



Practitioner Sensemaking of Event Marketing Managerial Practice: a Socio-Phenomenological and Hermeneutic Study

MCLOUGHLIN, Andrew

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**Practitioner Sensemaking of Event Marketing Managerial Practice:
a Socio-Phenomenological and Hermeneutic Study**

Andrew Mcloughlin

**A thesis submitted in partial fulfilment of the requirements of
Sheffield Hallam University for the degree of Doctor of Business
Administration**

Abstract

Marketing management theory in event and festival management literature contextualises general marketing management principles and invariably refers to marketing analysis and decision-making. Few studies consider practitioner views of marketing managerial practice in the work place and impact in day-to-day operations. This research covers fieldwork in a traditional hermeneutic manner and evidence taken from interviews with twelve practitioners from the industry. Four prominent themes of marketing managerial practice emerged from the research. Firstly, the meaning of marketing managerial practice cannot be satisfactorily explained by conventional event marketing theory. Secondly, these event professionals' made sense of the meaning of marketing managerial practice in terms of three elements; management identities, extended event marketing networks and innovative event marketing output including storytelling and content. This thesis proposes a new conceptual model that describes these findings, an Event Marketing Functionality Model. Finally, this conceptual model makes sense of practitioner meaning from a sociological standpoint as a social practice - a new perspective instead of a traditional classical marketing stance. This research contributes to both professional practice and academic knowledge. In professional practice, this work asks practitioners to adopt recommendations set out in the conclusion section as this will lead to a more coherent and productive professional approach if recognised and acted on by those involved. The recommendations include a) practitioner use of the new conceptual model in developing best practice in event marketing; b) training and mentoring in event marketing practice is necessary; c) peer-to-peer learning would help develop new ways or working and d) adoption of innovative practices including storytelling and content to maximise opportunities in the field. This work also contributes to academic knowledge and the social-phenomenology of marketing work. Furthermore, this research also contributes new knowledge and to professional practice as event management /marketing performance as opposed to classic concern with 'technique' - so this thesis shifts the conversation from dominant concern with 'technique' to something more profound. This research provides new insights into event marketing managerial practice and the influence and importance of people in the process.

Declaration:

This thesis is all my own work, and has not been submitted for any other academic award.

Andrew McLoughlin.

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CHAPTER 1

WHY RESEARCH INTO EVENT MARKETING MANAGERIAL PRACTICE?

1.0 Introduction

This chapter explains why I chose to research the subject of event marketing managerial practice particularly from a practitioner perspective, my thinking about the subject at the time, and my mind set when starting this research project. Sensemaking is the process by which people give meaning to their collective experiences. It is often formally defined as "the ongoing retrospective development of plausible images that rationalize what people are doing" (Weick, Sutcliffe, & Obstfeld, 2005, p. 405).

Event marketing is a subject with an array of definitions and interpretations in the event industry trade press and academic literature. It is growing and popularised as an attractive and contemporary solution for commercial brands to use in their strategies to engage audiences through experiential and brand activation and is set to continue (IPA, 2017). My take on event marketing reflects the sentiments expressed here. Event marketing practice is an important function in event management but the focus for me is different. It is about event practitioners using marketing thinking in developing event and festival products for end-users. I can say that because of my professional background and thirty years working in event management practice and a lot of that time spent writing, planning and executing event marketing plans, and taking decisions with successful outcomes in the main.

The event marketing landscape is changing. Practice is changing. Technology, social media and audience need for innovation and new types of experiences, interaction and involvement mean practitioners need to adapt and evolve their managerial practices to meet challenges now and in the future. My reason to expedite this research based on a genuine and warranted interest to add value and make a difference to enhance current and future event marketing managerial practice meet the demands in a volatile and changing market place, especially in practicality and innovation. I want to contribute to professional practice and academic knowledge. Detail about how I went about my research is set out here.

Chapter 3 sets out the research implementation that I have chosen to take and this in a hermeneutic manner, which means that I am required to state my own thoughts and feelings about the subject area for the reader to see. This is important in hermeneutic research because the role and actions of the researcher are not regarded as objective, and the knowledge and understanding they bring to the work are relevant in discussing conclusions drawn. The reader should be able to see themselves as the researcher to some extent in the research, its boundaries and actions. Hermeneutic research tries to get underneath the words used in different ways by people to gain a better understanding of the underlying meaning of the words; for example, to put to one side the assumptions and generalities and to obtain a richer and deeper understanding. Hermeneutics is a wider discipline, which includes written, verbal, and non-verbal communication. In addition, reflexivity is important since the researcher's own thoughts, intuition, bias, and practitioner knowledge form part of the research process. That means that the data discussed in this document is considered by the researcher in a subjective way from the work and leave only subjective findings. The aim is to prepare the reader as fairly as possible, so they can appraise for themselves the validity of the conclusions drawn.

This chapter ends with an overview of the thesis, in totality, to give the reader a clear direction in the thesis' journey to finality.

1.1 The research

I have asked myself many times why I undertook this piece of research. What motivated me to undertake this research journey and complete the task, because no one asked me to do it? Interest is the simple answer to those questions and I want to make a difference in event marketing practice now and in the future and a contribution to knowledge.

In writing this chapter, I to go back to the start of the DBA journey, about eight or nine years ago. I have made notes throughout the research process over the duration, captured in scribbled notes, comments and doodles in my research diary, of my thoughts and feelings. This has helped me recollect and reflect on the journey itself. It is crucial for me to reflect on where I was all that time ago because my recollection of understanding of my research subject then must have impacted on and shaped my thinking and approach to the way I conducted myself and the research itself. Thus, this section of the chapter is an attempt and opportunity for me to recollect that period. As we will witness, I am happy to concede to the

influence of subjectivity in research. This is an important point, so I do not pretend that this section of the chapter is any more than a look back at what I was thinking then, and what I know now. Research can be shaded by the researcher's pre-understanding, whether limited or sophisticated, and in this case the pre-understanding must not only be acknowledged but should also be explained. It is a very important part of the research process and journey.

I started my DBA a few years after completing two masters in 2003 and 2008 in marketing management and leisure event and facilities management respectively. It was through studying for these two postgraduate qualifications that I developed a passion for the subject area. I also worked in the event marketing arena in a private sector event tourism organisation in the senior management position of head of department with a team of marketing professionals including marketing assistants and executives. Additionally, my work involved collaborating with a network of other marketing professionals made up of agency staff, consultants, head office marketing staff and marketing associations aligned to the business. It became clear working while working in that position that, firstly, making marketing decisions is difficult and secondly, every-one had an opinion irrespective of rank or level of experience. I found making decisions as a senior event practitioner difficult because of the commercial environment and influence of others within my network including staff and intermediaries contracted to the organisation. I was responsible for meeting commercial targets and budgets. The roles of marketer and the team were vital to the success of the business. I identify myself as an event professional, and event marketer and now teach as an academic in the subject.

At the beginning, I had two areas of interest, event marketing as a practical concern and event marketing and innovation. All these originated from my experiences working in the profession and from my own perceived thoughts built up over time in practice. I wanted to see if these perceptions played out in professional life.

1.2 Event marketing as a practical concern

I was interested in how event organisations utilised event marketing as part of planning and management of events and festivals. Several questions arose. If marketing was so crucial to implementing event and festival management, what is it and how did it manifest itself in the workplace? Do people value event marketing as an important management function? Who is involved in implementing event marketing activity and what are the challenges? How do people make sense of event marketing in their everyday lives?

In the end, it was the last question that interested me most because it brings the big questions (such as ‘what does event marketing mean to you?’) down to a practical level. If it is true, then for events professionals’, event marketing in some form is utilised by most people, in every day operations, then for practitioners’, event marketing should be an important part of event and festival life. (It is accepted in event and festival management that marketing is an important function implemented in different ways as we will see in Chapters 2 and 4).

My first step was to go back to some of the big questions, so I could take stock of the broader picture. This was important to enable me to contextualise my research in an academic framework and see whether I could make a contribution to event marketing managerial theory, as well as contributions to event and festival theory and to professional practice.

