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Expanding the Domain of Festival Research

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Expanding the Domain of Festival Research: A Review and Research Agenda

Abstract

Festivals are an important sub-field within event studies, but until relatively recently, have not been studied as separate experiences. Festivals are diverse in nature and in their geographical locations with scholarly interest dominantly focussing on several key themes. These include the outcomes and successes of festivals, the motivations of festival goers, and festival management. Research on festivals has yet to consider the role of entrepreneurs and the processes involved in their setting up and running. From a review of the festival literature, the authors recognise the critical role festival founder's (entrepreneurs) play in the initiation and continuance of festivals and the importance of the wider networks in which festivals are locally embedded. Parallels between festival research and the broader entrepreneurship literature are further highlighted. By examining individual actors and the processes involved in setting up and running of festivals, the authors also identify key research gaps and suggest future research directions for theory development of festivals within the entrepreneurship domain.

Keywords: actors, entrepreneurship, festivals, process, social entrepreneurship

Introduction

The importance of entrepreneurship within local economies is being increasingly recognised and investigated (Glaeser *et al.* 2010; Shane and Venkataraman 2000). One such growing entrepreneurial phenomenon is that of festivals, which are often regarded as a strategy for local economic development (Getz 2010; O’Sullivan *et al.* 2009). Festivals play a significant role in the lives of communities providing important activities and spending outlets for locals and visitors, and enhancing the image of local communities (Quinn 2006; Getz 1997; Getz 1993). Previous literature on festivals has been dominated by measuring their economic impact; analysing and profiling attendees and audiences; understanding their operational and managerial aspects and; describing the positive and negative impacts of festivals as perceived by residents (Moscardo 2007; Gursoy *et al.* 2004; Robinson *et al.* 2004). However, there has been little research on the actors involved in festivals or the factors and processes which contribute to their outcomes (Moscardo 2007; Gursoy *et al.* 2004). This paper seeks to broaden our understanding of festivals, highlighting research gaps for future entrepreneurship and festival studies with a particular emphasis on the actors and processes that support festivals within local communities. As such, this paper contributes to the growing discourse concerning the opportunities that exist for local agents to act and influence their localised arenas (Waade 2002).

While the scope of festivals is varied, including agriculture, arts, cultural and local community aspects, common characteristics can be identified: festivals are an event held at a particular point in time, there is an understanding that they will be repeated and, they are in some way public. Uysal and Gitleson (1994: 3) define festivals as “traditional events staged to increase the tourism appeal to potential visitors.” Building on this, Getz *et al.* (2010: 30) note that “festivals celebrate community values, ideologies, identity and continuity” and

argue that as festivals are socio-cultural constructs they can mean different things to different people. Furthermore, communities are enhanced and developed by such events in terms of both their environment and their economy but this success is dependent on fostering relationships that are both volunteer intensive and locally controlled (Gursoy *et al.* 2004; Getz 1989). Simply put, festivals stretch beyond economic benefits and often “create a sense of belonging and pride among local residents, thus fostering the sharing of local resources and local purchases, and even helping keep much needed workers in the area instead of migration to the cities” (Julien 2007: 246). Such festivals are highly dependent on the driving forces of key individuals, who are often entrepreneurs acting within festival networks which support their emergence and occurrence on a regular basis (Getz *et al.* 2010; Gursoy *et al.* 2004; Getz 1993).

There is a well-established domain of literature attesting to the significant impacts and benefits generated by these festivals across economic, political and sociocultural domains (Quinn 2010; Andersson and Getz 2009). Furthermore, prior research on festivals has demonstrated the positive impact festivals can have on tourism, providing spending opportunities, attracting often significant additional monies into local communities and regions and ultimately generating new employment opportunities (Thrane 2002; Kim *et al.* 1998; Crompton and McKay 1997). Such research has also observed the wider, societal effects which local, community-based festivals can have, for example, on perceptions of place and locale (Getz 1997), generating revenues for governments and local communities, and in supporting existing, and encouraging new businesses (Dwyer *et al.* 2005; Gursoy *et al.* 2004). Yet little, if any prior research has extended an understanding of festivals beyond their basic economic and tourism matters (Quinn 2010).

Furthermore, less is known about festivals as a creative industry, particularly how festivals are initiated, by which actors, supported by which networks and involving which particular processes. This relationship between festivals and the creative industries is significant given the importance of creative industries globally. United Nations Conference on Trade and Development (UNCTAD) (2012) observes that growth of the creative industries has exceeded all expectations with activities in these sectors now accounting for a substantial portion of the world's global economy. Indeed creativity and, more broadly, its role within society, has been attracting considerable academic commentary and policy debate (Evans 2009) with many economies identifying the sector as having potential to contribute significantly to economic growth (Granger and Hamilton 2010).

Within the UK, the Labour Government's introduction of the cross-departmental Creative Industries Task Force and, in Scotland, the establishment of Creative Scotland, provide solid evidence of the importance attached to creative firms, networks and partnerships, and their potential to contribute significantly to economic and social prosperity. The creative industries have been defined by the Department of Culture Media and Sport (DCMS) (1998: 3) as "activities which have their origin in individual creativity, skill and talent, and which have the potential for wealth and job creation through the generation and exploitation of intellectual property." Turok (2003: 554) proposed that they involve the supply of goods and services that contain a substantial element of "artistic, imaginative or intellectual effort." Despite debate over how to best define creative firms it is agreed that the creative industries are important economically with recent estimates suggesting that the creative industries are worth £71 billion a year to the UK economy, accounting for 1.7 million jobs and representing nearly 6% of the UK's total workforce (DCMS 2014). For these reasons, festivals have

become an important target of economic policies and, at regional and local levels, regeneration initiatives (Wood 2009).

Within the entrepreneurship and the broader business management field, the actors involved in such 'business practices', festivals in this case, are often as important as the 'business' itself. However, if festivals are to be successful they cannot be studied in isolation from their environment or without acknowledging the existing internal processes amongst actors (Getz and Frisby 1988). In other words, this paper emphasises the dynamic human environment in which festivals operate (Getz 2002) and aims to explore 'behind the scenes' of these events which include understanding the role and impact of individual entrepreneurs and the networks in which they are embedded in the initiation and running of local, community-based festivals. Specifically, we propose future research opportunities to examine where the ideas for festivals originate, which individuals are involved, how these people interact and collaborate, what resources are required and, over time, how the network of relationships needed to make festivals happen evolve over time to support their annual occurrence.

By undertaking a systematic literature review this paper makes two key contributions to the current dialogue on festival research and highlights gaps within the entrepreneurship narrative. First, given the economic and societal importance of festivals, we propose that closer examination is needed of the role of festival entrepreneurs and festival networks. It has been identified that limited attention has been paid to factors that influence the longevity and sustainability of an entrepreneur's involvement in the staging of local, community-based festivals responsible for attracting tourism and showcasing creative products and ideas (Getz 2002). This focus is supported by recognition that whilst the economic and social potential of creative activities are attracting growing policy, academic and media interest, comparatively

little is known about creative firms including creative initiatives such as festivals beneath macro-level considerations of their potential economic contributions (Creative Scotland 2012). Second, we suggest that theoretical frameworks applied in entrepreneurship are useful lenses to aid understanding of these themes. In particular we identify network theories, the concept of embeddedness (Granovetter 1985) and capital theory (Bourdieu 1986) as relevant. Such theories and concepts have been applied to studies of entrepreneurs and have been revealing of the networks required to initiate and grow new ventures. This allows emerging parallels with the social entrepreneurship literature where the focus of the entrepreneur is not solely on profit, rather entrepreneurial behaviours are driven by social goals and value (Shaw and Carter 2007; Leadbetter 1997) and numerous stakeholders and local community ventures are often involved in geographically-bounded initiatives (Di Domenico *et al.* 2010; Peredo and Chrisman 2006; Haugh and Pardy 1999). Accordingly, this paper seeks to understand the current festival literature and provide a foundation for investigations of festival research in the entrepreneurship discipline.

