrences (Creswell & Clark, 2007; Creswell, Plano Clark, Gutmann, & Hanson, 2003). This capacity to better understand complexities is germane to the research methods applied here in the critical appraisal.

An influential article by Johnson and Onwuegbuzie (2004), 'Mixed methods research: a research paradigm whose time has come', demonstrates how mixed methods research is an ideal partner of the pragmatic paradigm. They propose that the focus of mixed methods should be to "use a method and philosophy that attempt to fit insight provided by qualitative and quantitative research" (Johnson & Onwuegbuzie, 2004, p. 16). Importantly, mixed methods as part of the pragmatic paradigm can include a mixed model approach or a mixed method approach (Cameron, 2009; Johnson & Onwuegbuzie, 2004). The mixed model approach uses quantitative and qualitative research at various stages of a study, while the mixed method approach uses the quantitative and qualitative as separate phases in an overarching research process (Cameron, 2009; Johnson & Onwuegbuzie, 2004; Tashakkori & Teddlie, 1998). Not all the research methods in the articles included in the critical analysis are examples of mixed methods. Collectively, however, these should be viewed as a research design of mixed methods.

As 12 pieces of work, each paper included in this critical analysis has a research design set for its research purpose. As Molina-Azorín & Font (2016) state, mixed methods is not a method which is superior to research reliant on a single method. Its use should be determined by whether or not it will best serve the needs of the research question. So too this is the case in the critical appraisal here. I advocate then that this mixed methods position is an affirmation of what Pansiri (2009) and Jogulu & Pansiri (2011) propose is an epistemologically logical process of confirming results and

expounding social occurrence. Accordingly, my research follows an acknowledged research pathway which agrees that the use of multiple and mixed methods in the study of a single problem can provide credibility to the research (Decrop, 1999). So too, a mono-method which follows the research pathway appropriate to it may also ensure its credibility.

3.6 Outcomes and analysis of research

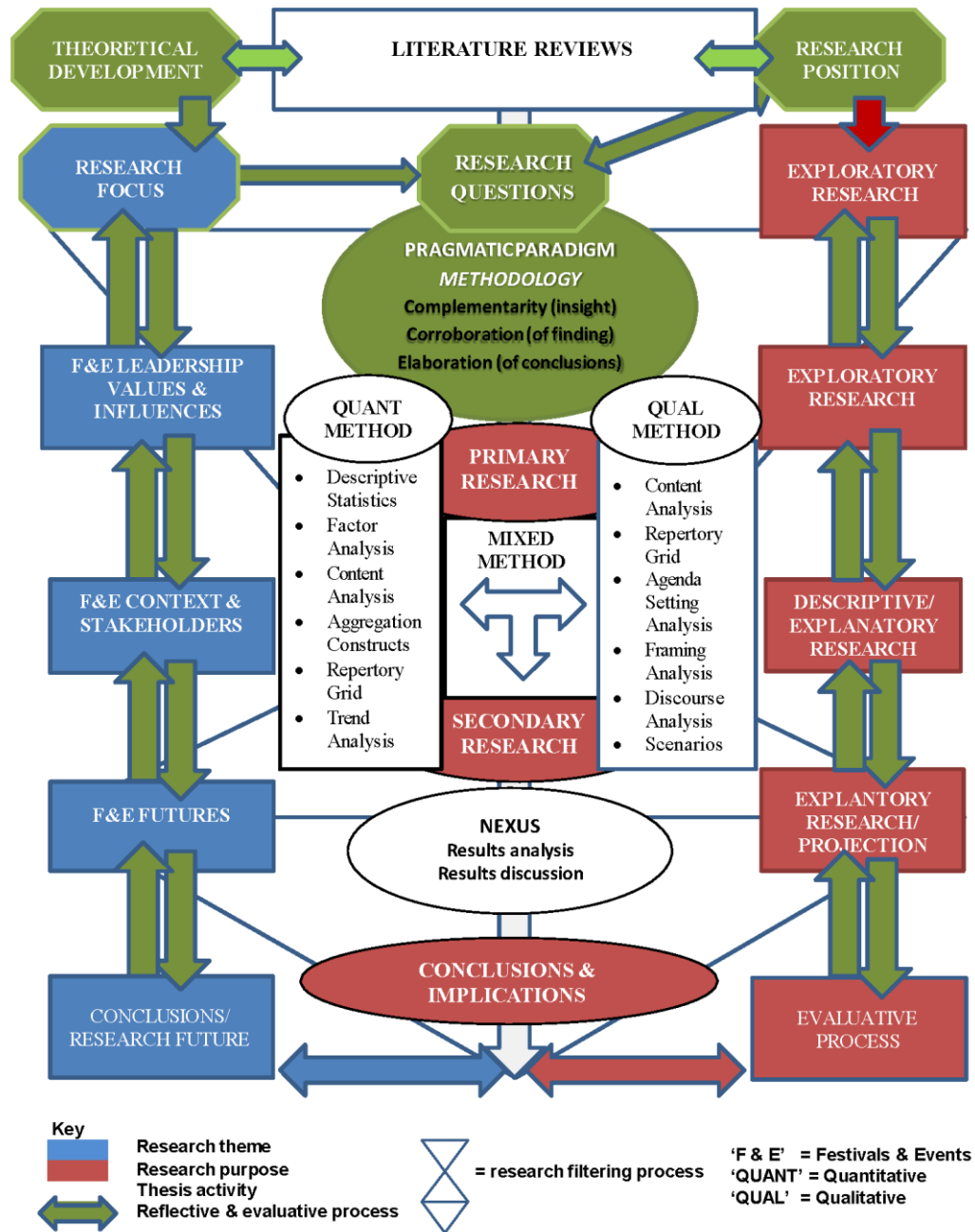
Molina-Azorín & Font also suggest that research using mixed methods can favourably communicate the ethical and technical qualities (the ‘checks and balances’) desirable in research methodologies by more clearly eradicating many of the biases presumed of entirely quantitative or qualitative research. Further, concerning the work on climate change and society by Urry (2011) they propose that the data is made robust by stakeholder triangulation, i.e. that systematic inclusion of stakeholder groups allows cross evaluation of the analysis. Triangulation of results then is not dependent on quantitative analysis (Decrop, 1999). It is possible to use more than one form of research from the same paradigm as part of a triangulation process. Again, this has been observed and critically applied in the work presented in the critical analysis.

Accordingly, the work herein put forward for the award of PhD provides evidence of a measured and reflective application of the pragmatic research paradigm in which the layering of knowledge is paramount. My research journey acknowledges that a multi-methods strategy can be entered at one or more stages of the research process. This can include the design, data collection process, as well as the analysis and interpretation of data.

Fig 6. is a representation of the methodological process (the journey) of my critical analysis. It shows both the mix of research methods that have guided the work and the process by which the work may be viewed and understood. The boxes in blue, on the left, represent the themes of the research. The boxes in red, on the right, represent the research design purpose. Moving down the diagram shows the stages of the research, and indicates the way in which the research theme is matched by the research design purpose adjacent to it on the right. My research of *festival leadership values and influences* is exploratory in nature and can be seen as the foundation of the next two themes *festivals and events context and stakeholders*, and *festivals and events futures*,

which are, respectively, descriptive and explanatory in purpose. The research themes have been discussed in chapter two.

Fig 6. Model of research journey for sustainable festivals and events – an inquiry of leadership and futures



3.7 Research methods

The methodological process is discussed above. My employment of research methods through the ten year span of this critical analysis will now be reviewed. The

map (Fig 6) offers a reference point for the methods that are employed in the papers presented for this critical appraisal. There is a combination of quantitative and qualitative research methods used. The twelve papers in the critical appraisal have been split into three thematic groups: 1) Festivals and Events leadership values and influence, 2) Festivals and Events context and stakeholders, 3) Festivals and event futures and leadership. The research methods for the papers are divided into subgroups based on the research method employed, and reviewed in more detail. As stated earlier, in acknowledging the pragmatic paradigm I have applied the research method which I believe would best respond to the research question. I have sustained academic rigour by ensuring that procedural knowledge is foremost in each research design, and consideration to the methodological norms related to the method applied were followed in the research iteration.

Three of the four papers which look at ‘leadership values and influence’ (papers 1, 3 and 4) have directly applied a mixed methodology which has used either a quantitative method with a qualitative method or a qualitative method with a quantitative method. Paper 2 uses a two stage qualitative process, involving depth interviews and context analysis. The research purpose of these four papers is exploratory analysis (see Fig 6).

Two of the four papers from the theme ‘stakeholder and context’ theme (paper 5 and paper 6) also utilise a mixed methodology. The two other papers (paper 7 & 8, respectively) employ qualitative mono-methods. The research purpose of these four papers is explanatory analysis (see Fig 6).

Papers 10, 11 and 12 are three of the four papers which make up the third theme, ‘leadership and festival and event futures’. They combine secondary trend analysis (quantitative) and secondary qualitative analysis. The research purpose of these papers and the one qualitative case study (paper 9) is projection (see Fig 6).

The interpretation by Molina-Azorín & Font (2016) of the Johnson & Owuegbuzine (2004) illustration of four formats of mixed methods is being used here to indicate the relative position of one of the methods (i.e. quantitative or qualitative) and the time at which each is used in the research process. The term QUAL represents qualitative research method, while QUAN represents quantitative research method. The

respective method type is indicated as being less dominant as a method when it is in lower case text, and more dominant when it is in upper case text (see table 1.). The arrow sign (->) indicates the order of the research exercise, where the method before the arrow is first (see table 1).

Table 1.

	<i>Status & sequence of methods</i>	<i>Representation</i>
Group A	Equivalent status/ simultaneous design	QUAL + QUAN
Group B	Equivalent status/ sequential design	QUAL -> QUAN or QUAN -> QUAL
Group C	Dominant status/ simultaneous design	QUAL + quan or QUAN + qual
Group D	Dominant status/ sequential design	QUAL -> quan or qual -> QUAN or QUAN -> qual or quan -> QUAN

Source: Molina-Azorín & Font (2016) after Johnson & Onwuegbuzie (2004), Pansiri (2005) & Jogulu & Pansiri (2011)

These terms are used – below - in the review of the methods applied in the papers forwarded in my critical analysis. For reference, table 2 documents the relative strength and sequence of the research method for each of the papers included in this critical appraisal. Of the 12 papers included in the critical analysis, 5 use a single (mono) method of research. These are shown as a fifth group in table 2.

Table 2.