In the wider context, marketing is a concept that occurs everywhere. Event marketing as a subject also manifests itself in our personal and professional lives as event and festivals. As a subject for business, and event and festival studies it has generated considerable literature, which as we will see in Chapter 2 leaves a lack of clarity. Event marketing is not just a subject for academic authors to debate and form an opinion about what it means. For me, it is an important part of event management practice fundamental if an event is to meet its outcomes. The past twenty years have witnessed a lot of change in the event marketing field with the advent of technologies and increased use and consumption of social media by organisations and consumers (as stated previously). Globalisation, technological innovation and a changing consumer and business focus have served to dramatically change the way event managers manage their marketing effort in today’s turbulent business environment (McLoughlin, 2014). A recent study among event professionals’ stated that events had become increasingly crowded spaces in which to compete. “It was felt that events were a crowded market space and that over the past five years with a larger number of other events it has made it far more difficult to attract participants” (Backer, 2014, p. 245). A key part of promotion for many event businesses is social media (Backer & Hay, 2013). This has resulted in a massive shift in the way many event organisations undertake promotions and the structuring of event marketing budgets. Social media also poses challenges for event businesses, particularly with regards to reputation (Bolan, 2014). These extracts add to my speculation about event marketing as a practical concern and the need to expedite this research. These authors imply events are in a crowded market, audiences are difficult to reach and the way budgets are spent has moved from traditional to new ways of promotion. It

should not be left only to academics to decide what constitutes event marketing; the voice of those involved must also be heard as well and chapter 3 explains how this was done.

The typical working arrangement within which event marketing is practiced and implemented is based on the type of organisation, size of team and whether they are in the public or private sectors. Different event marketing arrangements ensue. In the public sector, a clear structure is defined and roles demarcated but in the private sector, these elements cannot be easily explained because of the different types of organisation (client side or agency) and commercial focus. As for event staff at different levels of management, everyone is involved in or has influence in the marketing agenda and effort, as well as other stakeholders. Chapter 5 deals with this topic.

So how does this translate into event marketing practice and how do those practicing event marketing make sense of the concept. In practical terms, what does event marketing mean to those people working in the field? That is the key research question.

1.3 Event marketing and innovation

Innovation has always interested me but is misunderstood and over used as a ‘buzz’ word in industry. The interpretation of innovation in event and festival management manifests itself as application of new ideas, progression or creativity. In 2014, I wrote a chapter about the future of events that included content on innovation. It has become very evident that businesses continuously adopt new and innovative strategies to improve or maintain their competitiveness in the marketplace (Rumelt, 2009). McLoughlin (2014) notes:

Festivals and events need to innovate and differentiate themselves to remain relevant and distinctive, and as a result, event managers must be willing to provide better value. Corporate clients and agencies are pushing the boundaries of innovation, creativity and production to go beyond the brief and deliver the wow factor (p. 237).

Festival studies describe innovation and innovative practice (Larson 2009, 2011); however, they are barely mentioned in event marketing literature. Ideation and innovation are core concepts in event marketing practice and evolve over time to meet the needs of a changing consumer and business environment. This backdrop fuels my interest in innovative practices in the event marketing environment from generating ideas to implementation, and output and how people think about and manage this process. This is the focus of Chapter 6.

1.4 Overall conclusions

The focus and foundation for the development of the research question is based on a practitioner's perspective of event marketing managerial practice in practicality and innovation terms.

The research concludes, therefore, will seek to answer the question, 'How do practitioners' make sense and give meaning to marketing managerial practice in event and festival management?' But, what is important here is the data and what it says. The underlying issue here is what the term event marketing managerial practice means to practitioners and, how they make sense in their everyday operations. This work contributes to both professional and academic practice. The conclusions are in Chapter 7 but the essence is about improving current professional practice and a contribution to an existing field of marketing theory called 'marketing work' from a socio-phenomenological perspective.

In professional practice, the research recommends practitioners adopt a range of new applications within this territory. This includes use of the conceptual model in practice; adoption of new event marketing training programmes to learn new skills; new collaborative working methods (like peer-to-peer learning) and inclusion of innovations in event marketing actions including story, storytelling and content, which will improve audience communication, the brand narrative and longevity of the event product in the event market place. All these recommendations are drawn from the research with the aim to develop and shape future event marketing managerial practice.

In academic terms, this work makes sense of practitioner meaning from a sociological standpoint and as such, a new perspective instead of a traditional classical marketing perspective. This work contributes towards a social-phenomenology of marketing work, first referred to Svensson (2007), as producing marketing. He argued that a social conception of the phenomenon of 'marketing work' is not only a prerequisite for carrying out marketing works; it is also one of the outcomes of marketing practice. This research also contributes new knowledge and to practice as event management /marketing performance as opposed to classic concern with 'technique' - so this thesis shifts the conversation from dominant concern with 'technique' to something more profound through a sociological lens of how practitioner meaning is influenced and shaped 'by doing and interpreting meaning from doing' in management practice.

1.5 The structure of the thesis

This thesis is about how event professionals make sense of event marketing managerial practice. In Chapter 2, I discuss some established literature on the subject – it is not an exhaustive literature review but an overview of some writers' thoughts, and discuss the hunches that come from that process. These hunches are important; they form the basis of interviews, to be confirmed or rejected in interviews, then supported or not by additional literature, and if they pass these tests, provide the foundations for my conclusions. So, my hunches are the ones to be tested. As we will witness, they will be modified by experience, but they are important and will be influenced by my learning, and pre-understanding.

Chapter 3 discusses the crucial philosophical and practical foundation for the thesis as a whole. This was a challenging area for me personally but an interesting area to explore. Having decided to research into a subject that I am passionate about, event marketing, I worked extensively to think broadly about my epistemology (new word to me) and then focused on methods.

One important point for me, and one that has influenced this chapter, is my unease about labelling oneself as a researcher positioned in one camp, theoretically, rather than another. For the purpose of this work, I identify and label myself as an interpretivist adopting and implementing a hermeneutic approach. I am comfortable with this position but, as is discussed here, I think we should be open to alternative analyses.

In Chapters 4, 5 and 6 I discuss the research data and begin to draw conclusions. The discussion is separated into three main themes: event marketing as management identities, extended event marketing networks, and innovative event marketing outputs. You will see that my main two original ideas of interest are modified by the research but my original ideas are still evident. The chapters follow the data rather than my bias and prejudices.

My conclusions, my personal reflections on the research, and how the work might be built on in future, are presented in Chapter 7.

CHAPTER 2

WHAT THE EVENT MARKETING LITERATURE SAYS

2.0 Introduction

The following chapter critically examines current event marketing literature and it is evident the philosophical approach is grounded within managerialism. The literature is fragmented. There is considerable definitional and conceptual confusion and ambiguity which results in a contested understanding of the subject area. The review focus is on literature in the field of event and festival management. This literature follows and draws from conventional marketing management literature (Hackley, 2009; Jobber & Ellis-Chadwick, 2012; Kotler, 2012; 2010; Wensley, 1995) and others. The key components of the classic marketing literature invariably refer to marketing analysis and decision making tools such as the marketing mix, integrated marketing communications and so called revisionist-marketing principles such as service and relationship marketing. The event and festival marketing literature contextualises the general marketing management approaches such that the generic marketing mix becomes refined as the event marketing mix. This contextualisation seems typical. One of the key observations of the literature is that there seems to be very little primary research in this field. There are a limited number of studies in event marketing practice. Consequently, there appears to be a lack of studies that consider practitioner views of practitioner meaning of marketing in general and related notions such as integrated communications, relationship marketing and others.

This chapter is in three sections: The first refers to perspectives and research; the second section is all about event marketing and professional practice; and the last section is all about tools and techniques.

2.1 Event management ‘marketing rhetoric’

Most generic event management texts infer event managers need marketing skill and insight to develop an event or festival without mentioning or referring to the word or process in the text and indicate decision making with audience consideration at the initial planning stage. This is typical in many event and festival management texts and material. For example, this is evident in the type of language utilised in book chapters such as Allen, O'Toole, V. Harris,

and McDonnell (2008), *Conceptualising the event – chapter 5* referring to event conceptualisation or event design (the initial planning stage). Discourse such as defining the event purpose; identifying the event audience; deciding the timing of the event; choosing the event venue and choosing the event concept refer to the importance of planning an event and decision-making, taking audience needs into consideration at the initial stage (also known as marketing orientation). Allen, O'Toole, V. Harris, and McDonnell (2008) identify all plans have one function – to achieve the event's objective by focusing on its target market's needs. Other examples in this field are available in mainstream texts under chapter title's referring to event design or event planning (Allen, O'Toole, V. Harris, & McDonnell, 2008, 2012; Ferdinand & Kitchin, 2012; Getz, 2008). Several perspectives to defining and explaining event marketing ensue in the academic literature.