Research Method

The purpose of this paper is to review and critique contemporary festival research with a view to developing a research agenda for further study in this area. This paper examines the depth and breadth of published research on festivals and adopts a systematic literature review with a thematic analysis (Ernst and Pittler 2001). This is a popular method in the social sciences, particularly in advising policy-makers and researchers concentrating on promoting research knowledge (Arshed and Danson 2014). The application of a systematic literature review for this study provided a method of “mapping areas of uncertainty, and identifying

where little or no relevant research has been done, but where new studies are needed” (Petticrew and Roberts 2006: 2).

A number of key stages were undertaken within this review (Dixon-Woods *et al.* 2006; Pawson 2006; Petticrew and Roberts 2006; Cooper and Hedges 1994): (1) defining and refining scope, questions and protocol; (2) searching for and selection of evidence; (3) assessing the quality of the evidence included; (4) data extracting and synthesising and; (5) reporting and disseminating. It was imperative that the scope of this type of literature review was limited by choosing clear and narrow research questions given that the systematic literature review involves the inclusion and exclusion of specific criteria which is often consistent with the review’s aims in selecting relevant papers for the comprehensive analysis (Marabelli and Newell 2014; Staples and Niazi 2007). Thus, the systematic review process began with an initial understanding of the research objectives to ensure that the review was relevant (Coren and Fisher 2006). The aim was to explore the extent to which entrepreneurs and the networks they are embedded in have been investigated and to identify an agenda for future festival research in the entrepreneurship domain.

It was important to define the broad concept of festivals and to set the context of our review using definitions proposed by Uysal and Gitleson (1994) and Getz (1997). As such key terms were identified as a first step to establish our conceptual boundaries and to restrict the focus of our search to “festival”, “entrepreneur”, “rural” and “community”. The second step involved using a search strategy which would locate all relevant evidence. We used key search engines within the social sciences domain: ABI/inform, Emerald, JSTOR, and Omnifile. These were supplemented by an online search on Google Scholar to identify the most cited papers and to ensure these were analysed in the literature review. No starting date

was allocated to include or exclude published research within the scope of this study but the cut-off date for inclusion was set at November 2014. The third step involved ensuring that the quality of the search, the papers and the analysis were not jeopardised. A robust appraisal was undertaken by two researchers and their individual assessments were cross-checked. Final steps involved extracting, synthesising and building a comprehensive database of festival articles. Within this part of the data collection, 605 academic journals were identified given the criteria (“festival”, “entrepreneur”, “rural” and “community”). Among these, only 79 were relevant to the study with 526 journal articles omitted either due to duplication across databases or because their focus was out with our research objectives. The remaining articles provided a meaningful discussion of festivals, festival entrepreneurs and festival networks. Articles of relevance were then manually coded under the following broad headings taking into account good practice with literature reviews: *Publication date, theory or standpoint, evidence, core argument, core citations, type of analysis and nature of sample* (Jones and Gatrell 2014; Hart 1998). Having identified a total of 79 articles from the process described, these papers were carefully read and coded by two researchers working independently. Thematic codes were used to categorise the articles in Table 1.

INSERT TABLE 1 HERE

Coding followed an ‘open’ approach which allowed the identification of a number of key themes to emerge (Strauss and Corbin 1990). The researchers then compared emerging coding profiles and in some instances revisited articles for recoding and validation of themes. Figure 1 gives a diagrammatic overview of the steps undertaken for the systematic literature review.

INSERT FIGURE 1 HERE

Literature analysis: themes and trends

The analysis is based on a total of 79 articles following thematic codes, focusing on key themes and trends in the literature. The review and analysis of the festival literature recognises fundamental areas of festival research which needs to be addressed and investigated further.

Publication distribution

From this analysis of the literature it can be seen that festival research is still in its infancy although interest in the area is growing at an increasing rate. The earliest relevant article for was published in 1988. This study used systems theory to develop a framework for evaluating management effectiveness in community-run festivals (Getz and Frisby 1988). Whilst highlighting the importance of process within festival research, the scope of the paper is very narrow; concentrating on an understanding of festival effectiveness and practical implications for management. It does not focus or elaborate on the process, the interactions, the origins, the environment or the networks involved, despite arguing for the importance of such a holistic approach. As shown in Figure 2, until 2004 there was limited research interest in festivals with only one or two papers being published per annum over the period 1988-2006. Since then, there has been a marked increase in growth in publications with a peak of 12 papers published in 2011. This period includes a key paper by Getz *et al.* (2010) which proposed a research agenda informed by cross-cultural comparisons of festival research. Getz is notable in the development of festival discourse and has published numerous papers,

books and book chapters since 1993 (Getz 2010; Getz 2008; Getz and Anderson 2008; Getz *et al.* 2007; Getz 2007; Getz 2005; Getz 2000; Getz 1993). Festival research has been situated until relatively recently within the broader field of event studies (Getz 2010) and while the two areas share common themes, festival research is now emerging as a field worthy of attention in its own right.

INSERT FIGURE 2 HERE

There is a long tail of publications on festival research, reflective of the broad theoretical base on which it draws. The largest number of papers can broadly be grouped under tourism research and event studies (40 papers). However, papers on this topic have also been published in rural studies (*Journal of Rural Studies*; *Journal of Southeast Asian Studies*), sociology (*Ethnologies*; *Ethnology*), arts (*International Journal of Arts Management*) and more general business and management journals (*Journal of Business Research*; *European Business Review*). The key journals within tourism research are *Annals of Tourism Research* (5 papers), *Tourism Management* (6 papers) and the *International Journal of Events and Festival Management* (7 papers).

Key characteristics

The scope of festival research is varied including agricultural, arts, cultural and local community festivals. As discussed, “festivals celebrate community values, ideologies, identity and continuity” (Getz *et al.* 2010: 30) and as such are socio-cultural constructs. Researchers are recommended to be cognisant of the variety of perspectives by which festivals can be classified. Key characteristics which differentiate festivals from other

managed events are that they have a central focus of celebration, embrace wider social and cultural goals and involve multiple stakeholders (Tkaczynski and Rundle-Thiele 2011; Getz 2005). Given this, it is unsurprising that the theoretical underpinnings of festival research are many and varied. Where festivals have been researched within the field of tourism, studies have drawn from resource based theory; population ecology; stakeholder analysis; organisational theories; and network concepts (Andersson *et al.* 2013; Carlsen *et al.* 2010; Getz *et al.* 2010; Stokes 2008; Gursoy and Kendall 2006; Paleo and Wijnberg 2006; Stokes 2006; Getz 1989). However, there has been limited discussion on the role of networks in the creation of festivals or the critical role of key actors including and in their creation, development, continuation, growth and success.

Outwith tourism studies, research on festivals has focused on their wider meanings including how participants identify with festivals (Johnson 2007; d'Astous *et al.* 2006; Lee and Kyle 2013; Murillo 1997). Such research has drawn from social and cultural anthropology, sociology, ethnography, politics, and history. When explored by marketing scholars, research has concentrated on the staging of festivals, particularly their servicescapes (Fillis and Lee 2011; Hede and Kellett 2011). The relatively large number of impact studies are primarily framed within economic, social and environmental impact assessment models, but also draw on notions of sustainability and the wider social contributions that festivals can make to the communities in which they are embedded (Andersson *et al.* 2013; Chirieleison *et al.* 2013; Yolal *et al.* 2012; Alves *et al.* 2010; Lee *et al.* 2008).