<i>Paper (no)*¹</i>	<i>Group</i>	<i>Status/sequence of methods*²</i>	<i>Representation</i>
5	A	Equivalent status/ simultaneous design	QUAL + QUAN
1, 4	B	Equivalent status/ sequential design	QUAL -> QUAN <u>or</u> QUAN -> QUAL
3	C	Dominant status/ simultaneous design	QUAL + quan <u>or</u> QUAN + qual
6, 9, 12	D	Dominant status/ sequential design	QUAL -> quan <u>or</u> qual -> QUAN <u>or</u> QUAN -> qual <u>or</u> quan -> QUAN
2, 7, 8, 10 & 11	E	Mono-method	QUAN or QUAL

**¹Paper titles shown in Appendix 3 *²Copies of papers shown in Appendix 4*

Qualitative and quantitative research can be said in each respective research case (paper) to either corroborate results, or to elaborate on results found, or, respectively, is used as a complementary tool to generate insight (Brannen, 2005). They are also used here as a response to the overall research inquiry of sustainable festivals and events and

their relation to leadership and the future. Accordingly, they corroborate results and elaborate on these and can be used as a complementary tool between data sets and in analysing inference made from these sets.

3.7.1 Key Informant Interviews and depth interviews

Papers 1, 2, 4 and 11 have each involved interviews with key informants, i.e. either festival directors or the key leading stakeholders involved in provision for festivals and other cultural events. Paper 1 and paper 4 used an elicitation process, the depth interview procedure of repertory grids. This process is addressed here under the heading 'Repertory grid' (3.7.4). Paper 2 (QUAL) used a series of depth interviews with representatives from festivals, public funding agencies and other government bodies in Edinburgh to receive interpretation and a gauge of a proposed research agenda (borne from secondary research of articles and policy documentation). These interviews were undertaken on a one-to-one basis. Depth interviews of this sort are frequently used in the tourism and events research area and are often very successful components of multi-methods research – allowing triangulation of results (McGehee, 2012).

Paper 11 (QUAL) extrapolated materials from a series of research projects (2009-2010) held in Europe (UK and Sweden) to use as defined discussion points with festival practitioners (leaders). The materials were made available to the festival practitioners before meeting at two international event design workshops held at conferences in Australia and Sweden (2011 and 2012, respectively). These were in the form of small focus groups – each lasting approximately one hour. The advantage of small focus groups is that they are flexible, allow the researcher to obtain rich data and allow a synergy of thought that may not have emerged from interviews on an individual basis (Stewart, Shamdasani, & Rook, 2009). For both meetings, the data was condensed and themes drawn from keyword analysis; utilising a process of content analysis and coding (Saldaña, 2015).

3.7.2 Event Visitor & Event Director Survey

Papers 3 (QUAL+quan), 5 (QUAN+ QUAL) and 6 (quan->QUAL) utilise surveys as part of empirical studies to gauge and assess the relationship between the respondent, the event and the destination in which the event is held. As part of the overarching mixed methodology, each method is appropriate to the function of the research. Each of these utilised a triangulation process of data comparison which adds

legitimacy to the results (Decrop, 1999; Harden & Thomas, 2005; Penz, 2006) and which also gave added value to the research by working both as a complementary and corroborative tool in each case.

In paper 3, 60 festival directors in the UK were interviewed using a standardised questionnaire. 56 of the interviews were completed by telephone. Three interviews were completed via email and one interview was carried out face-to-face, in person. In paper 5, a standardised questionnaire was used to collect data at 10 separate festivals in the UK. 500 responses were collected. After scrutiny, 423 of these were used for the particular purpose of this paper. Data referred to in paper 3 was also utilised from comparative analysis.

3.7.3 Media Framing / Content Analysis

A multi-method approach is used in a media framing process in paper 6 (QUAL->QUAL). This built on the original seminal work, 'Frame Analysis: an essay on the organisation of experience' by Goffman (1974), in which the frame is the central idea or story from which meaning is derived, and Entman's (1993) 'Framing: toward clarification of a fractured paradigm'. A two stage media framing methodology is applied. A factor analysis (see Data analysis) of a standard questionnaire (see above) was used to determine the first level of agenda setting – and theme categories which guided the discourse analysis that followed.

3.7.4 Repertory Grids

Papers 1 & 4 (QUAL->QUAN) both employ depth interviews using repertory grids to elicit perceptions from festival leaders. Paper 1 elicited responses from two directors from two large festivals and a third person who worked with festival and event strategic policy at a national level. Paper 4 elicited responses from five representatives (leaders) of festivals and events. Two of these are directors of major festivals in the city of Edinburgh; two others had responsibility at a national level for the strategic development of arts festivals and cultural events. The final representative was formerly a director of a major festival in Sydney, Australia, but who also had extensive knowledge of festivals and their leadership in Edinburgh and the rest of the UK. The repertory grid process is self-triangulating, verifying itself through the elicitation process utilised to identify how a person constructs and gives meanings to their environment. The repertory grid process emerged at the time of Kelly's (1955)

Psychology of Personal Constructs Theory. The repertory grids form through a qualitative process, which then provide the basis for producing a quantitative robustness through analysis of the number of constructs elicited. Finally, numeric ratings are used to determine significance (Wooten & Norman, 2009). The repertory grid follows a process that also replicates a sequential mixed methodology in which the qualitative is dominant, and in which qualitative analysis is ‘quantitized’ (Saldaña, 2015; Tashakkori & Teddlie, 1998). Accordingly, the data format is transformed from being qualitative to quantifiable, verifying the results in a way that confirms the pragmatic value of repertory grids and making them valuable for other groups, such as public or government agencies for whom numeric data is more easily used (Canning & Holmes, 2006).

3.7.5 Scenario Planning

Papers 9 and 12 (quan->QUAL) are examples of causal layered analysis which apply both trend analysis (using secondary quantitative data) and a foresight process (qualitative) to offer future perspectives which may contribute to a sustainable future. As part of the third research theme of the critical analysis, ‘Leadership and festival and event futures’, Papers 9 to 12 are components of a purposeful movement. Paper 9 represents a diagnostic stage of scenario research while papers 10 and 11 represent a prognosis stage which in paper 12 moves to a suggested transition to a prescriptive stage of planning (Ratcliffe & Krawczyk, 2011; Saurin & Ratcliffe, 2011). Paper 9 uses a horizon scanning process (Cairns, Wright, Bradfield, van der Heijden, & Burt, 2004; Jansen-Verbeke & van Rekom, 1996; Walton, 2008) – looking at local and national political agendas and their relation to media agendas. Papers 9 and 12 utilise processes which are being used in local and national government to determine policy directions as forces of change, and to determine movements for community support where needed.

3.7.6 Conceptual and secondary analysis

Paper 3 (QUAL and quan) first uses a systematic interpretation of 195 sources of information including peer review articles, research conference papers, book chapters and ‘grey literature’ (public and private sector reports) to identify socio-cultural indicators. Papers 7 and 8 (QUAL) both utilise secondary research and provide responses set to advance the research question from explanatory to projective research.

3.8 Data analysis

SPSS has been used as the platform to analyse data collected for papers 3, 5 & 6. Descriptive statistics are shown in papers 3, 5 and 6. Also, factor loading investigations have been made, utilising Principal Component Analysis.

The advantage of the Principal Component Analysis (PCA) - as one form of factor analysis - is that it gives important insight as to the latent structure of the data, i.e. you can spot a correlation or relation of a particular area of research. It is then incumbent upon the researcher to find out more. In the application of PCA (papers 5 and 6) the function was not to further engage in a statistical based analysis but to utilise the insight within a blended framework where the information worked as part of a multi-method analysis. In paper 5 (QUAL + QUAN) however, the factors were utilised in further exploration of correlations between factors and variables. The data was collected and analysed in paper 5 (individual respondents n=54 + competing teams n=51) was extracted before paper 6. It served to investigate areas for evaluation – and worked as part of an all screening of principles to be analysed. The far larger data set for festival visitor response (N=423) employed in the PCA in paper 6 (quan -> QUAL) allowed greater assurance of the statistical strength of the evaluation. It also represents a maturity on my behalf in statistical analysis. Rotation of principal components allows groupings to be identified. Varimax rotation has been applied because of its strength in determining inferences from the data, i.e. its usability (Turner & Vu, 2012). Stability of the results is confirmed by application of Cronbach's alpha as this is appropriate for multi-item measurement (Bryman & Bell, 2015). Internal tests included Bartlett's test of sphericity and Kaiser-Meyer-Olkin measure of sampling adequacy. All these tests are performed within the SPSS platform.

In paper 6, the smaller survey data set from festival directors was compared with the much larger survey data set of festival attendees. A comparison of the independent proportions was executed to determine the degree of confidence in assessing associations between variables, i.e. festival attendees, festival directors and media coverage. At 0.01 level this was acceptable and allowed comparison. In a second stage of media framing analysis which cross tabulated responses to Likert scales as regards perceived significance of socio-cultural affect with cultural event typologies Chi-square

tests were performed to test for independence between samples, i.e. to ensure confidence in the relationship between the two variables.

In the media framing analysis (which followed an initial Agenda Setting Analysis) content analysis was used to categorise newspaper coverage of socio-cultural effects of festivals. This determined six themed categories. To ensure intercoder reliability Scott's *pi* was applied to this first stage of framing. In the following stages (as part of a more traditional qualitative process of discourse analysis) a systematic qualitative-rhetorical analytical process was followed. This process gave further depth and cultural nuance to the analysis (Falkheimer, 2007; Tewksbury & Scheufele, 2007).

Conclusion

As Brannen (2005) comments, a necessary challenge is the ability to distinguish one research context from another whilst also ensuring the research design for each context is appropriate to the research frame, i.e. the research question or investigation being made. This has driven my belief that the work encapsulated and discussed in this critical appraisal does exactly that. The information/ data that has emerged from the exercise of research design and its application has been viewed in the context in which it is set and that, concurrently, reference has been made to the ontological, epistemological and theoretical assumptions that go with it. In finding a truth through these assumptions, the pragmatic paradigm has allowed me to pursue methods that work (Tashakkori & Teddlie, 1998), rather than those which are, for Tashakkori & Teddlie, forced by selection from an apparent positivist/ interpretivist dichotomy. As previously stated, this pathway ensures a process of cross checking that gives added credibility to the research (Jogulu & Pansiri, 2011; Pansiri, 2009) and supports a process that allows a layering of information retrieval, data analysis and evaluation that is progressive.