2.2 Event marketing perspectives

Two event marketing perspectives exist in the literature. One perspective relates to event marketing as a management tool for commercial organisations (brands) to use events as a communication and experiential channel to reach their target market, such as Guinness sponsoring the Six Nations Rugby Championships or the Cheltenham Festival, or FMCG brand implementing a campaign in supermarkets to entice shoppers to experience and purchase their brand. The other refers to event professionals deploying marketing management tactics to develop an event and festival product, such as implementing a communications campaign to promote a certain message and sell tickets to a potential event audience. The term event marketing is utilised extensively where used to refer to different phenomena such as products, sales promotions, or sponsorships (Wohlfeil & Whelan, 2005). These two perspectives are a source of confusion and differential in the literature and add to definitional ambiguity.

2.3 Definitional ambiguity

Definitional ambiguity exists in the academic literature (Allen et al., 2008; Gerritsen & van Olderen, 2014; Getz, 2005) as authors develop a definitive outcome. Event academics adopt similar terminology to explain event marketing in literature but with different meaning, emphasis and explanation. Terminology used to refer to marketing in event management literature includes 'event marketing' (Allen et al., 2008; Berridge, 2007; Bladen, 2012; Bowdin, 2011; Hoyle, 2002; N. Jackson, 2013; Preston, 2012; Raj & Musgrave, 2009;

Rogers, 2008; Saget, 2006; Shone & Parry, 2004); ‘Promotional events’ (Masterman & E. Wood, 2006); ‘marketing event’ (Getz, 2005; E. Wood, 2009); ‘marketing for events’ (Gerritsen & van Olderen, 2014); ‘marketing within events’ (Masterman & E. Wood, 2006); or simultaneous references to ‘event marketing and marketing event’ in the same chapter (Gechev, 2012; Tresidder & Hirst, 2012; E. Wood, 2009). There have been significant challenges in the definition and development of event marketing (Bladen, 2012).

“Approaches to event marketing, have and by and large based upon traditional concepts of marketing that many people will be familiar with” (Berridge, 2007, p. 116). Allen et al. (2008) note:

Event marketing is the process by which event managers gain an understanding of their potential consumers’ characteristics and need in order to produce, price, promote and distribute an event experience that meets the needs, and objectives of the special event (p. 276).

Bladen (2012) adds, “there is another definition of event marketing that could confuse readers, which is the use of events to promote a product or service to a defined target market” (p. 163). Successful event marketing strategies can be developed by utilising the event marketing mix (Gechev, 2012) but Gerritsen and van Olderen (2014) note, “the shift away from traditional marketing to experience marketing has a clear link with event marketing” (p. 58). Getz (2005) states, “Marketing events is the process of employing the marketing mix to attain organisational goals through creating value for customers and other stakeholders” (p. 304). Crowther (2011) approaches the subject from the first perspective mentioned earlier as a strategic communication tool for clients, and utilises ‘marketing event’ as an inclusive term that comprises a diverse range of organisational events that have marketing utility, ranging from the largest congresses or trade shows to the smallest and most intimate of seminars or hospitality events. Crowther (2011) states, “Underpinning the framework, and associated discussion, is how marketing events integrate with marketing strategy. Established definitions of ‘marketing events’ are somewhat crude and often belie their more sophisticated capability” (p. 69). Crowther (2010a, 2010b, 2011) refers primarily to marketing events as an experiential platform for sponsors and corporate clients. Getz (2005) warns, “this definition should not be confused with event marketing as that term is usually used by corporations to describe marketing through sponsorship or using events as an experiential platform” (p. 304). Yeoman, Robertson, McMahon-Beattie, K. Smith, and Backer (2014) suggest the marketing

of festivals and events has moved away from product consumption to experience engagement but Nigel Jackson, in a book titled *Promoting and Marketing Events*, offers a different insight. N. Jackson (2013) states “there exists a consensus within the, admittedly limited, event marketing literature that Integrated Marketing Communications (IMC) is the appropriate approach, and that public relations is merely one portion of marketing” (p. 9). Other authors advocate this approach (Getz, 2012; Hoyle, 2002; Masterman & E. Wood, 2006; Preston, 2012; Raj & Musgrave, 2009). Most authors indicated here discuss event marketing in a wider context beyond integrated marketing communications, with the exception of Masterman and E. Wood (2006), and their solus publication *Innovative Marketing Communications – strategies for the events industry*. In addition, Hoyle only published one *event marketing* title in 2002 and the sequel *event marketing* edition, published in 2012, was edited by Preston. A state of ambiguity and confusion exists in definition and representation in event and festival literature. The next section examines current event marketing research as part of the review.

2.4 Event marketing research

It is evident from the literature there is an academic focus of research exploring event marketing as an integrated marketing communications platform for experiential, sponsorship or brand activation purposes and symptomatic of the popularity and use of events for these type of activities. A number of marketing researchers are active in this area (Castronovo & Huang, 2012; Crowther, 2010a, 2010b, 2011; Drengner, Gaus, & Jahn, 2008; Lanier & Hampton, 2008; Lanier, Hampton, Lindgreen, Vanhamme and Beverland, 2009; Madhavaram, Badrinarayanan, & R. McDonald, 2005; Martensen, Grønholdt, Bendtsen, & Jensen, 2007; Mau, Weihe, & Silberer, 2006; C. McDonald, 1991; Roy & Bettina Cornwell, 2003; Sneath, Finney, & Close, 2005; Voss, 2007; Wohlfeil & Whelan, 2005; E. Wood, 2009; E. Wood & Masterman, 2008; Zomerdijk & Voss, 2011).

2.5 Research in event marketing managerial practice

Meanwhile, a number of event academics have identified a lack of research in event marketing managerial practice and indicate more is required in this area (Crowther, 2010b; Gupta, 2003; Krantz; Raj, Walters, & Rashid, 2013; Sneath et al., 2005). Hede, Jago, & Dreery (2002), found “a lack of research in the events industry, specifically in event marketing” (p. 7). Similarly, Gupta (2003) supports this observation, citing “a lack of a

systematised body of knowledge and conceptual framework on which to base scientific inquiry as a major event marketing challenge” (p. 94). Crowther (2010a) suggested related literature is fragmented, and there is a scarcity of empirical and conceptual research in event marketing and professional practice. Raj, Walters, and Rashid (2013) confirmed, “academic research on marketing in events has been slow to get off the mark” (p. 77), and Shannon (1999) noted:

The primary focus of most of the sport marketing publications, to date, appears to be in the marketing communications and consumer areas of marketing. There appears to be less research in the marketing mix and professional practice. These areas provide a potential for future studies in sports event marketing (p. 91).

Williams (2006) makes a case for more event marketing research to lead practice within events, tourism and hospitality marketing. In festival management Getz, Andersson and Carlsen (2010) proclaim marketing as a well-established theme and research challenges were identified but also make claim to particular research issues within the marketing field including visitor behaviour, repeat visitation and attitudes. Additionally, Formica and Uysal (1998), concluded from topics explored by event and festival management research between 1970 and 1996 that marketing was a main area covered. More recent reviews of event and festival management literature have also identified marketing as one of the topics mentioned (Getz, 2000, 2008; R. Harris, Jago, Allen, & Huyskens, 2000; Hede, Jago, & Deery, 2003; Hede et al., 2002; Sherwood, 2007). Yeoman et al., (2014), however, proclaim that whilst the area of perceptions about events has received some research attention, perceptions by industry about the future of marketing events remains a gap in the literature. Brown (2014) suggests:

Given the little research in professional event management, an obvious conclusion is that there needs to be collaboration between industry and academia in developing new thinking and research, such as future use of social media and marketing strategies by professionals (p. 20).

Others suggest “the marketing function does not exist in a managerial vacuum; there is a need to understand the tight links between an event’s marketing and the overall management of the event” (Allen et al., 2008, p. 281).