Given the similarities that festivals have with the entrepreneurship literature, there is scant discussion of the parallels between the two disciplines. For example, Carlsen *et al.* (2010) discuss festival entrepreneurs who manage innovation and failure, both of which are issues

also faced by entrepreneurs (Paleo and Winjnberg 2006; Getz 2002). They also highlight the festival life cycle, typically similar to the business life cycle, cementing strong links with the entrepreneurship literature. The festival life cycle proposed by Beverland *et al.* (2001) draws upon the life cycle stages in organisations (Ali-Knight *et al.* 2009). Such key characteristics are only some of the examples where failures of connecting festivals and entrepreneurship have occurred.

Methods and unit of analysis

Research collaboration, with some notable exceptions (Carlsen *et al.* 2010; Getz *et al.* 2010), is largely between researchers located in the same country or region. Most research has been generated by scholars from Australasia, South Africa and the USA with very few cross-cultural studies. Research is typically empirical (61 papers), with a preponderance of single case studies and methods often informed by observational approaches reflecting the ethnographic techniques underpinning such studies. This single case approach has enabled detailed investigation of festivals at one point in time and consequently temporal considerations have yet to be explored by this growing field of research interest.

Our analysis revealed 26 quantitative studies where the focus of these is considerably varied. Thus, while there has been development of measurement scales in the tourism literature (Echtner and Ritchie 2003), examination of key constructs applicable to festival research has been limited. Exceptions include de Klerk and Saayman (2012) whose analysis of networking within festivals was based on previously developed scales (Krackhardt 1987) and also Getz *et al.* (2010) whose cross-cultural analysis of festivals was based on earlier work (Getz and Anderson 2008; Anderson and Getz 2007; Getz *et al.* 2007). However, wider testing of the

applicability of these scales to different cultural and environmental contexts has not yet been undertaken. Other researchers have developed scales to measure specific constructs. For example, Gursoy *et al.* (2004) developed a scale to measure organisers' perceptions of the perceived impact of festivals and d'Astous *et al.* (2006) further established a scale for measuring the personality of cultural festivals. Yet, neither of their scales have been used in subsequent research and as such, their reliability and generalisability is yet to be tested.

Emerging key themes

We have grouped the themes discussed within existing research into three broad areas. The themes focus on why people attend festivals in the first place; how festivals are managed and; the impact of festivals, both in a narrow economic sense and also a broader social and cultural context.

First, a key focus of research in this area has emphasised the importance of understanding why people attend festivals arguing that only by developing an understanding of such motivations can organisers position and market festivals effectively (Lee *et al.* 2014; Lee and Kyle 2013; Crompton and McKay 1997; Scott 1996; Getz 1993; Getz 1991). Motivational research amongst the festival attendees became popular in the 1990s (for example, Formica and Uysal 1988; Scott 1996; Backman *et al.* 1995; Uysal *et al.* 1993) and it has been argued that there are three reasons for understanding the motivational factors of festival goers (Crompton and McKay 1997). First, it is important that the festival design is tailored to the visitor's needs, thus ensuring that all such needs met are a prerequisite for effectively developing elements of a festival. Second, satisfaction and experience plays an important role in understanding festival goers' motivations because of the involvement of the local

community and dependency on repeat visits to the festival itself. Last, recognising and prioritising motivations is important in understanding the visitor's decision making processes, allowing for the facilitation of a more effective marketing plan.

Various theoretical frameworks have been used to position studies on motivation including Maslow's (1943) need-hierarchy; Iso-Ahola's (1980) escape seeking dichotomy; and push and pull factors (Dann 1981, 1977; Crompton 1979) with factors linked to festival satisfaction and commitment (Lee et al 2014; Lee and Kyle 2013). Thus, motivations have been positioned in terms of the fulfilment of needs, a desire to escape or experience something new, seeking out the specific festival attractions, and developing an understanding of the wider social and psychological benefits. Numerous studies have delineated these motivational factors with the suggestion that a core set of drivers for festival attendance exist, including "cultural enrichment, education, novelty and socialization" (Crompton and McKay 1997: 429). Studies linking motivation to festival satisfaction and loyalty have mainly focused on the relationship between these factors and festival quality (Wong *et al.* 2014; Lee *et al.* 2008; Kim *et al.* 2010; Baker and Crompton 2000). It has been found that attachments to a certain cultural community have a significant impact on intentions both to revisiting festivals year on year and also spreading positive word of mouth (Lee *et al.* 2014). There have also been attempts to segment loyalty to festivals according to psychological commitment levels (Lee and Kyle 2013; Lee *et al.* 2007; Kyle *et al.* 2004). It has been argued that segmentation studies need to take into account other ways of stratifying attendees rather than only focussing on motivations because this does not represent all visitors (Tkaczynski and Rundle-Thiele 2011).

Most studies on motivations have been positioned at an aggregate level with a focus on how to classify and segment festival goers (Mohr *et al.* 1993; Uysal *et al.* 1993) whilst a smaller number of studies have examined the motivations of different groups of attendees (Lee and Kyle 2013; Lee *et al.* 2004; Lee and Lee 2001; Formica and Uysal 1998). Research has also examined the demand for festivals in terms of wider, non-personal influences such as cultural and community influences and constraints (Lee *et al.* 2014; Roy 2012; Alves *et al.* 2010; Bierig 2009). Building on this research, the field of cultural anthropology has examined the meanings that individuals and communities attribute to festivals, how transformative these experiences are and the influence they exert (Strang 2008; Johnson 2007; Murillo 1997). Recently wider social, cultural and environmental impacts have also been the focus of interests. It is argued that festivals still provide a means of connecting local communities (Chwe 1998) and can therefore be regarded as public goods (Rao 2001). Festivals have been conceived as providing and creating social ties within communities and, in this way, serve as mechanisms for incentivising involvement by different community stakeholders. Furthermore, festivals establish relationships with other agents in the competitive process connecting festivals not only to suppliers and end consumers or audiences, but also with a number of agents including performers (Paleo and Wijnberg 2006).

A second key theme emerging from the literature is that of festival management. Early work in this area regarded festivals as planned events and concentrated on generic management functions, examining festivals in terms of their feasibility, administration, design, marketing, operations and risk (Larson 2002; Reilly 1994; Shrum 1991). Later work acknowledged the very particular context and characteristics of festivals that necessitates considering festivals within the wider environment in which they operate (Andersson *et al.* 2013; Mair and Whitford 2013; Edwards 2012; Alves *et al.* 2010) with management taking into account some

of the unexpected outcomes and externalities. It has been argued that an analysis of festival management needs to adopt an integrative approach accounting for factors that drive the initiation of festivals at the outset, their planning and management, their outcomes and the interplay between these (Getz *et al.* 2010). Using such an integrative framework allows the scope of festival research to extend beyond management functions to consider the involvement of and interactions between the wider community networks involved in planning and managing festivals (Andersson *et al.* 2013; Getz *et al.* 2010; Richards 2007; Quinn 2006). This is important because business operations are in one way or another conducted in some sort of social structure whereby the social interactions and relationships of the entrepreneurs can affect the success of their business in terms of profit, competitiveness and profit potential (de Klerk and Saymaan 2012).

A final theme highlights the impact of festivals which has been a key focus of research, notably their economic contributions (Chirielson *et al.* 2013; Thrane 2002; Kim *et al.* 1998; Crompton and Mackay 1997). A significant facet of festivals is that they “require minimal capital development and take advantage of existing infrastructure...(yet)...have the potential for generating substantial returns on small financial investments” (Gursoy *et al.* 2004: 171). Benefits to tourism are varied (Chirielson *et al.* 2013; Andersson and Getz 2009; Getz 2005). They can be seen an important draw for tourists to a region (Getz 2008; Getz 2005). They can also help in mitigating the seasonal fluctuations in tourism and the detrimental impact it can have on a region (Getz 1989). Finally they can help enhance the positioning of a place as a tourist destination (Richards and Wilson 2004).