I have shown that my research has been directed by the pragmatic paradigm, allowing wherever possible to give utility value to its output. Accordingly, it is believed that the research represented can inform practice which is research based and applied.

Chapter 4

Contribution to knowledge

4.1 Introduction

As Powell (2004) and Badley (2009) state, it is important that work submitted for assessment for the award of PhD should indicate where there is a contribution to knowledge. This is the purpose of this chapter.

My research has been engaged in the analysis of festival leadership, with a focus on the socio-cultural sustainability of the festival or event in the context of a host location. My research areas have been divided into three themes. These are Festivals and events leadership values and influences; Festivals and events stakeholders and context, and Leadership and festivals and events futures. In the proceeding section, each of the three theme areas will be addressed with reference to their related articles to illustrate their contribution to knowledge. For each theme, respectively, a table will first display a summary of the research methodological approach, research method applied and the collective contribution to knowledge this has made. Then a longer discussion of the research and evidence of its contribution to knowledge will be provided. After looking at the three themes separately, a concluding summary review of their collective contribution to knowledge in the areas of *theory discourse*, *practice*, and *policy*, respectively, will be made.

4.2 Contribution to knowledge – by theme

Each of the three themes will now be considered. A summary of the contribution to knowledge is stated in tabular form at that start of each theme, respectively.

4.2.1 Theme 1: *Festivals and event leadership – values and influences (papers 1-4)*

The core contribution of the papers provided in this section is three-fold. First, this section offers insight into the body of knowledge relating to the socio-cultural impacts of festivals, generally, and, specifically, furthering this as part of stakeholder theory by its identification of indicators that contribute to the evaluation of socio-cultural impacts. Secondly, important progress has been made in understanding how festival directors perceive festival success and the degree to which they gauge socio-cultural impacts as a component of that success. Finally, the methodological position

and the research methodology have made significant contributions to developing this as a research area which, as Mair and Whitford (2013) comment, has not received enough attention.

Table. 3. Theme 1 – summary contribution to knowledge

Research methodological approach and methods	Contribution to knowledge
<p><i>Papers 1, 2 & 4</i> Pragmatism/Social Constructivism Mixed methods Repertory Grids Key informant interviews Content Analysis</p>	<p>The work is a response to an increasing need to understand the mind-set of festival and event leadership as cognisant to sustainable development intention and action. Review of the enabling and disabling factors (physical, motivational & socio-political) affecting leadership have been significant and – indeed – have been identified as having research significance in key journals.</p>
<p><i>Paper 3</i> Pragmatic Mixed Methods Deductive Content Analysis Festival Director Survey</p>	<p>This work has been an important and well documented contribution to the systematic review of socio-cultural impacts of festivals and other events in academic literature. It has offered both the basis of an evaluative process and an important resource from which to determine types of socio-cultural development.</p>

In a paper signalling how important the notion of sustainability is as a core element of festival production, Getz and Andersson (2008) highlight an extended reference to the contribution that paper 2 makes to stakeholder theory in its production of a research agenda (i.e. ACCESS) that goes beyond economic evaluation and which is the result of interaction with stakeholders. Both Langen & Garcia (2009) and Getz (2010) agree that this is an important contribution to knowledge. The importance of the work is also noted in a recent report commissioned by the UK government agencies, the Department of Culture, Media and Sport (DCMS), Arts Council England and Sport England. In the report, ‘A review of the social impacts of Culture and Sport’ (March, 2015), reference is made to paper 2, acknowledging that it stated that festivals have interesting social results which are frequently over looked in impact studies. The report goes on to highlight that paper 2 “pointed out that important issues such as engagement with the arts, community, cultural, social, and stakeholder benefits and disbenefits produced had yet to be researched in any systematic way” (Taylor, Davies, Wells,

Gilbertson, & Tayleur, 2015, p. 83). Importantly, Taylor et al (2015) note that there have been studies responding to the stated gap in the research in the years after paper 2. Accordingly, one can conclude that this paper can be seen as offering a significant lead in knowledge

Getz (2012) cites paper 3, acknowledging that events have the potential to offer many sustainable advantages and, further, Getz identifies that there is “rarely clear guidance as to how this will be determined or measured in the policies.” (Robertson et al., 2009 in Getz, 2012, p. 177). Getz restates the importance and need for direction. The work (papers 1-4) is a response to this and can be seen as a significant contribution to the body of knowledge. As examples, in an overview of assessment for the socio-cultural impact of special events de Grosbois (2009) makes reference to paper 3 a number of times, indicating that its “extensive review of methodologies...” and its stress for “the need for a more standardised methodology for evaluating impacts and events” (p. 41) motivated the researchers’ own work. Similarly, the work of Pasanen et al. (2009) makes extensive review of and reference to the ACCESS agenda (Paper 2) in their formation of an evaluative tool for cultural events in Finland (Pasanen, Taskinen, & Mikkonen, 2009).

More recently, the identification of stakeholders and socio-cultural impacts discussed in paper 2 is reiterated and cited in multiple works, including the influential review of the state of research in event management by Mair and Whitford (2013). In discussing paper 2, the work contributes to a rising commentary about the need to ensure that claims made by government agencies with regard to the outcomes of festivals and events move beyond the attainment of simple economic outcomes and to more holistic outcomes (Laing & Mair, 2015; Mair & Duffy, 2015; Ziakas, 2014).

Anderson and Lundberg (2013) in their work on the triple bottom line assessment of tourist events, talk about the significance of the socio-cultural impacts on the local community, reviewing the subject and citing paper 3 and a later work by Deery, Jago and Fredline (2012) as papers which look specifically at festivals and events. As Getz, Andersson and Carlsen (2010) had stated earlier, socio-cultural impacts should be central to the planning process for any festival.

The planning process, and the activity of leadership to align this with socio-cultural needs are determined by many elements. As Pernecky (2015) concludes, there is a notable gap in knowledge with regards to these various elements. The insight into leadership, and the unpacking of this in papers 1 – 4 is a vital contribution to that knowledge. Papers 1 – 4 highlight the incongruity of the variety of perceptions of what sustainability means for festival and event leadership. Indeed for both Zifkos (2015) and Brown et al (2015) the notion of sustainability being equated by festival directors (leaders) with market ‘survival’ (paper 4) is profound. Citing paper 4, Zifkos (2015) indicates that the finding in paper 4 are replicated in work that follows it. Zifkos includes work by Kruger and Saayman (2012) and Lee and Groves (2013) as example. Zifkos concludes that the use of the word *sustainable* remains contentious and requires a greater level of understanding than is currently used in tourism and event management literature. He states that this is particularly the case because “the festival is too complex an entity – in sociocultural terms – to be explored within the same lens” (Zifkos, 2015, p. 9). Paper 4 has therefore helped widen the elements of festivals and events that need to be researched and understood (Moufakkir & Kelly, 2012), i.e. recognising that more than one type of research (that is, more than one type of investigatory and evaluative lens) of analysis is required. Paper 4 is one of a few articles that includes this and has been recognised for containing “procedural research that describes sustainable events planning processes, identifying its dimensions and providing directions on what needs to be considered” (Mair & Whitford, 2013, p. 11).

Papers 1 to 4 are noteworthy for their contribution to both the subject matter and to the methodological position and research methods employed. As Davies (2015, p. 434) states, with reference to paper 3, the work is an example of an advancement in scholarship and “knowledge about the role of festivals in promoting social and economic viability and culture of places” and, with reference to paper 2, “contributes to further extending knowledge about the impacts of festivals by examining how festivals can act as sites for the development of local leadership capacities”. Granton, Raciti and Arcodia (2011) cite paper 1, and recognise the value of using repertory grids. They indicate that there are limitations in existing research on consumer understanding – and the application of the repertory grid process is likely to ensure effective and personalised marketing. Interestingly, Berridge (2012) also sees the research process and findings of paper 3 as example of the role, function and benefits of integrative blended research.

In totality, the inclusion here of citations to papers 1 to 4 in peer-reviewed journals - some of which are extended quotations and discussions, is indicative of the germinating significance of the work. Furthermore, paper 3 is cited in the recent strategic research led by the Department for Culture, Media and Sport (2015) which suggests that the work remains in the public arena and is of value to event policy.

4.2.2 Theme 2: *Festival and event stakeholders and context (papers 5 -8)*

The recognition of the value of festivals and public events as social, cultural and political agents has been noted (Arcodia & Whitford, 2006), often seen as a consequence of neo-political priorities and the changing dynamics of life in the post-industrial era. They are thus recognised as having significant policy implications (Foley & McPherson, 2007; McGillivray, Foley, & McPherson, 2011; Whitford, 2004, 2008; Whitford, Phi, & Dredge, 2014). My research provides further essential understanding to this by reviewing this area in three separate areas, utilising a systematic research strategy and employing mixed methods appropriate to the purpose of the research in each case (see chapter 3 for further discussion). These works feed into a fourth summary document that acts as a bridge for the work that follows the papers included in this area.

Table 4. Theme 2 – summary contribution to knowledge

Research methodological approach and methods	Contribution to knowledge
<i>Paper 5</i> Pragmatic Mixed Methods Event Visitor Survey Event Teams Survey Factor Analysis	In determining the significance of place and events, in the rural environment the work is important in that it gives further evidence to the associative differences in the place/ destination and event visitor type. As a tool to establish and coordinate/ enable interaction with the socio-cultural environment this is very important.
<i>Paper 6</i> Pragmatic Mixed Methods Factor Analysis News Media Content Analysis Festival Visitor Survey	As part of a larger body of research which deals both with the role of events and destination image and the purpose of social discourse. Adds an element to the framing process (in a period in which traditional media is dying) and it can work as a bridging element for other evaluative methods. The use of Principal Component Analysis as formative component in constructing a scale of measuring

	public salience has been introduced as an important element in this.
<i>Papers 7 & 8</i> Pragmatic/ Interpretative Case study Conceptual	Contributing to the literature on professional competencies and the extending need for these in pursuit of best practice in sustainability. Dovetails with training and leadership skills, inclusive of creativity, innovation and networking and sustainable capacity.

The investigation of correlation of place attachment and events is a long standing one. For Kulczycki and Halpenny (2014) the analysis in paper 5 was important because it attempted to discover the capacity for an organised event (the UCI Mountain Bike Championship event in Fort William, Scotland) to attach attributes of the place in the minds of the attendees. As the first of the four papers included in the theme ‘Festival and event stakeholders and context’ this paper is an important one because of information and insight it provides for the event organiser – and the opportunity it offers in communications with local and national stakeholders by indicating the degree to which there is association between the event, particular sports and the location in the minds of different market groups.