Research in event marketing managerial practice is scarce but authors cite marketing as an important topic in event and festival management and argue for more research to take place. A small number of event marketing managerial studies exist that examine notions of marketing including *marketing status* (Mayfield & Crompton, 1995); *relationship marketing* (Kerr & May, 2011); *experiential marketing* (E. Wood, 2009); *Integrated Marketing Communications* (Hede & Kellett, 2011), but with no reference to how practitioners understand marketing as a management process in professional practice. These studies are analysed in detail in the next section of the review. The next part of the review is in two sections - practice orientated literature and marketing principles and tools orientated literature - to develop further insight in to the subject from a professional and theoretical standpoint.

2.6 Practice

The following sections relate to marketing in professional practice.

2.6.1 Professional recognition of marketing 'as important' in event and festival management

One of the most recent studies (published back in the nineties) to examine marketing as a management process in festival management was conducted by Mayfield and Crompton (1995). The primary study objective was to identify the level of marketing concept adoption among festival organisers. Secondary objectives were to identify dimensions of the marketing concept and selected attributes of festivals and characteristics of their organisers that may explain differences in extent of marketing concept adoption. The sample set for the study comprised 291 festival organisers (Mayfield & Crompton, 1995). A series of hypotheses drawn from the researchers' own hunches and literature review were tested on festival organisers and related to festival lifecycle, revenue generation, festival visitor attendance, festival organiser perceptions of other events and marketing concept adoption, marketing planning, sponsorship and other financial support, and affect marketing concept adoption (Mayfield and Crompton, 1995). Three focus groups representing 10 festivals were conducted pre-study and helped shape the research instrument design. The focus groups revealed half of the festivals represented had one person in charge of marketing. The other festivals either had volunteers performing the duties, or marketing was included as one of the executive director's responsibilities. The focus groups brought attention to other factors not

previously considered that may explain differences in levels of marketing concept adoption by festival organisers. These included how the research was conducted, economic impact, community acceptance, staffing, and the existence of a marketing plan. A self-reporting instrument was developed based on 27 items from the literature review and focus groups. Three dimensions of the marketing concept were integrated in to the research instrument design: visitor orientation (17); strategy development (5); and strategy implementation (5), originally developed by Ruekert (1992). (Extracts of study from Mayfield and Crompton, 1995).

Findings from the study suggested that the festival industry had partially adopted the marketing concept and the extent of the marketing adoption is comparable to that identified in previous studies (McNamara, 1972; Narver & Slater, 1990; Ruekert, 1992). The study indicated that festival organisers perceive they are able to identify visitor needs in a subjective way and rationalise they do this quite extensively, based on their own festival management experience; however, most festival organisers in the study made claim to implementing post-but not pre-festival evaluation research. The authors of the study indicated the lack of pre-experience assessment could be the result of insufficient client resources, such as time, money and manpower. But earlier in the same paper, within the focus groups, which shaped the research instrument design, marketing responsibility was allocated to a number of different staff at different levels within the organisation (from volunteers to executive director), which could have impacted the results, in terms of overall marketing experience and implementation of market research. The study found the extent of marketing concept adoption related to the level of sponsorship support and presence of full-time employees. Respondents from small communities perceived the festival industry to have embraced the marketing concept to a lesser degree than those from larger communities. These relationships suggest greater resources are a key to festival organisers' use of more sophisticated marketing practices. The authors also highlight marketing concept adoption may be more crucial for smaller events than for larger due to access to resources. Respondents from well-established festivals reported less adoption of the marketing concept than those from newer festivals, perhaps (according to the authors) reflecting a greater urgency to embrace practices that operationalise the marketing concept among those associated with newer festivals striving to become successful. Contrary to earlier observations, the study results did not show any relationships between size indicators (e.g. number of employees, total attendance, gross

revenues) and adoption of the marketing concept, which is surprising. Mayfield and Compton (1995) observed, “intuition suggests that one-day events may have access to less professional expertise and be less likely to embrace the marketing concept” (p. 22). This highlights a number of possible issues that require consideration in relation to my own piece of research. Firstly, the sample set. In the focus groups pre-research instrument design, it was evident the scope of staff responsible for marketing festivals was distinctly different. As Mayfield and Crompton (1995) noted:

Approximately half of the ten festivals represented had one who was in charge of marketing. The other festivals either had volunteers performing the duties or marketing was included as one of the executive director’s responsibilities (p. 16).

This must have influenced the primary data, and results, and is something that I will need to think about in terms of my own purposive sample set selection and criteria of interviewees. Clearly, a volunteer marketing a festival will have a different marketing skill set to someone paid as an employee and in charge of marketing. Secondly, the study undertook a positivistic approach and employed an instrument designed to operationalise adoption of the marketing concept. It consisted of twenty-seven items derived from a literature review and focus group interviews with a series of hypotheses. As reported in the paper, the level of sophistication at which the marketing concept was implemented by festivals appeared to reflect the level of available resources. My own research will explore how event managers understand marketing managerial practice in event and festival management by devising and implementing a semi-structured interview technique to obtain the data from themes derived from the literature review and from my own hunches and pilot testing. The selection of interviewees will be determined based on management seniority within the event organisation and responsibility for marketing. Despite the lack of research in event marketing literature, material does exist which examines the skills needed by event managers to develop events and festivals in a professional context, including the role of marketing.

2.6.2 Professional event studies and the marketing function

In event management practice, “marketing is one of the primary domains within the EMBOK framework” (Silvers, Bowdin, O’Toole, & Nelson, 2005, p. 196). Other authors agree marketing is an important function in practice (Barron & Ali-Knight, 2017; Bowdin,

McPherson, & Flinn, 2006; Getz, 2002; V. Harris, 2004; Nelson & J. R. Silvers, 2009; K. B. Nelson & J. R. Silvers, 2009; Robson, 2008; Severt, 2007). EMBOK (The Event Management Body of Knowledge) utilised evidence from a broad categorisation of knowledge domains codified by academics and event professionals as administration, design, marketing, operations, and risk, which in effect, relates to management functions and distinguishes marketing as ‘important’ in event management (EMBOK, 2017). Earlier work by Silvers (2004), based on a content analysis of competencies contained in industry certification programmes and vocational qualifications from various countries, identified four key domains: administration, operations, marketing and risk management and acted as a precursor to the development of the EMBOK model.

Earlier event studies (Getz & Wicks, 1994; Perry, Foley, & Rumpf, 1996; Royal & Jago, 1998; Stafford, 1993) provide further evidence on the importance of marketing as rated by event managers. Another study rated marketing as an important management skill and knowledge required by event practitioners (Nelson, 2004), although the study focused on ‘rating skills in order of importance’ and career choice of event industry professionals. A shift in focus is evident in current professional event academic studies, which indicate a change in practice and note the rise and popularity of social media and digital formats in marketing of events (Hede & Kellett, 2011). From study findings, it is indicated that event organisers must adopt new types of marketing strategies more widely. Hede and Kellett (2011) state, “This new horizon in management has implications for the people who work in the event sector” (p. 110). Bolan (2014) adds “social media provides huge opportunities to those involved in the marketing and promotion of events and festivals” (p. 202), but according to Pearlman and Gates (2010) “the events industry has been slow to adapt to its changing environment, including the adoption of IT solutions such as social media and Web 2.0” (p. 261). Another study established “a new wave of event professional as the shift from predominant event management to event (or experience) design is gaining acceptance and provides researchers alike with a rich, new field to be explored” (S. Brown, 2014, p. 20).

Moreover, Event Industry Associations also play a role in providing education and training. Through analysis of mission statements, goals and objectives, services and stated codes of ethics of 152 event-management related associations, Arcodia and Reid (2002) concluded marketing as an integral part of the qualifications offered by event-management associations

and competencies and skills required by event managers. In addition, MPI (2013) proclaim “marketing knowledge, skill and ability is crucial in developing successful event professionals’ and determine it as an ‘area for improvement and concern’ in education and training”.

Professional event studies recognise the importance of marketing as a management function in event management practice, but recent studies identified and advocated change in practice and the use of technology, social media and focus towards experience design. “Innovative management skills are needed in future, which include marketing knowledge, skill and ability” (MPI, 2013). Professional studies and associations exemplify the importance of event managers obtaining marketing knowledge and skill and recognition of changes in practice. The next section examines skills needed in event management including reference to marketing.