This focus on narrow economic outcomes reflects the view in the literature that these benefits are one of the key drivers for the establishment of festivals in the first place. However,

sociological studies argue for a wider view of benefits. Gursoy *et al.* (2004) highlight that festivals contribute to community solidarity and create social incentives for the local community. In this way economic factors may not always be paramount for festivals because the purpose of such events is to build social cohesion by reinforcing ties within the community which are culturally shared amongst the community, represent symbolic connotations of celebrating the community itself and reinforce the social and cultural bonds by actively involving individuals and building trust (Gursoy *et al.* 2004; Rao 2001; Chwe 1998). There have been limited attempts to model this wider understanding of impacts. Impact studies also acknowledge the costs associated with festivals which include overcrowding, artificial elevation of local prices, pressure on local resources and the inconvenience caused to local residents and others looking for alternative recreational activities (Chirielson *et al.* 2013; Litvin and Fetter 2006; Gursoy *et al.* 2004). Thus there may be displacement effects which also need to be considered when assessing the overall impact of festivals.

Identifying research gaps

The analysis presented identifies a number of research gaps which offer fruitful avenues for future festival research. First, given the economic and societal importance of both tourism and the creative industries, we propose that closer examination is needed of the role of festival entrepreneurs and festival networks. This will offer fresh evidence on those driving forces, local conditions and community dynamics relevant to the initiation and staging of local, community-based festivals responsible for attracting tourism and showcasing creative products and ideas. This is supported by recognition that whilst the economic and social potential of creative activities are attracting growing policy, academic and media interest,

comparatively little is known at the micro-level where processes are largely ignored in the existing literature, despite the reality that festivals are, by and large, a repeated event. We argue that an understanding of the success and impact of festivals must be informed by pre-festival processes and also by post-festival reflections where many festivals are directly constrained with their location but yet there has been very little research on the role of place within festival research.

The emerging themes within the research agenda each play a critical role in festivals: the pre-festival stage, partnerships, processes and the place. Each theme has elements that need to be explored further to ensure a better understanding of how each key theme is intertwined to ensure that we get a clearer picture of festival research at a micro-level. The key recommendations for fruitful areas for future research, proposed theoretical lenses and methodological approaches are discussed in the following section.

INSERT FIGURE 3 HERE

Pre-festival stage and the role of the entrepreneur and festival founder

Little attention has been paid in the literature to the ‘pre-festival’ stage. By this we refer to the creation of festivals and the characteristics of their founders. It has been argued that entrepreneurs are important players in festivals, however, there has been no elaboration on these specific roles in the relatively few studies that mention entrepreneurs (Jonker *et al.* 2009; Van der Merwe *et al.* 2008). Jonker *et al.*’s (2009) paper highlights the attributes of festival entrepreneurs. Their key finding acknowledges the entrepreneurs as supporting and helping local communities in a number of different ways, for example, contributing to the

arts, encouraging social interactions and so on (Jonker *et al.* 2009). There are strong parallels with social entrepreneurship where locale and community are key within the business model, yet, entrepreneurship and social entrepreneurship have been largely ignored in this literature despite parallels with initiations and start-ups of other business ventures.

The limited number of papers we found that made mention of the role of entrepreneurs in festival research (Engelbrecht *et al.* 2011; Jonker *et al.* 2009; Saayman *et al.* 2008) focussed on a context within which entrepreneurs “promote their businesses and stimulate entrepreneurial opportunities” (Engelbrecht *et al.* 2011: 247). We found very little evidence of research addressing the critical role of the entrepreneur in the initiation and continuance of festivals. Getz and Frisby (1988) and Getz (1989) present the organiser’s perspective of an event where the organisation is evaluated by referencing several key points: relationships with its environment (for example, resource acquisition), internal management processes which enable sustainability and outputs to exist, and the outputs themselves. The studies however, fall short in discussing the ‘behind the scenes’ of the pre-festival and post-festival processes and the entrepreneurs themselves. From our review only one paper explicitly focused on festival initiation and the role of key actors in mobilising resources (Vestrum and Rasmussen 2013). It was argued that whilst prior research in this area has highlighted the important role of individual entrepreneurs (Johnstone and Lionais 2004; Johannisson 1986) and the community (Peredo and Chrisman 2006), little focus has been given to the emergence of community ventures and their early-stage development.

Partnerships and networks

Within festival research, the role of partnerships and networks has been largely ignored with research examining the wider network of stakeholders limited to two exceptions (de Klerk and Sayman 2012; Carlsen *et al.* 2008). This limited work examined the dyadic relationships rather than the network of relationships on which the establishment and success of festivals is reliant. Findings from the wider entrepreneurial literature argue for the critical importance of networks in providing access to resources (Jack 2010; Slotte-Kock & Coviello 2009; Jack *et al.* 2008; Aldrich and Kim 2007; Adler and Kwon 2002) and highlight the ongoing importance of networks for entrepreneurs and firms at all stages of development (Aldrich and Kim 2007; Hite 2005). Festival entrepreneurs require strong networks to offer support by providing access to appropriate emotional, technical and advice as well as to the side mix of resources involved in festival creation and growth. Furthermore, these entrepreneurs also rely heavily on the support of festival organisers and managers to provide the right environment to conduct their business, market their products and realise as much profit as possible (Stanko *et al.* 2007).

Particularly, as a consequence of their restricted resource base, entrepreneurial ventures have been found to accrue multiple benefits from being embedded in networks which “have been shown to improve entrepreneurial effectiveness by providing access to resources and competitive advantage without capital investment” (Slotte-Kock and Coviello 2009: 33). Social networks, in particular, have been described as the most important small firm resource (Ostgaard and Birley 1996; Johansson 1986) and it has been argued that entrepreneurs must engage in networks if they are to survive (Huggins 2000). de Klerk and Saayman (2012) published the first empirical study examining the role of networking in the festival sector and included a profile of festival entrepreneurs and their relationships with other actors. They

highlighted the importance of ‘soft’ factors including trust and on the need to focus on commitment, reciprocity, proximity and strength of relationships as antecedent factors to networking having a positive impact on festival success. Of note, they also found that entrepreneurs use relationships in a strategic way, to establish and position themselves and not simply to support their business.

Processes

Processes are largely ignored in the existing literature, despite the reality that festivals are, by and large, a repeated event. Most research on festivals has focused on one point in time. We argue that an understanding of the success and impact of festivals must be informed by pre-festival processes and also by post-festival reflections. Whilst previous studies have focused on public-facing aspects of festivals, we argue that work is needed to explore the hidden processes involved in festivals and to seek out actors involved in these. Such processes include gatekeeping (controlling entry to the festival); negotiation (which reflects relative power); coalition building (including formal alliances and interpersonal networks); building trust (based on reputation and past performance), and identity building (the event's image or brand is a stabilising force) (Larson 2002). This is important because it has been argued that relationships are central for the acquisition of information and that the creation of knowledge is a social process, yet the importance of social interaction as a vehicle for knowledge is limited with respect to the learned relational characteristics that facilitate information seeking to inform festivals (Borgatti and Cross 2003). Such social interaction includes the building and possessing of social capital which has been associated with enhanced business, knowledge and innovation performance (Cooke and Wills 1999).

Place

There has been very little research on the role of place within festival research despite so many festivals being directly linked to their location. It has been argued that place-attachment is an important facet for understanding social ties which bind individuals to their physical environment (Lee *et al.* 2012). This is particularly pertinent for festival settings because they provide a context for social relationships and shared experiences (Kyle and Chick 2007). Individual festivals differ in their degree of 'place dependency'. Some are closely connected with local infrastructure, such as the annual Edinburgh Festival (Jamieson 2004), whilst others have few connections with their specific geographical location (Van Aalst and Van Melik 2012). In addition to this, with recent increases in leisure time and discretionary spending, governments and tourism agencies have adopted festivals as a strategic means to international marketing and the promotion of a particular image where festivals have become important components of destination tourism (Liburd and Derkzen 2009).