Where regional and local development wishes to be strategic (and sustainable) this knowledge of association is important. For leadership it may offer both direction and stakeholders agreement which is, as highlighted elsewhere (see chapter 2) important now and moving into the future. Understanding sentiment and attachment to place, and the significance attributed to a particular event by the community, public and event visitor is not a simple task. There are a number of ways to approach this. Paper 6, which includes a framing analysis of the UK media message relating to socio-cultural impacts, is an important response to that requirement.

In their analysis relating to the preparation of the 2012 Olympics, Ritchie, Shipway, and Chien (2010) refer frequently to paper 6, stating the significance of the media “to event outcomes and impacts in the wider environment that generates public discourses” (p. 205). They utilise the same framing methodology, but extend its value – suggesting that the work in paper 6 identified important themes in the analysis but could have gone further to “examine the linkage between the themes and residents’ reactions”

(Ritchie et al., 2010, p. 206). This extension is certainly a valuable contribution to knowledge and indicates the initial value of the research to generate new research and discovery. It is for this reason perhaps that paper 6 is also cited in the state of events research work by Mair and Whitford (2013).

Kim, Lee, Mjelde, and Lee (2014) make extensive reference to paper 6, indicating it as an example of how framing and media analysis is being extended in the analysis of events and event tourism. In their analysis of the 2012 Expo Yeosu Korea, they extended the analysis further by measuring the duration of the influence of news media stories in relation to event experience. What is also interesting is a consideration of how framing is moving into new areas of investigation as social media becomes more significant. As Cacciatore, Scheufele, and Iyengar (2016) indicate, media effect analysis is moving into a new paradigm and framing should be recognised as a bridging element in research, rather than a leading one. As Bennett and Iyengar (2008) stated many years previously, social media and Web 2.0 technology has required new ways to think of analysing communication effects. Accordingly, the research in paper 6 which utilises a number of stages of analysis contributes to the acknowledged need for research to merge into new fields of socio-cultural impact analysis. It is an example of how new competencies need to be formed – both to allow analysis through new tools of research, but also to ensure social-cultural awareness to further validate research. In looking at the social and cultural outcome of events, the work represented in this critical analysis does respond to three future directions of related research asked by Getz and Page (2016, p618). These are, ‘how are social representations of events formed and communicated?’ and, ‘what strategies work best for community benefits?’

Paper 7 used the professional environment of event education to analyse and suggest competencies required in event learning. Bladen and Kennell (2014) in their work which looks at the 21st century event management graduate record the gap between current teaching quality guidelines in the UK (QAA, pre-2016 subject benchmarks) and the suggestions in paper 7 that to align potential leaders of event professionals of the future core graduate competencies should include sustainable development, creativity, innovation, and networking skills. Paper 7 also underlines adaptability as being a core skill, highlighting its inclusion in Getz’s (2009) “new sustainable and responsible events paradigm” (p. 61). Getz and Page (2016) highlight the importance of adaption strategies as a future direction in response to the research

theme dynamic processes in event tourism. Barron and Leask (2012) make the point that event management education has a close association with the development of academic research, and that links with industry are particularly important in this area, to avoid mismatch. It is also the case that “Curricula are forged by men and women for men and women, and curriculum analysis must take account of a complex series of interpretations” (Tribe, 2001, p. 447). Similarly, education which relates to sustainability must allow for a wide range of stakeholder interest, which industry alone may not be able to account for in a balanced way. As part of the report, ‘Leadership and governance for sustainable tourism’ produced by the University of Helsinki, Karkut & Scott (2014) offer a response to the possible mismatch of a graduate employability agenda with those of sustainability. They underline the importance of integrating competencies in ongoing student activity with industry - such as via field study and work experience placements, and highlight my work in stating that “by becoming recruited into ‘real communities of practice’ through these ‘authentic learning’ experiences (Robertson et al, 2012) students are also drawn into collective processes of knowledge creation and exchange” (Karkut & Scott, 2014, p 23).

Paper 8 is a very important component of a research narrative which – as already mentioned - attempts to make useful and valuable its outcome. It does so by forcing the explanatory research to a more purposeful and projective stage. Paper 8 offers an important bridge of current thinking into what is suggested as being a progressive move forward in research which relates to sustainable festivals and events, making central the crucial nature of leadership, drawing on the research work in previous papers and the body of critical research arising in other related subject disciplines. It highlights the profound importance of organisational behaviour and *utures* research.

In looking at section two, the work performs a transformative task – moving from an exploratory research process (section one) to one which forms an explanatory role (paper 3 and 4). As indicated, the work also responds to – and has given insight for - research questions which are pertinent now. Most significantly, it helps us understand the significant elements which are confining the choices made by festival leaders – by indicating how social, media and governance filters influence their (location) response.

4.2.3 Theme 3: *Leadership and festival and event futures (papers 9-12)*

Festival failure remains a concern (Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010; Getz, 2002) and its core determinant is appropriate strategy and appropriate application of strategy (Carlsen & Andersson, 2011). Failure is a metaphor not only for operational or financial success but also the multi-linear components that are combined in socio-cultural success which can be applied to festivals (Quinn, 2006), It is identified by Getz and Page (2016) as a future area requiring research. The collective work here is a vital response to that gap in knowledge.

Table 5. Theme 3 – summary contribution to knowledge

Research methodological approach and methods	Contribution to knowledge
<p><i>Papers 9 & 10</i> Pragmatic Mixed methods Policy analysis Theoretical Trend Analysis Scenario planning</p>	<p>This work contributes to literature looking at the changing relationship between host destinations and events that are determined increasingly by policy agendas and changing socio-political dimensions. By introducing the future in both pieces of work it also contributes to the gap in theoretical knowledge and policy application as regards leadership and sustainable development for the future.</p>
<p><i>Papers 11 & 12</i> Pragmatic Mixed Methods Survey Trend Analysis Key Informant Interviews Content Analysis Scenario planning</p>	<p>As a work more focussed on event operations and event experience, paper 11 offers an important festival leaders’ conception of the future. It contributes to the literature which looks to determine why festivals fail and how they may succeed, i.e. as sustainable manifestations.</p> <p>Both papers project possible responses for the future but, vitally, also give an outline of how stakeholders could go about purposefully striving towards sustainable events – with the role for leaders discussed.</p>

The notion of failure has become multifarious and complex. The notion of looking into the future to determine the ‘what ifs’ that leaders many need to answer has become more normal, and with it so has the idea of utilising a host of *futures* research techniques (Getz and Page, 2016, p. 619). Papers 9-12 contribute to this, and furthers this consideration by linking sustainability literature to *futures* methods.

In paper 9, acting as a link between section two, the conceptual spatial domain politics policy model proposed in the work is recognised by Getz and Page (2016) as a developing element of event tourism research which - by taking a public sector provider (leader) position - looks into the future and shows the interrelation of policy aims that can link to the portfolio of events that any town or city may have. Getz and Page (2016) also recognise this relates to place identity and attachment (which was also covered in paper 5). Place identity and attachment, they highlight, are areas which need further research. As a future direction for research they also highlight the importance of looking at governance and “how can public-private policymaking be made to work” (p. 615).

The reflection and suggested ways forward stated in papers 10 and 11, respectively, have used visionary methodologies – the first based on participatory input and the second as a conceptual model utilising scenario trend analysis and science (factual and fictional) to form scenarios and prototypes, with application to a number of management models. The forging of shared visions is central to both pieces of work – and has been present in strategic literature for a great many years, but which have only come to dominate much futures literature as the recognition of a world in a state of profound transition has become more clear (Ratcliffe & Krawczyk, 2011; Saurin & Ratcliffe, 2011). In recognition by Getz & Page (2016) of the approaching importance of the futures methodological framework to event tourism and event management research, they themselves cite examples from tourism management, further highlighting the current gap of knowledge in the field of event tourism and event management studies. Accordingly, there remains pioneering importance in the knowledge that is included in this critical appraisal.

4.3 Contribution to theoretical discourse, practice and policy

Getz and Andersson (2008) note in their work ‘Sustainable festivals: on becoming an institution’ that all organisational evolution involves crisis, and that leadership is part of this process of dramatic change. Getz (2008) also points out that leadership is a key research question for the planning and management of event tourism. Yet as Pernecky (2015) argues, there are very few publications in the event management discipline which look at sustainable leadership. Pernecky indicates that despite the global significance of sustainability and the increasing number of publications that deal with the related issue of good practice for event management, leadership and

sustainability are very poorly mapped. Moreover, from the analysis in the body of my work, there have been even fewer articles which record factors inhibiting leadership involvement in the process of change, and particularly in relation to socio-cultural elements of sustainability. Indeed there are none which look at possible processes of affecting a positive system for those changes.

Accordingly, as a contribution to **theoretical discourse** the collective works here are significant because they respond to a challenge that has received extremely limited analysis despite its currency in the business management and human resources literature (Byrne & Shipman, 2010; Foley & McPherson, 2007; Opoku, Ahmed, & Cruickshank, 2015; Pless, Maak, & Waldman, 2012). Papers 1-4 offer significant contributions to stakeholder theory as well as leadership theory. In papers 1 and 4, constructs relating to leadership and successful and sustainable events are proposed, while papers 2 and 3 offer a research agenda in response to the social-cultural impacts of festivals. Paper 2 offers six areas of research which have grown from the response of organisations, and their stakeholders, while paper 3 utilises an extensive synthesis of literature to identify – and provide an analysis of – six themes for socio-cultural impacts. These can be employed at a national or international level.

The findings of my work in papers 5, 6, 8 and 9, contribute towards an understanding of the theoretical interface between festivals and events and their engagement with their location. In papers 5 & 6, the congruence of event narratives and the destination is investigated. In paper 8, a critical focus on leadership as a conduit for event organisation and governance and sustainability is made. This leads on to paper 9 which provides a conceptual model - recognised by Getz and Page (2016) - of the spatial domains of politics and policy relating to festivals and other events. Furthermore, they reflect on the significance of future research, which looks at the capacity of communities and destinations for events and event tourism, and the need to better understand why festivals may fail.