2.6.3 Event marketing skills

Event management literature remains firmly rooted in project management principles in determining professionalism and skill in the industry. Marketing is referred to in the event literature as an important management process in event and festival practice but with little reference as a required skill there seems to be a disparity here.

Allen et al. (2008) observe:

The use of marketing principles and techniques gives event managers' a framework for decision making that should result in events that not only reflect innovation and creativity, but cater for market segments that seek novelty or the excitement of something new (p. 279).

Further examination of literature reveals operational and organisational boundaries. Emerging new event management literature relates to creativity, flexibility and experience based knowledge and skill required in contemporary event management and driving competitive advantage in event and festivals without reference to marketing principles. There is a transition from traditional project management to more creative and dynamic approaches such as event design in managing and delivering events and festivals in a complex and changing environment. Sharples, Crowther, May, & Orefice (2014) note “there has been a

shift in the literature placing renewed emphasis on event design, as distinct from the more operationalised tone of event management” (p. 4).

Despite this claim, event management literature persists to be project management, practical and operationally-focused in the main. Allen et al. (2012) affirm that “the rapid growth of events in the past decade has led to the formation of an identifiable event industry, with its own practitioners, suppliers and professional associations” (p. 233).

They continue:

The emergence of the industry has involved the identification and refinement of a discrete body of knowledge of professional event management practice, but the maturation over time has witnessed a professional skills gap, as the industry has evolved and the need for specialist knowledge including... marketing is apparent.’ (Allen et al., 2008, p 234).

Another author comments: “A pattern emerges - planning an event or festival at the initial stage needs a lot of skills and attention to detail” (McCloughlin, 2014, p. 242). Contemporary events, their size, scope, magnitude and sheer complexity have changed (and are consistently changing) the event management landscape. He continues “these changes, coupled with cultural shifts, the search for unique experiences, developments in sophisticated technological integration, consumer behaviour and consumerism represent some of the challenges required in future practitioners” (McCloughlin, 2014, p. 242).

A comprehensive study of event managers cites audience exchange and emotional engagement and digital integration into events as important (Adema & Roehl, 2010), with no mention of marketing as a management discipline. The majority of texts discuss event management skills required, building upon the idea of events requiring creativity and delivery of some type of experience, using project management principles and operational management thinking. Many cover similar basic principles with variation in regional examples or contextual language. Event management literature, generally, tends to discuss the life-cycle of the planning and production process, the ‘start-to-finish’ of organising an event and the predicted assumption the event itself will be a success despite the volatility of the global markets and uncertainty. According to Raj et al. (2013), “Event management is the capability and control of the process of purpose, people and place” (p. 5). The event industry

is an emerging academic subject with a strong practical and professional element with the foci of publications routed in practice dealing with the processes of planning, organisation and managing of the event. In broad terms, these publications tend to focus on a variety of functions including planning; concept; design; communication; stakeholders; human resources; promotion; sponsorship; fiscal – budgets and finance; feasibility; project management; monitoring and evaluation; safety, legal and risk; logistics; and to a certain extent marketing (Allen et al., 2008; Berridge, 2007; Bladen, 2012; G. Bowdin, McDonnell, Allen, & O'Toole, 2001; Damster & Tassiopoulos, 2005; Getz, 2005; Goldblatt, 2004; O'Toole, 2010; Preston, 2012; Raj et al., 2013; Richards, Marques, & Mein, 2014; Shone & Parry, 2004; Silvers, 2004; Tassiopoulos, 2010; Tum & Norton, 2006; E. Wood & Masterman, 2008).

The general scope of event management material is provision of a step-by-step guide on how to manage and organise events. Berridge (2007) states that “most event academic texts offer an overview of event management and organisation (p. 6). Authors Silvers (2004); Sonder (2003); Tum and Norton (2006) offer a detailed and practical approach to event management. Similar evidence on operational and planning applications from a variety of sources attempts to expand the event management skills knowledge by providing more conceptual and contextual commentary (Shone & Parry, 2004; Yeoman et al., 2014), whilst Goldblatt (2004) seeks to explain event management within an operational and professional framework. Allen et al. (2008) offer anyone involved in event production an introduction to the principles associated with planning, managing and staging festivals and special events. Interestingly, Shone and Parry (2010) note that event managers are operationally and creatively focused, and provide an essential guide for those who need to know how to organise special events: a festival, a celebration, a media launch or annual fete. Evidentially, event specialisms such as sports events and conventions are attracting specific sector planning and management publications, (Rogers, 2008; Supovitz, 2005, 2013). Yeoman (2004) focuses on operational and cultural insights to festivals and Sonder (2003) on entertainment.

Event management literature indicates a change in event management thinking and convergence of operational and experiential context (Mcloughlin, 2014; Robertson & Brown, 2014), shifting the focus beyond the planning and delivery system to an experience based-stakeholder approach. As is evident from the review so far, marketing is an important managerial function and requirement within event and festival management. The literature at

present is based predominantly on project management principles, without clarity in recognising the role marketing plays, which is possibly due to the practicality and functionality of this profession. There is a gap at present between the claims made by the professional studies and associations and current academic literature and this adds to current ambiguity.

Another theme within event and festival management literature, which clearly relates to management of an event, is the role of the stakeholder (Ferdinand & Kitchin, 2012; McLoughlin, 2014; Robertson & Brown, 2014) and stakeholder involvement in the event (Allen et al., 2008; Getz & Page, 2016; Masterman & E. Wood, 2006) and, as such, the marketing function.

2.6.4 Stakeholder involvement in marketing of events and festivals

Stakeholders are a dominant feature in event literature and important in successful marketing of events (Allen et al., 2008). Researchers over the past decade have put a spotlight on the importance of stakeholders. Research undertaken to develop understanding of the role of stakeholders, is firmly on the current agenda in terms of exploring the complexity of relationships, involved in employing successful event and festival strategies (Buch, Milne, & Dickson, 2011; Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010; C. Jackson, Jarman, Theodoraki, Hall, & Ali-Knight, 2014; Crespi-Vallbona & Richards, 2007; Duran, Hamarat, & Özkul, 2014; Getz et al., 2010; Getz, Andersson, & Larson, 2006; N. Jackson, 2013; Karlson & Stenbacka Nordström, 2009; Kerr & May, 2011; Larson, 2002, 2004, 2009, 2011; Mossberg & Getz, 2006; Presenza & Iocca, 2012; Rasche & Esser, 2006; Reid, 2004; Robertson, Rogers, & Leask, 2009; Spiropoulos, Gargalianos, & Sotiriadou, 2005; Tkaczynski, 2013; Tkaczynski & Rundle-Thiele, 2011; Tkaczynski, Rundle-Thiele, & Beaumont, 2009; Todd, 2010; Turkulainen, Aaltonen, & Lohikoski, 2015; J. Wilson, Arshed, Shaw, & Pret, 2016).

Abundant literature has confirmed stakeholders as an important asset in the marketing and success of an event/festival and the relationships that ensue. As Ensor, Robertson and Ali-Knight (2007) reported, festivals and events are judged by their success in balancing needs and interests of a diverse range of stakeholders. Gursoy, Kim and Uysal (2004) reflected on how the growth of festivals and events has encouraged a rise in the professionalism of their management, inclusive of an awareness of marketing communication and stakeholder

relations. Moreover, the growth in festivals, which are so dependent on stakeholder relationships, has led researchers to focus on inter-organisational relationships and network structures (Stokes, 2006). Allen, O'Toole, R. Harris, & McDonnell (2010) state the vital importance of event managers identifying stakeholders as part of a strategic planning process and that festival organisers should consult with all stakeholders during the shaping of the vision, mission and goals of an event or festival. As Polonsky, Merrilees, Getz and O'Brien (2005) confirm it is generally recognised that effective strategic management of inter-organisational linkages is integral to the survival of any event or festival organisation. Moreover, it is evident from a variety of academic sources that relationships between the event or festival brand and organiser and its primary and secondary stakeholders are receiving a lot of attention in research.

Reid and Arcodia (2002) in their paper *Understanding the Role of the Stakeholder in Event Management*, suggest the strategic management process involved in event management is not unlike an organisation, therefore the way in which event managers engage their stakeholders will contain many of the same characteristics evident in an organisation. Reid and Arcodia (2002) define event stakeholders as:

Groups or individuals who are affected or could be affected by an events existence.