There is a unified belief particularly by key stakeholders that festivals are by and large a positive influence on 'place', bringing economic benefits through increased tourism, enhancing a city's image and wider creative benefits (Saayman and Saayman 2006; Jamieson 2004; Shuster 1995). Jamieson (2004: 66) argues that, "festivals are increasingly written into civic cultural policies as both product and framework, designed to attract a wealthy target market and furnish the city with a competitive image." Place-bound festivals often involve creative celebrations with diverse aims including building social cohesion by reinforcing ties within the community (Rao 2001) and celebrating a collective sense of belonging to a place (Lorentzen 2009). They offer tangible and intangible experiences that connect people to places (Derrett 2003). Furthermore the location of a festival may influence its content, purpose and success (Van Aalst and van Melik 2011). The limited empirical research into the

effects of place has been more ambivalent, highlighting that a gap in knowledge exists between place and festivals (Van Aalst and van Melik 2011).

Research agenda

The aim of our review was to explore the extent to which entrepreneurs and entrepreneurial processes are embedded within festivals. This has highlighted a number of research gaps within the festival domain worthy of further exploration. We propose several key questions which offer opportunities for further discussion, research and theory development.

Where do the ideas for festivals originate and why do individuals become involved?

A key gap identified is that there has been very little discussion in the literature of the origination of festivals. The festival literature is dominated by festivals as they happen rather than exploring the pre-festival stage and the actors involved in their initiation. It is important to understand this stage because a successful festival which takes place every year has a successful team and driving force behind it (Sundbo 2004). However, this ‘team and driving force’ are overlooked in the festival literature. Such teams involve entrepreneurs and wider networks, including the local community, local government institutions and critically, the participants and the consumers, all of whom have to be mobilised and supportive of the event. Aligned to this is an understanding of the individual drive to undertake such a process on a continuing basis. It would be interesting to explore whether there are parallels between these entrepreneurial motivations and the motivational literature discussed previously (Dann 1981; 1977; Iso-Ahola’s 1980; Crompton 1979; Maslow’s 1943). Drawing on wider events literature, for example, Stokes (2008: 259) whose proposition involved “How would you

describe the steps or processes that are currently used to arrive at a strategic direction for events tourism in this state/territory?” may provide insights into how ideas for festivals originate and how entrepreneurs become involved.

The entrepreneurship literature may also provide insights and suggest methodologies appropriate for investigating this area. We argue here that there are parallels with community entrepreneurship. Community entrepreneurship is understood as “the process of developing ventures in terms of new activities, services, or institutions established for the common good of the inhabitants in a specific community” (Borche *et al.* 2008: 103). Similarly, festival entrepreneurs can be seen as change agents who aim to build new structures and develop new activities in communities by mobilising resources, highlighting similarities with community entrepreneurs (Vestrum and Rasmussen 2013; Giddens 2000).

How do these individuals interact and collaborate?

An individual’s ability to interact and connect are critical facets of successful festivals. Relationships between key individuals and their wider networks are however unclear and under-explored in the festival literature. The focus on festival management has been dominated by an understanding of event management using broad organisational events management literature with a focus on successful operationalisation of a festival and understanding key functional areas. What is missing is a discussion of interactions. We suggest that theoretical frameworks applied in entrepreneurship are useful lenses to support understanding such collaborations and relationships. In particular we identify network theories, the concept of embeddedness (Granovetter 1985) and capital theory (Bourdieu 1986) as relevant theoretical frameworks. Such theories and concepts have been applied to

studies of entrepreneurs and have been revealing of the networks required to initiate and grow new ventures as well as the impact of context on supporting or restricting entrepreneurial behaviours and the resources needed to support entrepreneurial ventures.

Within entrepreneurship it has been argued that analysis of economic exchanges should consider the social context in which such exchanges are embedded and that embeddedness is significant for entrepreneurial firms, providing access to resources and benefits contained within networks (Ancliff *et al.* 2007; Hite 2005; Granovetter 1985). Scholars have used structuration theory (Giddens 1984), Bourdieu's practice perspective (1998; 1990; 1977) and social network theory (Mitchell 1969) to examine the ways in which entrepreneurs embed themselves within their relevant fields. Social network theory argues that society possesses a network structure of overlapping relationships which connect individuals, groups and organisations (Mitchell 1969). Like structuration theory and the practice perspective, social network theory identifies the interplay between network structures and interactions as critical to understanding entrepreneurial and firm behaviours. It is argued that these theoretical approaches can be seen as complementary rather than competing (Shaw *et al.* 2012). The focus is on everyday networking practices encouraged by Bourdieu's theory of practice as complimentary to social network theory's proposition because the interplay between network structures and network interactions are critical to understanding entrepreneurial embedding. In this way research can gain insights into the types of activities entrepreneurs engage in to build relationships, become rooted within networks and acquire access to resources.

What social, economic, cultural and human resources are required?

Within the festival literature there is scant understanding of the resource requirements needed to mobilise such events. In particular, no focus is given to with the key entrepreneur who requires access to a variety of resources or, the social capital to attain them. No explicit discussion addresses the fundamental social, economic, cultural and human resources that are required to operationalise such high risk events. Using frameworks from entrepreneurship literature, there is scope to examine the networks that festival entrepreneurs are embedded in, the processes by which they become rooted in these and the benefits that they accrue from such networks. Insights can be gained from the emerging literature on social entrepreneurship and community ventures (Lumpkin et al 2013; Maclean et al 2013; Ruebottom 2013; Di Domenico *et al.* 2010; Shaw and Carter 2007). Here the focus is on social goals and the involvement of a number of different stakeholders with the resources needed to reach these goals linked to a specific community (Peredo and Chrisman 2006; Haugh and Pardy 1999) that is geographically bounded, as are festivals. Community ventures are non-profit organisations aiming to create social wealth within the communities within which they reside (Haugh 2007; Peredo and Chrisman 2006); are dependent on active and broad involvement from a community's inhabitants (Di Domenico et al 2010; Teasdale 2010); and importantly, are embedded in their local communities (Besser *et al.* 2006). Festivals can be seen as having similar characteristics of social entrepreneurship or community-led entrepreneurship whereby the entrepreneurs are not profit-driven and require networks to garner intangible resources.

Given the research gaps and the key questions identified for future research, it is important to address these areas through empirical research. Methodologically, empirical research in this area has used a variety of methods, from surveys to ethnographic studies of individual festivals. As previously argued, whilst prior research has enabled detailed investigations of a particular festival, they have been bounded by a focus on impact, motivation and

management and have only been a snapshot of a particular festival, in one location at any given point in time. It is argued here, that there needs to be a broader focus on festivals over a period of time. Key stages include: festival initiation, the festival itself and post-festival reflections. Future research will benefit by embracing longitudinal multi-case studies involving more ethnographic approaches. These can explore context from both a temporal and community or locale perspective. Ethnographic methods can capture the social meanings of festival entrepreneurs, the local community and stakeholders (Jennings *et al.* 2005; Husserl 1964). This allows real-time study of emerging festival processes and seeks out actors within the phenomena (Davidsson 2003). Ethnographic methods allow deep research, covering multiple perspectives on how participants view their social worlds and allows for an understanding of processes where daily social interaction, routines and rituals are explored (Fine *et al.* 2010).