As a contribution to **practice**, this work adds to both event and event tourism strategies for a destination and presents a research methodology, along with methods of research application, that can assist in the practical development of this research area. Paper 3 utilises the prevailing literature to determine a set of indicators for socio-cultural impact assessment (Getz & Page, 2016, p. 617). Papers 1 and 4 offer constructs

from the repertory grid elicitation process which could be employed on a far larger scale to further understand the weightings of significance that leaders attribute to elements which influence their decision making. Adaptation of the work by Wooten and Norman (2009) - which records visitor experiences weighting, could be employed – possibly through an internet based platform, to this end. These can also be further utilised with regards to the socio-cultural impact indicators identified in paper 3. The practical application to leadership decision making is, thus, outlined in these articles.

In paper 7, new and arising competencies proposed for event management education were recognised, and subsequently developed in the work on ‘Leadership and governance for sustainable tourism’, produced by the University of Helsinki (Karkut & Scott, 2014).

The reference to and use of scenario planning in papers 10 and 11 relates to techniques which have received some employment within the public sector for the development of tourism projects and, very recently, some issues relating to public events. As examples, Jones (2012) refers to scenarios in respect of sustainable environmental development of major events and Postma, Ferdinand & Gouthro (2013) worked with community stakeholders on scenarios for future designs of the Notting Hill Carnival, London. Paper 12 progresses this knowledge by outlining a scenario process to engage festival and other event leaders in longer term sustainable development visionary activity. This builds on some of the activities that are beginning to be utilised in city projects outside of the sphere of festival, events or tourism. Accordingly, this adds further practical utility to the work.

In consideration of the added value my work offers in the **policy area**, Papers 1, 2, 3, 4 & 9 each propose potential policy agendas for festival and event development. The repertory grid process (papers 1 & 4) offers a statistical output from a largely qualitative depth study that can aid and substantiate public sector policy. Paper 2 offers a research agenda which emerged from stakeholders involved in the research process, i.e. leaders or representatives of leadership in public sector organisations who have involvement in festival provision in Edinburgh. This and the outcome of Paper 3 - looking specifically at the perception by festival directors of event impacts, gives a focus for internal policy development to support leadership in their strategic and operational management decision making process. Furthermore, Getz and Page (2016)

record that paper 9 provides a conceptual model related to six policy aims, which are: quality of life; place identity; culture; tourism; the economy, and social capital. The resonance of paper 9's findings is confirmed by their recognition of the importance of these and related subject areas for research in the future. They highlight the need to resolve the governance issues that influence public and private sector policy making and policy issues and the degree to which other stakeholders can influence this.

Conclusions

Finally, in their summation of the progress and prospects for event tourism research Getz and Page (2016) look at prospective research trends. Event impact and evaluation is 'generating a greater need for accountability, transparency, and comprehensiveness' (Getz & Page 2016, p. 620). This is central to the papers included in this critical appraisal, research output and – finally – the proposed forward projections cited in the work included in this critical analysis. It is perhaps, unsurprising then that Getz and Page's seminal work also states that sustainability, futurism and trend analysis are of increasing importance. Importantly thus, this chapter has served not only to show how my work and the critical appraisal of it has contributed to knowledge but also to indicate how it contributes to a significant and required trend in research.

Chapter 5

Conclusions

5.1 Introduction and contribution to knowledge

As stated in the introduction to chapter one, the purpose of this work is to draw together my published works in a critical manner, and to demonstrate the independent and original contribution that I have made to the field of event tourism research and its related disciplinary area. I have shown in this critical appraisal how my published research has contributed to knowledge and the understanding of the current and future relation of festival and events leadership with the socio-cultural sustainability of festivals and events. Chapter 4, and particularly tables 3., 4. and 5. and the narrative under each of these, offers a summary chart of my success.

I reflect that my contribution to greater knowledge and understanding in event tourism theory, practice and policy is divided into three themes in this critical appraisal, these are; the personal construction of values by festival and event leaders and the factors which influence how these leaders see and evaluate socio-cultural impacts of festivals and events; the identification of the physical, policy and socio-political influences of the host location in affecting socio-cultural awareness of festival impacts, and, finally, a purposeful projective interrogation of opportunities for festival and event leadership to facilitate transformative and co-created visions for sustainable festivals and events.

5.2 Research aims and objectives reviewed

My work begins in chapter one by identifying overall aims and objectives for the thesis. The aims and objectives are then addressed in chapters 2 to 5.

Chapter 2 addresses the research context for this critical appraisal, and brings forward both a critique of the significance of sustainable evaluation as a managerial competency and a critical investigation of my work in the context of the literature of festival and event leadership, sustainable events and the future of festivals and events. Gaps in the literature are identified and revision suggested. Chapter 3 gives scrutiny to the research methodologies and methods that have directed the work, giving particular evaluative focus on the pragmatic research perspective, and the use of mixed and single methods that were employed. Gaps in current work and opportunities for the future research are identified. As stated in the introduction, Chapter 4 considers how my work

contributes to the accumulation of knowledge, filling in some of those gaps identified and, contributing to practice in these areas. The following paragraphs review how my contribution is divided in the three themes, as stated in paragraph two of section 5.1.

5.2.1 Review of contribution to knowledge in themes

In the first theme, a gap in knowledge in regards to ongoing social, economic and environmental boundaries – and the challenge of an ongoing reactive environmental protection paradigm affecting changes for festivals and events - is identified.

Importantly, by examining the spatial domain literature and identifying current transformative (and co-creative) social development activity, the research findings have added momentum to research and related policy development for sustainable festivals and events; contributing further to the recognised need for more holistic - triple-bottom-line or quadruple-bottom-line - response to impact measurements for festivals and events. In particular, my limited investigation of the relationship between festivals, events and spatial capital, signposts that there is clearly a gap in knowledge at present. For the second theme, looking at the values and influences of festival and event leadership as it influences socio-cultural sustainability, I am confident that my work offers insight into an area that has received very little attention in the event tourism or event studies areas. My work looks at the potential constraints on decision making through a review of the politically charged environment of festivals and events leadership. Application of cultural value system theory, organisational behavioural theory, framing theory and leadership theory aided recognition of the importance, changing and developing nature of festival and event leadership skills and competencies.

Through my documentation and discussion of leadership competencies, most particularly those of scenario planning and, significantly, transformative scenario planning, this work offers an important contribution to practice. As Getz and Page (2016) identified, some festivals and events are failing and their correlation with an increasing array of policy needs to be checked to ensure most holistic sustainable outcomes – inclusive of authenticity. Further, my work identifies and highlights the real gap in knowledge that exists as to how new technological and cooperative practices can support change. Notably, the critical analysis in the third theme of chapter 3 offers practical insight by drawing on examples of related community activity in the urban

environment. The discussion of transformative scenario planning as one element of this is an important addition to festivals and events practice and related policy action.

My understanding of the wider subject area, i.e. festival and event leadership and socio-cultural sustainability, is the outcome of the articulation and subsequent cross-referencing of systematic research activity, analysis and evaluation. This critical analysis is a recording and a critical explanation of the lengthy and rigorous process that has been required to build a body of knowledge which both challenges current thinking and which also contributes to forward thinking. The path toward this has included a series of insights and contributions to knowledge, captured in chapter 2, the literature review. This includes a number of models to guide future discussion and research, including two models indicating the environment influencing leader decision making (Fig 3. & Fig 4. Chapter 2); suggested uses of scenarios as an event management process (Fig, 5., Chapter 2), and representation of transformative and engaged leadership of festivals and events (Fig 5., Chapter 2).

Significantly, with reference to each of the papers included in the critical analysis, and the respective research method or methods applied, my capacity as a researcher is strengthened by a rigorous consideration of the paradigm base, and a thorough maintenance of agreed processes. These are discussed in chapters 3 and 4. A number of distinct and valuable research methods are reviewed in chapter 3. Fig 6. (Chapter 3) offers a model of the research journey I have undertaken. A colour code and key is used to enhance the value of the model. In addition, to map the research method or methods used, and their dominance in the research project (paper) in which they were employed, two tabular maps (Tables 1 & 2, Chapter 3) are provided.

5.3 Limitations

A challenge of the PhD by Publication route is primarily one of ensuring the clarity of narrative that is expected of a PhD level thesis. This challenge is a result of the multiple components which go into a PhD by Publication and the complexity of ensuring a coherent meta-narrative that links these components (Sharmini, Spronken-Smith, Golding, & Harland, 2015). The need to ensure a logical connectivity when the research outputs are spread through time and location, as is the case for my work, is both implicit and difficult. Furthermore there is, as Badley (2009, p. 334), infers, a need for the PhD by Publication to represent the “key skills of learning and research at

doctoral level”, that is, “analysis, creativity, criticality, discrimination, evaluation, research management and synthesis”. These are documented in the critical appraisal.

Each of my journal publications are linked to a research project which has gone through an internal university check for ethical and research value and practicality. All of the publications have gone through a peer-review process to ensure validity and research value. Each of the research projects have involved collaboration with subject experts who have been vital in discussing the value and contribution of the work to theory and practice. There are nonetheless limitations to the research which will now be highlighted in relation to each of the research themes.

Specific limitations relating to the research in festival and event leadership values and influences are those of research sample size and the location and limitations of sample clusters. Further research which included festival and event leaders from other countries and other event typologies - and from many different sectors that come together to form the events industry - would augment new insights as to festival and leader perceptions of social cultural impacts and to the perceived hinderances of their evaluation. Similarly the research is limited by the time span during which it has been undertaken. Therefore, a repetition of the study over a number of years, in order to form a longitudinal study would measure changes of perception, and may act as a valuable measure of sustainable good practice.

My research in the area of festival and event stakeholders and context is limited by the sample size of data in the rural sport context (paper 5). A larger data set would have allowed greater utility of the data. Similarly, the absence of other forms of media analysis reduced the usability of the data and in particular, a larger sample size and a framing exercise which utilises social media would add further value to the research. In measuring the relation of the perception of the physical and socio-cultural impacts of the event and the sense of place through analysis of social media, it is possible that a more responsive analytical model could be broached. Similarly, the research focusses on a single country, so an analysis of competencies would benefit from an international comparison to determine comparability. Having built in Australia and New Zealand both a network of colleagues in academic research and links with providers of community events in the arts events and sports events sector, there are many potential areas in which to do this.

In my final research area, leadership and festival and event futures, the research is limited by the generalisability of the futures presented in each of the pieces of work. While the work was not meant to offer precise examples, it is nevertheless the case that with a larger number of stakeholders (as in themes 1 and 2) it would be possible to propose agreed visions that could be more rigorously tested.