Primary stakeholders are those individuals or groups without whose support the event would cease to exist. Secondary stakeholders are those groups or individuals who although are not directly involved in the event can seriously impede the event's success (p. 491).

Differentiating between stakeholder groups enables the researcher to categorise stakeholder relationships within an event organisation and management responsibilities (Reid and Arcodia, 2002). They continue 'there is a need to also incorporate stakeholders in the planning of events' (Reid and Arcodia, 2002, p. 493). This infers stakeholders are crucial in the event management process, which includes marketing of the event. Bowdin et al. (2001) note that including stakeholders in and throughout the planning and development stages will help the event organisers to balance the overall impact of the event.

According to Reid and Arcodia (2002) a successful event is one that incorporates all the stakeholders within this process of strategic planning to meet overall objectives. They identify the audience as a primary stakeholder group and critical to the marketing of an event.

An audience (customer) is central to marketing orientation thinking, function and strategic direction and referred to in event management literature as festivalgoers, delegates, attendees and participants. Stakeholders (especially primary stakeholders) are crucial to the marketing of the event and its successful outcome (Allen et al., 2012). Other stakeholders within this category include suppliers and sponsors.

Events have different target markets and it is the event organisation's responsibility to match the expectations and needs of the intended market with the event (C. Smith & Jenner, 1998). Taking into consideration other stakeholders' preferences for a particular target market is important (Reid and Arcodia, 2002). Economically, this stakeholder group contributes through ticketed entry receipts and purchases and without them there would be no event. Allen et al. (2008) identify "the event manager must be mindful of the needs of the audience ... and a skilled event manager strives to make events meaningful, magical and memorable" (p. 4). They refer to how event managers' understanding of the nature and make-up of the event audience influence the event concept and enables them to tailor their events more adequately to meet the needs of participants. In addition, "this understanding also helps to accurately direct the marketing efforts by using channels specific to the audience" (Allen et al., 2008, p. 145). However, these authors' refer to event managers' 'understanding' as a subjective concept based on a level of experience and skill, without mentioning the words marketing or marketing thinking, or as a process in helping develop events and festival products with target audience consideration.

Robertson & Brown (2014) in their book chapter *Leadership and Visionary Futures*, proclaim an understanding of the event's audience is the primary factor in the success of the event, now and in the future. They articulate: "A deep understanding of the audience is, therefore, a critical factor in being able to respond to, and proactively design for, the change that will occur" (Robertson & Brown, 2014, p. 220)

They continue:

Event design is the practice that embodies, embraces and engages with that deep understanding – it is audience-centric by definition – and the future event practitioner will therefore need to be an event designer first before any aspect of his or her professional practice (Robertson & Brown, 2014, p. 223).

Brown et al. (2004) warn of the dangers of failing to understand experience, and designing events with stakeholders in mind rather than nurturing and responding to the attendee group. As Mair et al. (2013) state “the creation and staging of the event experience – the realm of event design – is predicted on an understanding of the psychosocial domain of the audience” (p. 43). Bostock (2014) highlights the need to take a stakeholder centric approach and confirms “the extent to which event creators should dedicate time and careful thought to stakeholder relationships and engagement cannot be overstated and events are often co-produced by a collection of stakeholders, which include attendees” (p. 21).

Key to the notion of stakeholder-centricity is the aspiration to deepen relationships with stakeholders in order to deliver events that provide mutually beneficial experiences and outcomes for all concerned. McLoughlin (2014) highlights planning the event concept with all participating stakeholders and suggests event managers and entrepreneurs need to approach the future in an entirely different way to meet audience expectation. Literature also refers to how event managers and stakeholders adopt a marketing orientation with audience focus and a central feature in shaping event and festival management thinking and decision making without clarity. The next section will critically examine event marketing theoretical principles and tools in literature to give further insight into the subject.

2.7 Techniques (principles and tools)

Prominent theories in the literature refer to ‘techniques’: the event marketing mix, relationship marketing, integrated marketing communications including social media and experiential marketing. Others theories are represented but will not be discussed here.

2.7.1 Event marketing mix

In the majority of current event and festival management literature (except one *Strategic Event Creation*), marketing chapters are dominated by the marketing mix, illustrating the strategic acceptance and authority given by authors to the importance of this traditional marketing function, deviating from the original four Ps of marketing proposed by Professor EJ McCarthy in 1960. Existing studies/texts present variations of the event marketing (Allen et al., 2008; Bladen, 2012; Ferdinand & Kitchin, 2012, 2016; Gerritsen & van Olderen, 2014; Getz, 2005, 2012; N. Jackson, 2013; Preston, 2012; Raj et al., 2013; Rogers, 2008, 2013; Shone & Parry, 2010; Van der Wagen, 2010; Van der Wagen & White, 2005).

Getz (2012) indicates the event marketing mix consists of different elements that can be managed to build and sustain essential stakeholder relationships and prefers the eight Ps developed by J. S. Morrison (1995), claiming, furthermore event marketers have to learn a lot more about experiential marketing through research and theory building. In a previous title, Getz (2005) encompassed the importance of the event marketing mix in a definition:

Marketing events is the process of employing the marketing mix to attain organisation goals through creating value for customers and other stakeholders. The organisation must adopt a marketing orientation, which stresses the building of mutually beneficial relationships and the maintenance of competitive advantages (p. 304).

Following is another definition that advocates the event marketing mix:

Event marketing is the process of developing, pricing, promoting, and distributing products, services or ideas that are tailored to the market; it includes all other activities that create value and systematically lead to increased sales or another desired response, establish a good reputation and ongoing relationships with customers, so that all stakeholders achieve their objectives (Verhage, 2009, p. 17).

Both definitions according to the literature illustrate the importance of the event marketing mix in strategic event management decision making and emphasise this traditional approach given the volatile event marketing environment. Getz (2012) views the marketing mix as consisting of those elements that the event manager can manipulate or influence to achieve goals and has developed and prescribed an eight Ps framework divided into experiential and facilitation components. This distinction highlights some marketing elements that directly affect the customer experience at the event. Another perspective suggests the event marketing mix is complicated and if business events are to be integrated, they must be applied to their best use (Stevens, 2005). N. Jackson (2013) describes the event marketing mix as a means by which the strategy and plan will be implemented and devotes a whole chapter to the subject (Chapter 5, from page 77). He corroborates with Getz in terms of the importance of this strategic approach and its elevation in developing an event and festival product through making changes to the different components within the blending process and reminds us that “the event marketer will alter the nature of the final event delivered. The marketing mix is like a recipe; an event is the result of the blend of ingredients selected by the event marketer” (N. Jackson, 2013, p. 77).

Many authors refer to different event marketing mix variants. The original four Ps were considered the orthodox view and associated with transactional marketing (Jackson, 2013). Hoyle (2002) identifies five Ps that include Product, Price, Place, Public Relations and Positioning. However, the use of public relations instead of promotion is seen as too narrow and positioning as part of a strategic approach. “Moreover, these five Ps do not necessarily address the specific requirements of a service based industry such as events” (Jackson, 2013, p. 77). The seven Ps approach, sometimes referred to as the Extended Marketing Mix, recognises the limitations of the four Ps and is associated with Booms and Bitner (1981). The three additional Ps are People, Processes and Physical Evidence. Whilst this approach is consistent with relationship marketing, “there does not yet appear to be a model of Ps, or any other term, which fits with the more contemporary experiential marketing though people and physical evidence make an obvious fit” (Jackson, 2013, p. 78).

Getz (2005) magnifies certain “components as being experiential, which directly affects the customer experience” (p. 304), including product, place, programming and people. Gechev (2012) in the case of products and services, argues that when developing marketing strategy for an event using the classical marketing mix of the four Ps, the interpretation of each will require slight variation. He does not allude to these variations in his chapter and mentions the four Ps only briefly. Although this chapter is contained in a major title on international events management, its failure to refer to the need to develop a variant event marketing mix and reflects the author is not from an event or marketing background (he is an economist from Bulgaria). While Bladen (2013) champions the seven Ps event marketing mix developed by Booms and Bittner (1981), but Blythe (2009), states that events also have different characteristics, such as intangibility, inseparability, variability and perishability. Similarly, research by Lovelock and Gummesson (2004) indicated that most writers on services marketing referred to the four characteristics of intangibility, heterogeneity, inseparability and perishability. An event is not a physical product – it is intangible – so it is difficult to promote it without an understanding of the event experience that appeals to attendees (Bladen, 2012). Preston (2012), in his title *Event Marketing* (2nd eds.), promotes another variant, the six Ps of event marketing, which includes Product, Price, Promotion, People, Place and Process. Preston (2012) indicates:

The six Ps of event marketing take it for granted that an enterprise will be customer focused and research driven, and build on that premise with a tool kit that basically

indicates the limited number of broad areas that a marketer will manipulate to create the most positive impression and achieve the most advantageous outcomes (p. 72).