Entrepreneurship has increasingly recognised the benefits of case-study research when investigating under-explored, complex real-life phenomena (Anderson *et al.* 2010; Santos and Eisenhardt 2009; Yin 2009; Jack and Anderson 2002). Furthermore, a longitudinal approach helps in understanding the meanings behind the actions of those involved in the festival process (Hammersley 1992) because dynamic processes must be considered, as no festival or population of festivals remains static over time (Getz 2010).

Conclusion

Governments and city councils have become increasingly interested in supporting festivals as a vehicle for local economic development and wider societal benefits including regeneration (Van Aalst and van Melik 2011). Festivals attract significant capital into local communities

and regions and generate employment opportunities (Thrane 2002; Kim *et al.* 1998; Crompton and MacKay 1997). They also offer social, cultural and environmental contributions and have a particular relevance to their local communities (Rao 2001). Festivals are part of the creative sector and this relationship is important given the significance of creative industries globally (Prentice and Andersen 2003). Recognising the economic and societal importance of both tourism and the creative industries, we have argued that closer examination of the role of the festival entrepreneur and festival networks is needed. Whilst it is recognised that the occurrence of festivals is often reliant on the vision and motivation of a central entrepreneur working with and within a localised network, the festival literature has yet to explore this. Particular research opportunities exist in examining festival entrepreneurs and their role in establishing festivals and working with others within their communities to make these successful on a regular basis. Further opportunities include the temporal dimension of festivals from their initiation through to reflections on their impact economically, socially, environmentally and also from the perspectives of locale and community. Finally it is argued that the entrepreneurship discourse provides a rich theoretical basis for unpacking the key themes identified in this review, and future research and theoretical developments can be envisaged.

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Table 1: Sample of key festival articles

Publication date	Theory or standpoint	Evidence	Core argument	Core citations	Type of analysis	Nature of sample
Andersson <i>et al.</i> (2013), <i>Tourism Analysis</i>	Sustainability of festival populations. Uses organisational ecology theory.	Looked at event growth, revenues and total populations.	Festival sustainability is an under-explored area but of critical importance. Findings support an organisational ecology lifecycle framework.	Getz (2009); Getz <i>et al.</i> (2010); Janiskee (1994; 1996).	Surveys. Regression model.	Whole population of festival managers in 3 countries in Norway.
Carlsen <i>et al.</i> (2010), <i>International Journal of Event and Festival Management</i>	Festival management innovation and failure. Uses innovation in tourism enterprises and destinations as theoretical base.	Review of three festivals. Considers innovation and failure in terms of the festival organisation value chain.	This area is underexplored. Festivals have transformative role on destinations and organisations and festival managers have a critical role in this. These managers need to continually innovate, using partnerships and networks. Innovation and failure are contemporaneous.	Paleo and Wijnberg (2008); Roper <i>et al.</i> (2008); Getz (2002).	Qualitative - Case studies as examples.	Gothenberg party, Sweden, Midnight rock, Norway, Edinburgh Fringe Festival, Scotland.
Chirieleison <i>et al.</i> (2013), <i>Tourism Economics</i>	Impact of events and festivals on tourism	Events are a powerful marketing tool; can help distribute tourism profits; improve visibility and; distinctiveness of a territory.	The festival generates considerable benefits for the local economy as well as profits to the festival organisers	Andersson and Getz (2009); Getz (2005).	Longitudinal trend analysis over 7 years and visitor survey.	Eurochocolate festival in Perugia, Italy.
Crompton and McKay (1997), <i>Annals of Tourism Research</i>	Tourism motivation: Maslow's (1943) <i>need-hierarchy</i> ; Iso-Ahola's (1980) <i>escape-seeking dichotomy</i> ; <i>push-pull factors</i> (Dann 1977, 1981; Crompton 1979).	Constructs developed from previous work. 6 factors: cultural exploration; novelty/regression; recover equilibrium; known-group socialisation; external interaction; gregariousness.	Festival visitation is the result of multiple simultaneous motives although seeking dimension dominates.	Mohr <i>et al.</i> (1993); Uysal <i>et al.</i> (1993); Getz (1991).	Quantitative. Factor analysis of motivation domains and anova tests to reveal differences.	1,496 attendees at 10-day festival in San Antonio, USA.
d'Astous <i>et al.</i> (2006), <i>International Journal of Arts Management</i>	Personality of cultural festivals and development of measurement scale.	Scale derivation using focus group; media; and previous scales (d'Astous and Lévesque (2003) store personality, Ferrandi	Scale useful for segmenting festival offer.	Getz (1991).	Qualitative and quantitative.	Focus group, 5 participants; Survey of 74 adults in Montreal; survey of 191 adults in Montreal.

		et al. (1999), Brand personality). Subsequent survey conducted.				
de Klerk and Saayman (2012), European Business Review	Focus on the individual entrepreneur at a festival and how they use networking.	Questionnaire developed from previous work. Focus on management of festival; festival as a whole; motivations behind participation; other organisational issues.	Key factors of importance include trust, relationships and networking, career choice and general perceptions of management.	De Janasz <i>et al.</i> (2009); Peppers and Rogers (2004).	Quantitative.	150 entrepreneurs at Grahamstown Festival, South Africa.
Getz and Frisby (1988), Journal of Travel Research	Measuring and understanding the effectiveness of management in community-run festivals. Systems theory is used as a framework to analyse various perspectives of festivals.	Self-administered questionnaire which asked questions on the following topics: description of the festival; historical background; organisation; management practices; revenue generation and spending; marketing and promotions.	Highlights the importance of community-run festivals in the tourism industry. Rather than economic benefits dominating the article, the emphasis was placed on cultural processes and social organisations.	Getz (1984); Ritchie (1984); Manning (1983); Pearce (1982); MacCannell (1976).	Quantitative - systematic analysis of 52 festivals.	The sample was dominated by small communities with the region of the Province of Ontario, Canada.
Getz (2008), Tourism Management	Review of event tourism, conceptual model presented and implications for theory drawn.	Derives a framework for knowledge creation and theory development in event tourism. Key areas and gaps: nature and meanings of event tourism; antecedents to event tourism; planning and managing event tourism; patterns and processes; outcomes and the impacts.	Event tourism is at the nexus of tourism and event studies. Still at an early stage and great scope for theoretical development. Need for broader approaches than just a positivist stance, employing qualitative and quantitative methods, specifically hermeneutics, direct and participant observation, in-depth interviews and experiential sampling.	Getz (2000); Formica (1998).	Literature review.	Event tourism literature from 1960s onwards – relatively descriptive overview.
Getz (1989), Tourism Management	Defining ‘Special Events’. Discussed in terms of 5 interdependent perspectives: the tangible product; visitor experiences; organisers perspective; community	Defines and discusses 5 perspectives and the management functions that link them.	Effective event management needs to be based on a comprehensive model of these interdependent perspectives. Need for more understanding of motives and benefits of event-goers; need to look at broader		Literature review and development of conceptual framework.	Narrative of key authors.