5.4 Research possibilities for the future

The pathway of my PhD by Publication has enabled a series of academic discoveries which have served to, first, develop the research described and analysed in this critical analysis and, secondly, develop my own skills as a reflective research practitioner. The challenging elements of the research, as well as the moments of instant or emergent discovery have allowed me to gauge my current research capacity and a desire to hone my existing skills, as captured in the work critically analysed. The research program which I wish to now follow has emerged from the above, and is a positive response to the limitations stated. These are summarised below.

In reviewing and undertaking a critique of the published works included here, I have found a refreshed passion both for directed discovery and to evaluate and make valuable the findings for planning, managing and leading festival and event policy. While my research career has started with emphasis in the interpretative frame, and a strong emphasis and ontological belief in the socially constructed nature of reality, and application of predominantly qualitative research methods, my research journey has altered this to also encourage what Johnson and Onwuegbuzie (2004) describe as research directed at practical outcomes. Accordingly, the use of quantitative or qualitative research methods – or a combination of both – allows research which is purposeful and which iteratively, and through triangulation, can substantiate findings and provide results in a form, e.g. qualitative or quantitative, which are appropriate for the purpose – and/or respondent/enquirer. This mix of methods has a growing value and significance for research in tourism related research for the future (Azzopardi & Nash, 2014; Pansiri, 2006). It is both the need for flexibility to allow the layering of knowledge for different research purposes and the capacity to cross check processes (Pansiri, 2009) that puts the pragmatic paradigm at the centre of this critical analysis.

It is with this knowledge that I have initiated four research projects that take forward the research included in this critical appraisal. One is a television media analysis (New Zealand) and one is a social media analysis (Edinburgh). Each of these is looking to further evaluate the relationship of events and event communication channels with the perceived values and knowledge of the location. The first looks at potential schematic relationships between sport event typologies in New Zealand with a view to lessen dependence on international markets (and the related impacts). The analysis in Edinburgh seeks to evidence networks citizenship behaviour (Ying, Jiang, & Zhou, 2015) during a number of time periods relating to the Edinburgh Fringe Festival (2015 & 2016). The third research project has already collected a far larger data set for a rural sport event in Scotland. The fourth research projects is based on responses from festival leaders in Asia as to their perception of socio-cultural impacts of festivals. All of these research programmes relate both to the second research theme of my critical analysis.

Finally, I look forward to developing a project relating to festival and event leaders and the competencies required for involving communities in transformative scenarios appropriate to sustainable development. A research proposal is being built currently. This research adds to both the first and third theme of the research, as well as to the over arching academic premise of the critical appraisal, i.e. leadership of festivals as part of a sustainable future. So, all of my current and future research endeavours to offer important and significant research contributions, both as methodological process and as part of the evaluative process; to make the research useful.

Conclusion

Finally, it is important to reflect that the function of this critical appraisal is to take account of my contribution to scholarly knowledge and further understanding of Sustainable festivals and events, their leadership and futures. The three areas that are covered in the critical appraisal – each contributing to the knowledge which I and collaborators have indicated as being important to theoretical discourse, practice and policy – are *festival and event leadership values and influences; festival and event context and stakeholders*, and *leadership and festival and event futures*.

In summary, my methodological approach, the methods employed and the analysis I have made are synthesised in the tables in chapter 4. My critical awareness

and justification for the methodological structure and methods employed are charted in the two figures in chapter 3, while a discussion of the theoretical underpinning and forward trajectory of theory is given in chapter 2. My overall contribution to the research area *Sustainable festivals and events – an inquiry of leadership and futures* is an extension of knowledge of the perceptions, priorities and obstructions influencing festival and event leadership as regards socio-cultural impacts; a contribution to the systematic review of socio-cultural impacts of festivals and events to support development of a set of indicators of socio-cultural impact assessment; give further insight through applying measurements of public salience to understand the relationship between events, place perception and event visitor types; introduce and discuss the notion of professional competencies within the context of socio-cultural impact management; respond to the gap in theoretical knowledge and policy application regarding festivals and events sustainable development in the future, and develop futures scenarios as a co-created activity which could support stakeholders collaboration in visions for socio-cultural sustainable events.

The research publications included in this critical appraisal enhance the theoretical base for sustainable festivals and events by augmenting opportunities in the area of socio-cultural development. Socio-cultural development has come to be recognised as a vital component in the holistic questions that sustainable developments now require. My research studies and projects have produced peer-reviewed publications that have enhanced my individual critical function. They have also promoted a responsible collaborative capacity for ensuring work that is both valuable and accountable. The multiple research methods used, and the pragmatic paradigm under which they have worked, have – as part of a symbiotic process – enlightened both my research purpose and research function

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APPENDICES

Appendix 1. Research and Publications Profile

Research grants and projects

- (2013 – 2014) “Developing a standard instrument to assess event outcomes from the Ambassador perspective”, *International Congress and Convention Association*
- (2012) “Motives of Ambassadors in bidding for international association meetings and event”, *International Congress and Convention Association*
- (2012) “Sport Events and rural destination narrative. Case study UCI Mountain Bike Championship”, Victoria University
- (2007 – 2008) “ Developing a Socio & Cultural Evaluation Tool for Festival and Events”, Edinburgh Napier University
- (2006) “Building a model for co-operative rural destination branding: Niche Sporting Events in the rural environment. Case study: UCI World Mountain Bike Championship”, Edinburgh Napier University
- (2005 – 2006) “Evaluating and quantifying opportunities for business support for art festivals: Testing hypothesis & the creation of an arts festival sponsorship attribute matrix”, Edinburgh Napier University
- (2005 – 2006) “Festivals and Events: Beyond Economic Impact Research. A research agenda for Edinburgh, Scotland” , Edinburgh Napier University
- (2004 – 2005) “The Influence of Festivals on the image and representation of Edinburgh - paths towards cultural and economic evaluation of the Festival City” , Edinburgh Napier University

Journal Articles

- **Robertson, M.**, Yeoman, I., Smith, K. & McMahon-Beattie, U. (2015) Technology, Society and Visioning the Future of Music Festivals *Event Management* 19 (4). 567-587. ISSN 1943-4308
- Lockstone-Binney, L and Holmes, K and **Robertson, Martin** (2015) *Introduction: events in society*. *Event Management*, 19 (4). 429 - 431. ISSN 1943-4308
- **Robertson, M.** & Yeoman, I. (2014) Signals and Signposts of the future: Literary Festival Consumption in 2050 *Tourism Recreation Research* 39 (3) pp321-342, ISSN: 2320-0308

- **Robertson, M.**, Newland, B. & Darby, P. (2014) An exploration of a niche sport event's role in visitors' perception of a rural destination: the case of the UCI Mountain Bike World Cup. *International Journal of Sport Management*. 15 (2), pp193-218. ISBN 978-0-89641-535-5
- Lockstone-Binney, L., Whitelaw, P., **Robertson, M.**, Junek, O. & Michael, I. (2014) The motives for ambassadors bidding for international association meetings and events *Event Management – an international journal*. 18(1), pp 65-74. ISSN: 1525-9951
- Baum, T. Lockstone-Binney, L. & **Robertson, M.** (2013) Event Studies: finding fool's gold at the rainbow's end? *International Journal of Event and Festival Management*. 4 (3), pp. 179 – 18. ISBN: 1758-2954
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- **Robertson, M.**, Junek, O. & Lockstone-Binney, L. (2012) Is this for real? Authentic Learning for the challenging events environment *Journal of Teaching in Travel and Tourism* 12 (3), 225-241. ISSN: 1531-3239
- Ensor, J., **Robertson, M.** & Ali-Knight, J. (2011) Eliciting the dynamics of leading a sustainable event: key informant responses *Event Management* 15 (4), 315-327. ISSN: 1525-9951
- **Robertson, M.** & Rogers, P. (2009) Festivals, cooperative stakeholders and the role of the media: a case analysis of newspaper media *Scandinavian Journal of Hospitality and Tourism* 9 (2-3), 206-224. ISSN: 1502-2250
- **Robertson, M.**, Rogers, P. & Leask, A. (2009) Progressing socio-cultural impact evaluation for festivals: literature synthesis and measuring perceptions *Journal of Policy Research in Tourism, Leisure and Events* 1(2), 156 - 169. ISSN: 1940-7963
- Carlsen, J., Ali-Knight, J. & **Robertson, M.** (2008) Access – a research agenda for festival and events *Event Management – an international journal* 11 (1-2), 3-11. ISSN: 1525-9951
- Carlsen, J., **Robertson, M.** & Ali-Knight, J. (2008) Festivals and Events – beyond economic impacts *Event Management – an international journal* 11 (1-2), 1-2.
- Ensor, J. & **Robertson, M.** & Ali-Knight, J. (2007) The dynamics of successful events – the experts perspective *Managing Leisure – an international journal* 12 (2-3), 223-235. ISSN: 1360-6719

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Book Chapters

- **Robertson, M.** & Brown, S. (2015) ‘Leadership and visionary futures: future proofing festivals’ in I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *The Future of Events and Festivals* Routledge Advanced Series on Events Research, Routledge: Oxon. pp219-235. ISBN: 978-0-415-82462-0
- **Robertson, M.** & Lees, G. (2015) ‘eScaping in the city, retailvents in socio-spatially management futures’ in I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *Ibid.* pp251-267
- Yeoman, I & **Robertson, M.**, McMahon-Beattie & Musarurwam, N (2015) ‘Scenarios for the future of events and festivals: Mick Jagger at 107 and Edinburgh Fringe’ in I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *Ibid.* pp36-51
- Yeoman, I & **Robertson, M.** & Wheatley, C. (2015) ‘Cognitive map(s) of Event and Festival Futures’ in I. Yeoman, M. **Robertson**, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *Ibid.* pp271-313
- Yeoman, I., **Robertson, M.** , McMahon-Beattie, U. , Backer, E. & Smith, K. (2015) ‘An introduction to the future’ in I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *Ibid.* pp3-8
- Yeoman, I. , **Robertson, M.** & Smith, K. (2012) ‘A futurist’s view on the future of events’ in S. Page & J. Connell (Eds) *The handbook of events* Routledge, Chp 32, pp507-525. ISBN: 978-0-415-58334-3
- **Robertson, M.** Wardrop, K. (2012) ‘Festivals and events, government and spatial governance’ in S. Page & J. Connell (Eds) *The handbook of events* Routledge, Chp31, pp489-506. ISBN: 978-0-415-58334-3
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- **Robertson, M.** (2006) ‘Introduction – Sport Events and Event Tourism: impacts, plans and opportunities’ in M. Robertson, (ed) *Sport Events and Event Tourism: impacts, plans and opportunities* LSA publications. pp 1-13. ISBN: 1-905369-02-6
- Smith, M., Carnegie, E. & **Robertson, M.** (2006) ‘Juxtaposing the Timeless and the Ephemeral: Staging Festivals and Events at World Heritage Sites’ in A. Leask and A. Fyall (Eds) *Managing World Heritage Sites* Elsevier Ltd. pp110-124. ISBN: 0-7506-6546-7