The last statement makes a sweeping assumption that event management businesses are all customer focused and research driven. Preston (2012) refers to the six Ps event marketing mix as a limited number of broad areas but others have developed more comprehensive approaches including the eight Ps (Allen et al., 2008; Getz, 2008) event marketing mix.

Rogers (2008) developed a specific event marketing mix for business tourism (conferences, exhibitions and business events). His eight Ps comprise Product, Price, Packaging, Place, Promotion and different Ps including Planning, Prospect and Post-sale. Planning relates to analysing markets, assessing the competition, identifying programmes (a P within other authors' event marketing mix), (Allen et al., 2008; Getz, 2005), and selecting appropriate marketing strategies. Prospect focuses on the client/customer as the sole reason and object of all destination and venues marketing endeavours and Post-sale refers to processes that need to provide service to and for prospects and to ensure that the sense of expectation generated at the sales meeting is not just met but exceeded. The extended three Ps from the Rogers (2008) event marketing mix could be integrated into Processes and People and are, in fact similar to other variants outlined in this review. Planning is a strategic management process and accepted part of the marketing plan and an unnecessary P as part of the business tourism marketing mix. Rogers (2008) remarks;

There is clearly an overlap between these different marketing mix tools but in total they provide the essential ingredients for bringing a conference venue or destination to the market place in a way that is professionally planned and likely to enjoy the greatest success (p. 124).

Allen et al. (2008) and Getz (2005) both advocate the 8Ps variation of the event marketing mix that includes Product, Place, Programming, People, Partnerships, Promotion, Packaging and Price. Getz (2005) states the event marketing mix is a strategic approach to event and festival development and the management of mutually beneficial relationships and partnerships within the broad organisational environment. He also states that:

Many organisations suffer from a product orientation – that is, they try to sell their event with little or no regard for what potential customers need, want, and will pay

for. Many event organisations fail to consider alternatives to their marketing mix because they are committed to a single product concept (Getz, 2005, p. 304).

Preston (2012), in contradiction assumes all event enterprises are customer-orientated. The main differences between other variations cited and the eight Ps event marketing mix cited by Allen et al., (2008) and Getz (2005) focused on programming, packaging and partnerships. Programming within the event was defined as a “crucial marketing decision” (Getz, 2005, p. 305), especially by way of creating targeted benefits. Various elements of style are employed to create unique, attractive programmes, and both programmes and service quality figure prominently in the contemporary event and festival product. Lovelock, Patterson and Walker (2004) align the augmented product or its additional features such as programming within an event – its artists and service quality as a differentiating factor from its competitors. Allen et al. (2008) acknowledge programming as a critical aspect of an event but it is not widely discussed. They detail aspects of programming that Getz (2005) does not discuss such as the need for event managers to consider programming of competing events, duration and life cycle of an event in programming decision making. Research from the Theatre Shop Conference (no author, 2002) pointed out at least four key elements in programming success, which included: the need for a distinguishing core concept in the program; the need to marry the event program with its physical environment or site; the role and operational approach of the artistic director/producer and establish criteria for program content. Partnerships as referred to by Allen et al., (2008) and Getz (2005) and grounded by the principles of relationship marketing and management of key stakeholders and a core principle in the event marketing literature. Both authors and variants in the (people) element recognise the importance in developing events and festivals and allude to a variety of stakeholders as either primary or secondary stakeholders and need for partnerships as critical in attracting the resources to plan, manage and evaluate the event’s marketing strategies (Allen et al., 2008; Getz, 2005; Masterman & E. Wood, 2006) among others. The next section will examine relationship marketing.

2.7.2 Relationship marketing

Relationship marketing for events features in a variety of event and festival management literature but closer examination reveals a level of contradiction and context. Detailed investigation of this topic that examines two exploratory studies canvassing professional

opinion on relationship marketing techniques used in the music festival industry (Collin-Lachaud & Duyck, 2002; Kerr & May, 2011) is provided towards the end of this chapter.

Maintaining a marketing approach that will enable events and festivals to success in a business environment necessitates strong stakeholder relationships (Kerr & May, 2011). It is clear stakeholder relationships are the basis of a successful event and relationship marketing is valuable in the festival industry (Collin-Lachaud & Duyck, 2002; Li & Nicholls, 2000). Allen et al. (2008) warn that “failure to understand the role of marketing can lead to a weak relationship with stakeholders who can strongly influence an event’s long term survival” (p. 279). Attention also focuses on the theory of relationship marketing because of recognition that this practice is complementary to marketing of events and festivals (Collin-Lachaud & Duyck, 2002; González-Benito & González-Benito, 2005). To gain competitive advantage, strong ties with all stakeholders within the network of internal and external relationships are essential for overall success (Kerr & May, 2011). This is not only applicable to the consumer; for example suppliers, the media and sponsors should also engage with the event or festival organisation. But Raj et al. (2012) observe:

The idea of relationship marketing is that event organisers attempt to develop relationships with visitors so that they will repeat their visit and promote the event to their friends and families. This will result in reduced marketing cost in targeting new customers (p. 228).

Kerr and May (2011) clearly identified the need to engage stakeholders, but Raj et al. (2013), in contrast, cite the need to engage and build relationships with visitors (the audience), and refer to cost benefits. Getz (2005), in contrast, however argues that “customers are not the only group that requires relationship management – that task starts internally with staff and volunteers and extends externally through facilitators and regulators” (p. 278). Meanwhile, Bladen et al. (2012) do not mention relationship marketing in their text and only refer to ‘building loyalty and networks’ in sponsorship terms. According to Gerritsen and van Olderen (2014) “relationship marketing is primarily concerned with making a profit on the relationship” (p. 90). They continue “relationship marketing strategy for events is purposefully organised for a certain target audience group” (Gerritsen & van Olderen, 2014, p. 91), supporting Raj et al., (2013) earlier observation distinguishing between relationship marketing and relationship events without explaining difference between the two dimensions.

A divergent opinion is expressed by Ferdinand and Kitchin (2012) in terms of the need for interaction and relationship between an event organisation, event and stakeholders, which will not be motivated by profit or typical market forces such as raising awareness and recruiting supporters, without any further detail of how to action such activity. Gerritsen and van Olderen (2014) also identify there are many relationship marketing tools but do not elaborate to explain relationship marketing techniques to be used in practice. Subsequently others discuss the benefits of relationship marketing but not the techniques utilised (Allen et al., 2008; Masterman & E. Wood, 2006; Preston, 2012), as a prominent theme within the literature. Shone & Parry (2010) consider the merits of repeat visitors returning to an event and discuss the need to record attendance information about visitors and participants as the first stage in making sure they can be encouraged to return. They indicate it is important to record details of spending and usage patterns, without mention of or reference to relationship marketing within the text. Furthermore, Getz (2005) mentions interactive marketing within marketing planning as the basis for developing relationships without further discussion or detail. Jackson (2013) explains change in marketing practice and classifies broad principles, which may guide three approaches: transactional, relational and experiential. He suggests the proponents of relationship marketing indicate that the business environment has changed, reflecting different problems and opportunities, highlighting that communication forms such as databases enable more tailor made messages to be sent to highly profiled (detailed) target audiences. He makes claim that the growth of relationship marketing has in particular been associated with service industries, such as events, without any supporting case studies. He is in a minority in terms of the introduction of relationship marketing theory and explanation of the shift from short to long-term approach and change in a focus from customer recruitment to customer retention, whilst others introduce the subject and benefits with no theoretical foundation or detailed discussion.