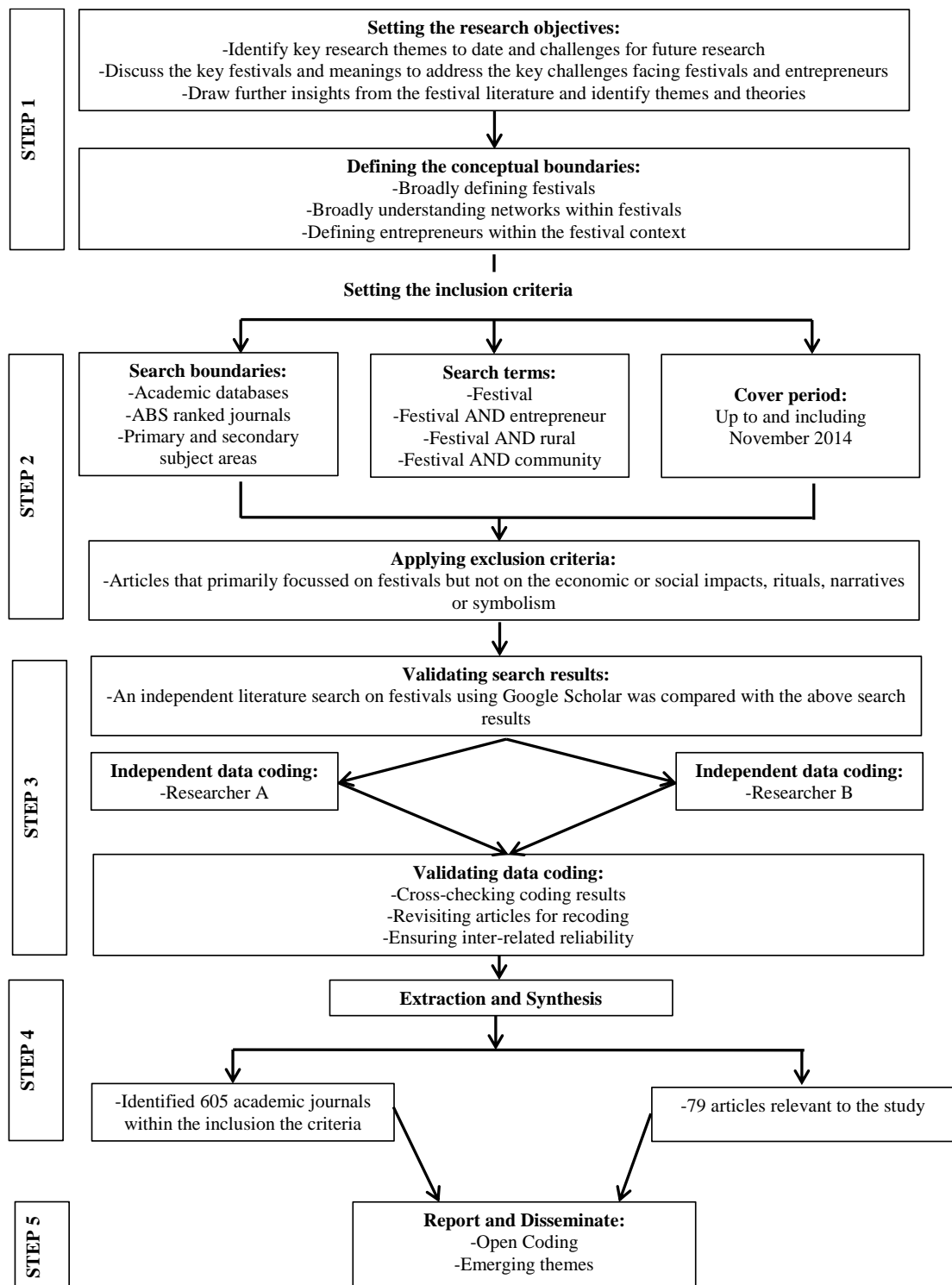
	development; events tourism		impacts such as community effects and organisational development.			
Gursoy <i>et al.</i> (2004), Tourism Management	Special event's organisers' perceptions of the impacts of festivals on local communities.	Instrument with 17 items based on literature, confirmatory factor analysis.	4 dimensions found: community cohesiveness; economic benefits; social incentives; social costs. Seen as community events that contribute to cohesiveness and create social incentives but are not major contributors to the local economy. Social benefits outweigh social costs.	Thrane (2002); Rao (2001); Crompton and McKay (1997); Getz (1997; 1993).	Quantitative.	124 event organisers in the Commonwealth of Virginia.
Jamieson (2004), Space and Culture	Examines the temporal and spatial boundaries of Edinburgh's festival identity.	Looks beyond the normal frameworks with a political and critical gaze.	By engaging with the spatiality of the Edinburgh festival culture, this paper explores the concepts of carnivalesque, play, and the transformation of identity.	Highmore (2002); Jayne (2000); De Certeau (1984).	Uses a number of secondary sources.	All the festivals held in Edinburgh under umbrella of Edinburgh Festival.
Jonker <i>et al.</i> (2009), Revista de Turismo y Patrimonio Cultural	Role and attributes of entrepreneurs attending festivals. Entrepreneurship and entrepreneurial process.	PASOS: Revista de Turismo y Patrimonio Cultural.	6 key attributes of entrepreneurs: organisational skills, resourcefulness, self-education, explorative, acquired skills and drive. Roles performed included festival promotion, product promotion and income generation.	Saayman <i>et al.</i> (2008); Timmons and Spinelli (2004); Min (1999); Gartner (1990).	Quantitative.	Questionnaire at South African Arts festival. 249 questionnaires to stallholders.
Lee and Kyle (2013), Journal of Travel Research	Segmentation of festival visitors. Profiles them using psychological commitment.	Constructs measuring commitment, satisfaction, festival loyalty developed from previous studies.	Finds three distinct segments. Found a relationship between commitment and satisfaction.	Lee <i>et al.</i> (2007); Kyle <i>et al.</i> (2004); Morgan and Hunt (1994).	Quantitative.	Two phase survey 579 respondents and then 228 at 3 community-based agricultural festivals in Texas.
Lee <i>et al.</i> (2012), Journal of Travel Research	Factors leading to festival visitors' loyalty. Use concept of place attachment (emotional and social ties) to assess visitors' attitude towards	Constructs measuring place attachment; festival satisfaction; destination loyalty developed using items from previous studies.	Supports contention that place attachment plays a mediating role in the relationship between festival satisfaction and destination loyalty.	Pike (2008); Reid (2007); Getz (1991).	Quantitative.	Two phase survey 579 respondents and then 228 at 3 community-based agricultural festivals in Texas.

	festival host communities.					
Lee <i>et al.</i> (2014), Current Issues in Tourism	Community attachment and the influence on festival satisfaction and future visiting intentions.	Attachment defined in terms of interpersonal relations. Other constructs developed from previous literature.	Community attachment has a significant impact on intention to revisit and positive word of mouth.	Slabbert and Saayman (2011); Delbosc (2008); Kay (2003).	Quantitative – exit survey.	3 multicultural festivals in Korea.
Lee <i>et al.</i> (2003), Tourism Management	Developing segmentation of festival motivation.	Generation of 34 motivational items from literature review.	Identified 6 motivational dimensions: cultural exploration; family togetherness; novelty; escape; event attractions; socialisation.	Quinn (2006); Pine and Gilmore (1999); Uysal (1998); Crompton and McKay (1997).	Quantitative – factor analysis.	2000 world culture expo. 726 questionnaires.
Liburd and Derkzen (2009), Tourism and Hospitality Research	How a cultural festival can enhance quality of life.	Uses an emic perspective using a well-being index.	The relationship between festival and its meanings are far more complex than traditional instrumentalist framing assumes.	Getz (1997); Uysal (1996).	Qualitative – participant observation and in-depth interviews.	Danish Wadden Sea Festival – all stakeholders.
Mair and Whitford (2013), International Journal of Event and Festival Management	Identification of emerging trends in event and festival research	60 academic experts identified and 33 surveyed. 3 questions: current research focus; ranking of festival themes in order of importance; identification of research output related to themes.	Key areas where research is still needed include socio-cultural and environmental impacts and relationship with public policy agendas. Also lack of research in indigenous events.	Dredge <i>et al.</i> (2010); Getz (2009); Dywer <i>et al.</i> (2005); Getz (2000).	Q methodology.	Academic experts.
Paleo and Wijnberg (2006), International Journal of Arts Management	Develops a taxonomy of music festivals. Uses organizational theories.	Look at economic functions.	Taxonomy based on 7 elements: character, purpose, range, format, degree of institutionalisation, degree of inventiveness, scope.	DiMaggio (1983); DiMaggio and Powell (1983).	Literature Review.	Music festivals.
Prentice and Andersen (2003), Annals of Tourism Research	Cultural tourism and festival consumption. Uses motivation theories to investigate festival consumption.	Operationalises consumption through intentions and actual activities.	Festival consumption is mainly experiential, followed by socialization and then utilitarian intentions. Found 7 distinct clusters.	Crompton and McKay (1997); Formica and Uysal (1996).	Qualitative – in-depth interviews.	Tourists in Edinburgh during 1997 festival. 403 usable interviews.