- **Robertson, M.** (2004) 'Sport and Leisure Narrative', in I. Yeoman, I & U. Macmahon-Beattie, U (Eds) *Sport & Leisure Operations Management* Thomson Learning: London. pp12-27. ISBN: 1-84480-063-6
- **Robertson, M. & Wardrop, K.** (2004) 'Events and the destination dynamic: Edinburgh festivals, entrepreneurship and strategic marketing' in I. Yeoman, M. Robertson, J. Ali-Knight, U. McMahan-Beattie and S. Drummond (Eds) *Festival and Events Management: an international arts and culture perspective*, Butterworth Heinemann: Oxford. pp115-129. ISBN: 0-7506-5872-X
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- **Robertson, M & Guerrier, Y.** (1998) 'Events as entrepreneurial displays : Seville, Barcelona and Madrid' in D. Tyler, Y. Guerrier and M. Robertson (Eds) *Managing Tourism in Cities – policy, process and practice*, John Wiley & Sons Ltd: Chichester. pp215-228. ISBN: 0-471-98315-2

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Peer reviewed Conference Paper (fully refereed paper)

- Lees, G., Morrison, A. & **Robertson**, M. (1-3 December, 2014) 'Duplication of Purchase Law in Sport Event Markets: New Zealand case study' *ANZMAC 2014*, Griffith University, Brisbane.
- **Robertson**, M. (2012) 'Festivals, governance and sustainability: the Director at the research crossroad' *International Conference on Tourism and Events: Opportunities, Impacts and Change*, The University of Ulster, Belfast, pp 295-303. ISBN: 978-1-85923-252-1
- Yeoman, I., **Robertson**, M., McMahon-Beattie & Musarurwam, N (2012) 'The Future of Music Festivals: Play, Technology and Glastonbury 2050' *International Conference on Tourism and Events: Opportunities, Impacts and Change*, The University of Ulster, Belfast, pp347-354. ISBN: 978-1-85923-252-1
- **Robertson**, M., Rogers, P., & Leask, A. (2008) 'Place, values, process and benefits: accounting the social and culture future of festivals' *Proceedings of EUTO Conference 2008 – Attractions and events as catalysts for regenerations and social change*, The University of Nottingham, UK. pp437-469. ISSN: 1471 – 1427
http://www.nottingham.ac.uk/ttri/pdf/conference/EUTO%20Conference%20Proceedings_Final.pdf
- **Robertson**, M. & Rogers, P. (2008) 'Paths Towards Sustainability: Social Cultural Evaluation of Festivals in rural and non-urban areas, an analysis of media interpretations' *Full Mountain Hospitality: International Conference for Sustainable Tourism and Spirit of Hospitality in the Alpine Environment*, Sappada Dolomites, Italy, June 18-21 <http://ertr.tamu.edu/2008-full-mountain-hospitality-international-conference/> Article 6, pp1-16. ISSN: 1941-5842
- **Robertson**, M. & Darby, P. (2007) 'The Rurban interface ~ investigating the potency of niche sport events as brand narrative for destinations: Case study - UCI Mountain Bike World Cup, Fort William, Scotland' *4th International Event Research Conference*, University of Technology, Sydney and Victoria University, Melbourne, 11-12 July ISBN: 097509579X (Article 4007)
- Carlsen, J., Ali-Knight, J. & **Robertson**, M. (2007) *ACCESS: Developing a research agenda for Edinburgh festivals and events* '4th International Event Research Conference', University of Technology, Sydney and Victoria University, Melbourne, 11-12 July ISBN: 097509579X (Article 3407)

- **Robertson**, M (2003) ‘The Festival City: Events, Synergy and the Entrepreneurial Spirit’ In International Festival and Event Association, 12th Annual European Conference, 6-9 March 2003, Vienna, Austria *Proceedings of the Journeys of Expression II: Cultural Festival/Events & Tourism*
- Ali-Knight, J. & **Robertson**, M. (2003) ‘Festivals and the City: an examination on the influence of festivals on the cultural image and representation of Edinburgh’ In International Festival and Event Association, *Ibid*

Conference Papers

- Gouthro, M-B., Whitfield, J., **Robertson**, M., & Moital, M. (July 15th, 2016) ‘A game of two halves: the value of field trips in event management education. Case studies of Dublin & Lisbon’ Association of Event Management Educators (AEME) 2016 Annual Forum, Derby University
- Gouthro, M-B, Sadd, D., **Robertson**, M & Hecquet, J. (July 16th, 2015) ‘Creative Approaches to Teaching’ Association of Event Management Educators (AEME) 2015 Annual Forum, Falmouth University
- **Robertson** (July 9th, 2015) ‘Visioning the future city – a discussion on the narrative of sustainability through events and festivals’ *LSA 2015 Creating Leisure*, Bournemouth University, Bournemouth, UK.
- Lockstone-Binney, L. & **Robertson**, M. (July 11th, 2014) ‘Developing a standard instrument to assess intangible event outcomes from the Ambassador perspective, *Global Events Congress IV*, (July 9-11th, 2014) Flinders University, Adelaide.
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- Yeoman, I., **Robertson**, M. & Wheatley, C. (July 10th, 2014) ‘Seeing the future of events and festivals as a conceptual framework *Global Events Congress IV*, (July 9-11th, 2014) Flinders University, Adelaide.
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- Junek, O., Lockstone-Binney, L. & **Robertson**, M. (2012) 'The way forward: event education and the future' in T.R. Tiller (ed.) *Conference Proceedings Best En Think Tank XII*, Sydney: University of Technology Sydney, p329-332. ISBN 978-0-9806738-3-8
- **Robertson**, M., Yeoman, I. & Smith, K. (2011) 'The Future of Events: The Issue of Professionalism' Australia and New Zealand Association of Leisure Studies 10th Biennial Conference *Challenging Leisure*, Otago University, Dunedin, New Zealand, 6-8th December, 2011 ISBN: 978-0-473-20305-4
- Junek, O., Lockstone-Binney, L. & **Robertson**, M. (2011) 'Role of Awards in Enhancing Professionalisation in Event Management' Australia and New Zealand Association of Leisure Studies 10th Biennial Conference *Challenging Leisure*, Otago University, Dunedin, New Zealand, 6-8th December, 2011 ISBN: 978-0-473-20305-4
- Deery, M., **Robertson**, M., Junek, O. & Lockstone-Binney, L. (2010) 'Capacity enrichment and merit enhancement in Business Event Education' 7th Atlas business tourism conference, *Business tourism education in times of changes* ESHTe, Lisbon-Cascais-Sintra, Portugal 14-17th November
- Ali-Knight, J. Ensor, J. & **Robertson**, M. (2010) 'The dynamics of sustainable events – the experts' perspective' *Global Events Congress IV: Festivals & Events Research: State of the Art. Incorporating the 8th AEME Events Management Educators' Forum*, Leeds Metropolitan University, UK, 14-16 July 2010
- **Robertson**, M. (2010) 'Cultural and festive activity as brand salience for the creative city destination: case study UNESCO City of Literature' *20th Annual Conference – Council for Australian University Tourism and Hospitality Education* ISBN: 978-1-86295-560 8
- **Robertson**, M. (2009) 'Media Analysis and Event Cooperation: A Discussion of Salience and Equity' *ACEM 5th International Event Management Summit: Sustainable development and events* Griffith University and University of Technology Sydney, Gold Coast: 6-7 July. ISBN: 978-0-9803860-8-0
- **Robertson**, M. & Rogers, P. (2008) 'Media Framing and the Perception of the impacts of festivals and events in rural and urban fringe areas: a case study analysis of newspaper coverage' *International Tourism and Media Conference* Latrobe University and Monash University, Melbourne, 25-28 November

http://ertr.tamu.edu/index.php?view=category&id=84%3Ainternational-tourism-and-media-conference-2008&option=com_content&Itemid=64

- Ensor, J., **Robertson**, M. & Ali-Knight, J. (2007) *Edinburgh Festivals- the dynamics of successful events – the experts perspective* ‘IPAG – International Conference, Paris – new threats and new opportunities for the tourism sector’, Paris, France, Sept 14th
- **Robertson**, M, Ali-Knight, J & Anastasiadou, C (2007) *The Capital of Scotland, Edinburgh: out with the old, in with the new? Testing brand narrative of festivals in the festival city* ‘Event Tourism: Enhancing Destinations and the Visitor Economy’ Bournemouth University Conference, 10 & 11 January
- **Robertson**, M & Ali-Knight, J (2005) *Access – a research agenda for festival evaluation* AOIFE Conference 2005, Waterford, Ireland, 11-13 November
- Carlsen, J, Ali-Knight, J & **Robertson**, *Festivals and Events: Beyond Economic Impact Research. A research agenda for Edinburgh, Scotland* (2005) ‘LSA 2005 Conference: Festivals and Events: Beyond Economic Impacts’, Napier University, July 6-8
- **Robertson**, M & Doyle, S. (2004) *The Integrated City: an analysis of shopping expectations and destination image in Edinburgh and Birmingham* CIRM, ‘Retailing in town and city centres : current issues, future prospects’ Manchester Metropolitan University, Sept 10
- **Robertson**, M (2003) *Sporting Events Scotland: an analysis of image, brand sustainability and rural needs* Tourism: State of the Arts II, University of Strathclyde, Glasgow, June 27-30
- **Robertson**, M & Carnegie, E (2003) *Canal Knowledge, Wheels of fortune and an old town made good: case study Falkirk*, ‘Event Tourism & Destination Management: An International Conference’ Yichang / Three Gorges, China, November 2003
- Ali-Knight, J & **Robertson**, M (2003) *Festival City: Influence of Festivals on the Image and Representation of Edinburgh* TTRA Europe Conference, ‘Urban Tourism – Mapping the future’, September 2003
- **Robertson**, M (2003) *Urbanity, Image and the Event Dynamic: where does measurement begin?* TTRA Europe Conference *ibid*
- **Robertson**, M, (1997) *Leisure, Tourism and Nature – development and professionalism*, 8th British Cultural Studies Conference, Johannes-Gutenberg University, Mainz, Germany

- Williams, J & **Robertson**, M. (1995) *Popular activity in the city: politics to passivity: consumption and image in the urban environment*, 'Shout', Manchester Metropolitan University

Appendix 2

Publications for PhD

Paper 1

Ensor, J., Robertson, M., & Ali-Knight, J., (2007). The dynamics of successful events – the experts’ perspective. *Managing Leisure – an international journal*, 12(3), pp. 223-235.

Paper 2

Carlsen, J., Ali-Knight, J., & Robertson, M., (2007). Access – a research agenda for festival and events. *Event Management – an international journal*, 11(1), pp. 3-11.

Paper 3

Robertson, M., Rogers, P., & Leask, A. (2009) Progressing socio-cultural impact evaluation for festivals. *Journal of Policy Research in Tourism, Leisure and Events*, 1(2-3), pp. 156-169.

Paper 4

Ensor, J., Robertson, M., & Ali-Knight, J. (2011) Eliciting the dynamics of leading a sustainable event: key informant responses. *Event Management* 15(4), pp. 315-327.

Paper 5

Robertson, M., Newland, B., & Darby, P. (2014) An exploration of a niche sport event’s role in visitors’ perceptions of a rural destination: the case of the UCI Mountain Bike World Cup. *International Journal of Sport Management* 12(1), pp. 193-218.

Paper 6

Robertson, M., & Rogers, P. (2009) Festivals, cooperative stakeholders and the role of the media: a case analysis of newspaper media. *Scandinavian Journal of Hospitality and Tourism*, 9(2-3), pp. 206-224.

Paper 7

Robertson, M., Junek, O., & Lockstone-Binney, L. (2012) Is this for real? Authentic learning for the challenging events environment. *Journal of Teaching in Travel and Tourism* 12(3), pp. 225-241.

Paper 8

Robertson, M. (2012) 'Festivals, governance and sustainability: the director and the research crossroad' *International Conference on Tourism and Events: opportunities, impacts and changes (& 8th Annual Tourism and Hospitality Research in Ireland Conference)*, University of Ulster, June 20-22, 2012. pp. 295-303.

Paper 9

Robertson, M., & Wardrop, K. (2012) Festival and events, government and spatial governance in S. Page & J. Connell (Eds) *The Routledge Handbook of Events*. Routledge: Oxon. pp. 489-506.

Paper 10

Robertson, M., & Yeoman, I. (2014) Signals and Signposts of the future: Literary Festival Consumption in 2050 *Tourism Recreation Research* 39(3), pp. 321-342.

Paper 11

Robertson, M., & Brown, S. (2014) Leadership and visionary futures: future proofing festivals. in I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) *The Future of Events and Festivals* Routledge Advanced Series on Events Research, Routledge: Oxon. pp. 219-235.

Paper 12

Robertson, M., Yeoman, I., Smith, K. & McMahon-Beattie, U. (2015) Technology, Society and Visioning the Future of Music Festivals *Event Management* 19(4), pp. 567-587.

Appendix 3: Summary of Publications by Theme, Methods, Contribution and Focus

MAIN ARTICLE/ PAGE NUMBER	Theme	%	Research Methods	Focus of paper
1. Ensor, J., Robertson , M., & Ali-Knight, J., (2007). The dynamics of successful events – the experts’ perspective. <i>Managing Leisure – an international journal</i> , 12(3), pp.223-235. ISSN: 1360-6719	Festival and event sustainability – leadership values and influences	40	Depth Interviews Repertory Grids - elicitation of elements and constructs	Exploratory research to elicit and identify the key factors that festival leaders perceive as the characteristics of creative and innovative festivals. The sample study was composed of three key festival experts. Social constructivist/ personal construct theory. Qualitative approach.
2. Carlsen, J., Ali-Knight, J., & Robertson , M., (2007). Access – a research agenda for festival and events. <i>Event Management – an international journal</i> , 11(1), pp. 3-11. ISSN; 1525-9951	Festival and event sustainability - leadership values and influences	30	Qualitative: Depth Interviews, content analysis and coding	Development of a comprehensive research agenda for Edinburgh Festivals based on the published articles, existing strategies and documentation, interviews with key stakeholders and the authors own experiences in the festivals and events area. Content analysis.
3. Robertson , M., Rogers, P., & Leask, A. (2009) Progressing socio-cultural impact evaluation for festivals. <i>Journal of Policy Research in Tourism, Leisure and Events</i> , 1 (2-3), pp156-169. ISSN: 1940-7963	Festival and event sustainability – leadership values and influences	50	Synthesis of literature and Qualitative Analysis (mixed methodology)	Advance knowledge of festival socio-cultural impact evaluation by 1) synthesis of large literature review and 2) identification of themes, and 3) measurement of stakeholders perception. Qualitative approach
4. Ensor, J., Robertson , M., & Ali-Knight, J. (2011) Eliciting the dynamics of leading a sustainable event: key informant responses. <i>Event Management</i> 15 (4), pp315-327. ISSN: 1525-9951	Festival and event sustainability – leadership values and influences	50	Depth interview Repertory Grids – elicitation of elements and constructs	Exploratory research to elicit and identify the key factors that festival leaders perceive as the characteristics of sustainable festivals. The sample study: five key festival experts. Social

	values and influences			constructivist/ personal construct theory. Qualitative approach.
5. Robertson, M., Newland, B., & Darby, P. (2014) An exploration of a niche sport event's role in visitors' perceptions of a rural destination: the case of the UCI Mountain Bike World Cup <i>International Journal of Sport Management</i> 12 (1) pp193-218, ISSN:1546-234X	Festival and event sustainability – stakeholders and context	60	Mixed methodology: (interpretative paradigm - survey data and literature review – research method derived from grounded methodology).	Interpretative methodological approach is applied in investigating the way in which mountain bike tourists (at the UCI World Mountain Bike championship location) construct their relation to both the event and to the destination. Data from structured and semi-structure interviews, i.e. inductive analysis using quantitative and qualitative data. (Interpretative methods derived from grounded methodology employed)
6. Robertson, M., & Rogers, P. (2009) Festivals, cooperative stakeholders and the role of the media: a case analysis of newspaper media. <i>Scandinavian Journal of Hospitality and Tourism</i> , 9 (2-3), pp206-224. ISSN: 1502-2250.	Festival and event sustainability – stakeholders and context	80	Key informant interviews: Qual/Quantitative analysis (mixed methodology: PCA and Media Framing)	Two stage empirical study to investigate the news media coverage of festivals as a measurement instrument of destination, image and stakeholder perception of impacts. Qualitative/Quantitative approach
7. Robertson, M., Junek, O., & Lockstone-Binney, L. (2012) Is this for real? Authentic learning for the challenging events environment. <i>Journal of Teaching in Travel and Tourism</i> 12 (3), pp225-241. ISSN: 1531-3220	Festival and event sustainability – stakeholders and context	50	Interpretative paradigm - case study research	Qualitative approach case study research, evaluating perceived management competencies industry stakeholders and students of event management (secondary data used).

<p>8. Robertson, M. (2012) 'Festivals, governance and sustainability: the director and the research crossroad' <i>International Conference on Tourism and Events: opportunities, impacts and changes (& 8th Annual Tourism and Hospitality Research in Ireland Conference)</i>, University of Ulster, June 20-22, 2012. pp295-303 ISBN: 978-1-85923-252-1</p>	<p>Festival and event sustainability – stakeholders and context</p>	<p>100</p>	<p>Conceptual paper – reviewing research issues emerging from work above (papers 1-6)</p>	<p>Secondary Qualitative approach extrapolates from each of the above to offer emergent themes, to offer an explanation of repeated organisational behaviour in the production of festivals and events, i.e. behaviour which is rarely defined by their adherence to models of triple or quadruple bottom line management, and more by temporal models of escalation of commitment (Ross & Staw, 1986; Staw, 1997). The presentation in which this paper was part further extends this discussion AND is developed in the following articles.</p>
<p>9. Robertson, M., & Wardrop, K. (2012) Festival and events, government and spatial governance. In S. Page & J. Connell (Editors) <i>The Routledge Handbook of Events</i> Routledge, Chp31, pp489-506. ISBN: 978-0-415-58334-3</p>	<p>Festival and event sustainability – leadership and festival and event futures</p>	<p>90</p>	<p>Case Study Research (policy analysis and mapping development)</p>	<p>Analysis of secondary data relating to two case study cities (Stirling and Edinburgh). An interpretative policy analysis is necessarily localised to produce a mapping of festivals and events as they relate to policy. These are compared and their (policy, politics, governance) determinants are suggested. Qualitative approach.</p>
<p>10. Robertson, M., & Yeoman, I. (2014) Signals and Signposts of the future: Literary Festival Consumption in 2050. <i>Tourism Recreation Research</i> 39 (3) pp321-342, ISSN: 0250-8281</p>	<p>Festival and event sustainability – leadership and festival</p>	<p>80</p>	<p>Qualitative: socio-constructivist scenario planning (secondary analysis)</p>	<p>A causal layered analysis process which applies both (quantitative) trend analysis and foresight processes (qualitative) to determine sustainable futures for literary festival development (and their leadership).</p>

	and event futures			
11. Robertson, M., & Brown, S. (2014) Leadership and visionary futures: future proofing festivals. In I. Yeoman, M. Robertson, K. Smith, E. Backer & U. McMahon-Beattie (Eds) <i>The Future of Events and Festivals</i> Routledge Advanced Series on Events Research, Routledge: Oxon. ISBN: 978-0-415-82462-0	Festival and event sustainability – leadership and festival and event futures	60	Qualitative – visionary (socio-constructivist)	Primary data (survey and discussion) from festival leaders from UK, Norway, & Australia), and secondary trend analysis is used to forward a futures vision for festival design as part of sustainable good practice, i.e. determining competencies for future leaders (now to medium term future)
12. Robertson, M., Yeoman, I., Smith, K. A, & McMahon-Beattie, U (2015) Technology, society and visioning the future of music festivals <i>Event Management</i> 19 (4) pp 567-587	Festival and event leadership and festival and event futures	60	Quantitative and Qualitative: visionary prototyping (socio-constructivist scenario planning) (secondary analysis)	A causal layered analysis process which applies both (quantitative) trend analysis and foresight processes (qualitative) to determine prototyping of sustainable futures for music festival development (and their leadership). This develops from 9, 10, and 11.

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Appendix 4
Copy of publications (the papers)