Stokes (2008), Tourism Management	Tourism Strategy, how public sector event development agencies determine strategies to foster events tourism and stakeholder engagement. Used strategy theories (Mintzberg 1994); strategy formation processes for events tourism (Getz 1991; 1997) and stakeholder theories of the firm (Buchholz and Rosenthal 2005).	Creates 3 frameworks of events tourism strategy: corporate, market-led; community, destination-led and; synergistic.	Clear linkage between government motives for events investment, the policy environment and the institutional arrangements used to shape events tourism directions.	Getz (1999; 1997).	Qualitative.	Case studies in 6 Australian states and territories.
Stokes (2006), European Journal of Marketing	The influence of inter-organisational networks on events tourism strategy.	Propositions tested using semi-structured interviews with managers of events agencies, executives of tourism marketing authorities, event directors, city and local government representatives. Looked at types of strategy, impact of external environment, decision-making will be more influenced by corporate-government orientation rather than community.	Reactive/proactive approach to strategy predominated. Loose rather than structured networks, emergent rather than deliberate strategies. Networks mostly drawn from government and corporate sectors	Gulati <i>et al.</i> (2000); Getz (1999; 1997); Hakansson and Johanson (1992).	Qualitative.	54 participants in 6 Australian territories.
Tkaczynski and Rundle-Thiele (2011), Tourism Management	Market segmentation theory using Kotler's (1980) 4 bases as starting point: demographic; geographic; psychographic and; behavioural.	Ranking of segmentation bases; variables used to classify attendees; data analysis methods and; sample sizes.	Need to use multiple segmentation bases combining descriptive and predictive factors. Visitor surveys still dominate as data collection method. Need for future research to incorporate wider stakeholders' views.	Allen <i>et al.</i> (2008); Getz (2008; 2007, 2005); Formica and Uysal (1998).	Literature Review: descriptive and research agenda presented.	Reviewed 120 papers.

Van Aalst and van Melik (2012), <i>European Urban and Regional Studies</i>	Reciprocal relationship between place and festivals. Frames discussion within literature on festivals as part of culture-led urban regeneration.	Descriptive statistics around visits and reasons for visit. Other constructs not discussed.	Local authorities see a positive relationship between a festival and the city. Place is less important for visitors and festival organisers than local authorities. The destination is the festival not the city.	Getz (2008; 1999); Gursoy <i>et al.</i> (2004).	Qualitative and quantitative.	North Sea Jazz Festival, Netherlands. Surveys of visitors pre and post relocation (716 and 837 respondents) and interviews with key actors involved in relocation.
Wood (2009), <i>Event Management</i>	Impacts of local government community festivals. Argues for the need for more robust measurement of impact taking into account social and environmental as well as economic.	Evaluation framework developed combining goal-attainment, effects, stakeholder, and program theory models.	Impacts are economic, social and environmental, local, national and international and long term.	Getz (2005).	Draws on empirical, conceptual, and practice in areas of information systems, marketing communications, event studies and public sector evaluation.	Literature and practice.
Wong <i>et al.</i> (2014), <i>International Journal of Tourism Research</i>	Antecedents of festival loyalty. Focuses on key dimensions of quality, emotion, image and satisfaction	Uses constructs for each of these dimensions from previous research and develops a conceptual model for testing.	Interaction quality, physical environment quality, outcome quality and program quality positively affect festival quality. Festival image has a moderating effect on quality. Emotion, festival quality and festival image positively affect festival satisfaction which affects loyalty and quality.	Huang <i>et al.</i> (2010); Lee <i>et al.</i> (2006).	Quantitative survey. 524 responses.	Macau Food Festival.

Figure 1: Steps in the systematic literature review



Source: Adapted from Wang and Chugh (2013).

Figure 2: Festival studies

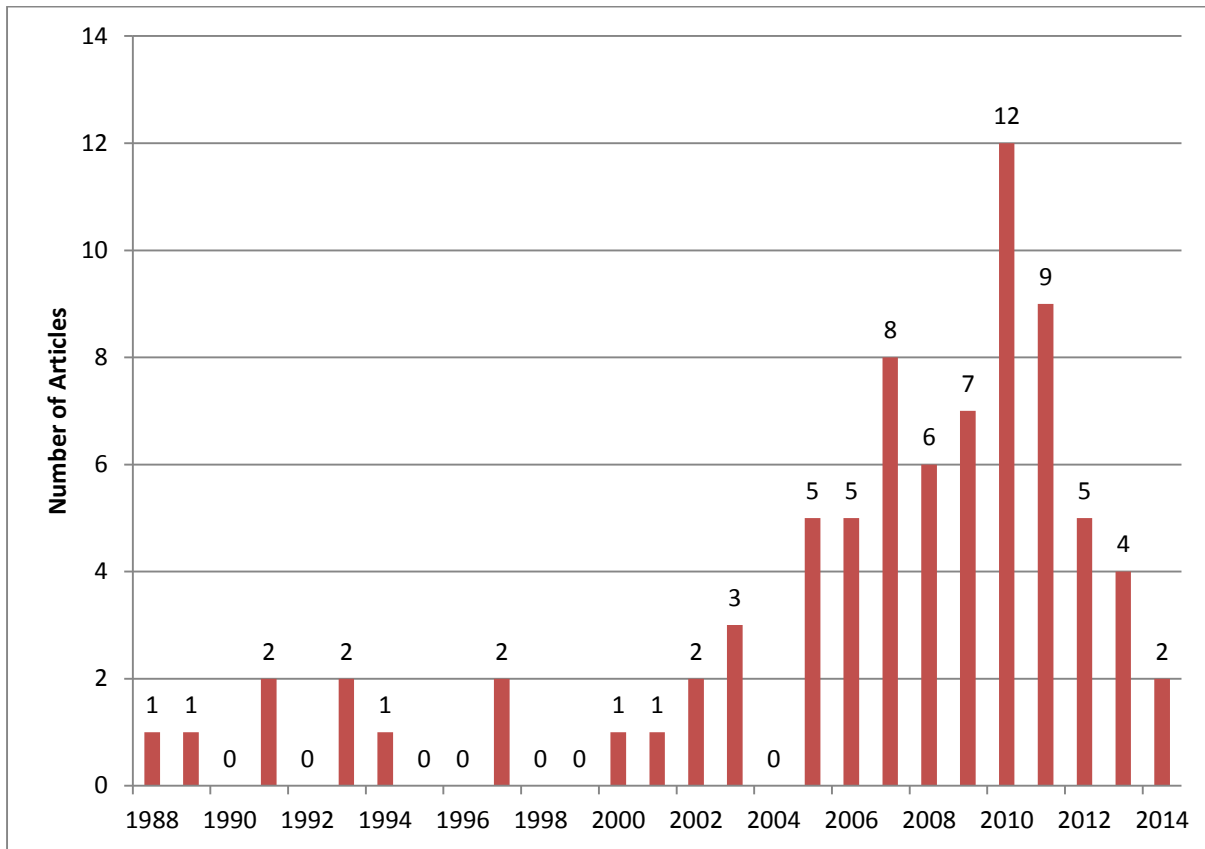


Figure 3: The 4 P's of the Future of Festival Research