Meanwhile, Rogers (2008) focuses on implementation of relationship marketing strategies within the context of business events and examines the role of this technique as a process within relationship marketing, customer relationship and key account management. Additional coverage examines the use of databases and CRM systems. The biggest contribution to this topic is by Masterman and E. Wood (2006) in their book *Innovative Marketing Communications – strategies for the events industry*, which explicates the definition, development, stages and importance and use of relationship marketing in events,

supported with theory and a variety of applied case studies. Another welcome addition to the existing literature is *Event Audiences and Expectations* by Jo Mackellar (2013). This title specifically focuses on developing event and festival audiences and has a useful chapter relating to marketing of events. The chapter is contemporary but the section on developing relationship strategies is disappointing, as it outlines the benefits of developing relationships without, offering any relationship marketing theory or identifying ways in which event managers employ this technique in practice. Meanwhile, the Sharples et al. (2014) publication *Strategic Event Creation* approaches the subject by elevating the importance of relationships utilising an interesting terminology based on a 'stakeholder centric' stance. This illuminates practitioners on the importance of working closely with a variety of stakeholders and together strategically developing a successful event or festival.

Two pieces of research published recently explore the views of professionals on use of relationship marketing techniques in the music festival industry and act as a useful guide to current thinking among festival managers. The Collin- Lauchaud and Duyck (2002) study investigated the relevance of relationship marketing and concluded:

The relationship marketing approach would allow for the development and long-term survival of festivals without perverting their artistic mission. It outlined three key characteristics of festival that are directly linked to relationship marketing; these are the 'multiplicity of parties', for example the financing of festivals being reliant on a number of stakeholders: sponsors (lateral), consumers (standard) and suppliers (downstream); 'the interdependence of partners', which is particularly applicable to private sector festivals because of the collaboration needed in relationships with sponsors and stakeholders alike (p. 69).

Finally, the 'essential role of communication' was highlighted in gaining and retaining consumers, and the internet is playing a part in strengthening these relationships. A study by Kerr and May (2011) also investigated relationship marketing techniques employed in the music industry. Findings from the study indicated overall awareness of relationship marketing theory varied between festival organisers, as not all participants were necessarily aware of the terminology or theory. However, despite this discrepancy, the study found organisers consider stakeholder relations to be an integral part of organisation strategies. The importance of building such relationships within marketing and communication was evident

from the response from participants. Relationship marketing was evident within the industry, with two respondents acknowledging the notion of relationship marketing was vital to build the festival and is essential to understand the audience and gain competitive advantage. The study also found consumer relationships are the highest priority and larger festival organisations stressed the importance of understanding the audience, whilst boutique festival organisers focused on the personal approach in terms of communication, due to size and number of stakeholder relationships involved.

Respondents from all categories of festivals acknowledged the necessity to meet the needs and respect opinion of the customer and actively engage in monitoring information; this was apparent throughout online communication methods. In contrast, the study by Mair and Compton (1995) found that some of their participants in their study did not engage in post-event evaluation or monitoring of customer engagement and encouraged the festival industry to actively pursue this approach. Consequently, the advent of the internet may have influenced the level of engagement and monitoring in the interim between the two studies (1995 and 2011). All respondents in the study expressed the need to actively engage with the consumers online and urged caution regarding inundating them with too much information. One participant responsible for the marketing of multiple festivals identified that online communications can be managed more effectively by introducing segmentation; this correlates with the Kozinets (1999) study which maintained that loyalty-based segmentation will aid engagement in targeted communications with the consumer and strengthen relationships. Consumer relationships are valuable in generating competitive advantage to succeed in an environment of market saturation.

Findings from the study indicated that festival organisations are actively engaging in relationship-building techniques within organisational networks of stakeholders. The interviewees expressed that relationship marketing was fundamental to organisational strategies. The study found that relationships to be important on various levels and, furthermore, each has a different value; the consumer and sponsorship relationships are very significant in particular and require two-way communications to achieve a successful festival. This study puts the spotlight on specific relationships not found in other literature, but, overall, this study supports Collin-Lachaud and Duyck's (2002) findings, namely that relationship marketing approach is suited to the festival industry and organisers should give priority to the formation of relationships and to understanding the consumer.

One of the priorities highlighted by professionals in the last study is the need for communication between the organisation and stakeholders, and the event marketing literature has focused a lot of attention on integrated marketing communication or marketing communications.

2.7.3 Marketing communications and integrated marketing communications

Two texts that have focused on marketing communications for events are: Masterman and E. Wood's (2006) *Innovative Marketing Communications – strategies for the event industry* and, Jackson's (2013) *Promoting and Marketing Events – theory and practice*. In addition, there are numerous research papers on this topic (Filo, Funk, & O'Brien, 2010; Filo & Funk, 2005; Filo, Funk, & Hornby, 2009; Getz & Fairley, 2004; Gitelson & Kerstetter, 2000; Hede & Kellett, 2011; Robertson & Rogers, 2009; T. Smith, S. Gopalakrishna, & R. Chatterjee, 2006).

It is clear from the amount of coverage in the literature so far that communication is an important element in event and festival management. Falkheimer (2007) cited the 1999 World Rugby Cup and a housing fair in Sweden in 2001 to demonstrate how poor management of marketing communications led to negative publicity for both special events. He concluded that because events are increasingly diverse and often geographically dispersed, developing and managing the integrity of the brand is complex. Mehmetoglu and Ellingsen (2005) noted many small scale events such as community festivals are faced with the marketing challenges of having limited resources to pay employees on an on-going basis for management and marketing activities. A New Zealand study by T. Smith et al. (2006) found disparity in marketing activity and communication in the six events studied. Other research supports implementation of effective marketing communication in practice. Getz and Fairley (2004) found marketing communication is effective in raising awareness of special events and suggest word-of-mouth-recommendations via participants (consumers) as a successful method for promotion of events. Similarly, Gitelson & Kerstetter (2000) found seventy per cent of a target market for one special event in the USA relied on their previous experiences to guide their decision-making regarding attendance rather than any other marketing communications used by event managers. Since most event participants enjoy a

level of involvement in their special event consumption experience (Pitta, Weisgal, & Lynagh, 2006), word-of-mouth and viral marketing would seem to be relevant here.

Event organisers face many communication challenges (Filo et al., 2010; Filo & Funk, 2005; Hede & Kellett, 2011). Another study focused on this area of ‘special event marketing’ and found event organisations tailor their web-based marketing communications in response to what they know about consumer motivations to attend special events (Filo & Funk, 2005). In addition, Filo et al. (2009) concluded consumers were satisfied with an event’s website when they participated in directed information retrieval rather than when their information retrieval was more exploratory in nature. These findings provide insight for event organisations in planning web-based marketing communication strategies. Jackson (2013) illustrates the importance of marketing communication meeting the need of a range of different audiences, often by promoting a tailor made message, sometimes through different channels and variety of tools, media and messages, to achieve the correct fit between the audience and the communications mix. Impressively, Jackson allocates three chapters to marketing communications in his title *Promoting and Marketing Events –theory and practice*. De Pelsmacker, Geuens and Van den Bergh (2007, 2011), meanwhile, suggest that although other parts of the marketing mix lay the foundation, it is marketing communications, which ultimately determine how successful an event is. Mackellar (2013) indicated recent studies suggest successful events require social network strategies that engage in new technologies popular with audiences segments and relationship strategies to develop ‘word-of-mouth’ advertising. Allen et al. (2008) remarked positively about utilising integrated marketing communications (IMC). “As with all marketing techniques, IMC strategies for events and festivals are based on knowledge about their consumers and potential consumers; that is, the target market” (Allen et al. 2008, p. 328)

In developing an IMC strategy, an event manager needs to understand four sources of brand messages, or marketing communications (Duncan, 2002). Masterman and E. Wood (2006) suggest:

methods include any one or combination of the traditional promotional mix of personal selling, advertising, sales promotion and public relations but also extend beyond this into word-of-mouth, corporate identity sponsorship e-marketing and merchandise (p. 75).

Kerr and May (2011) indicated additionally that, “when looking at festival communication and considering short-term consumption period, it is vital to instil post-purchase communications to encourage a transition from ‘one-off’ to repeat”. (p. 456). Gechev (2012) suggests promotion as the most important element of the marketing mix – as it is via promotion that a product’s or service’s message or attributes are communicated to the consumer, but with no mention of other stakeholders. He also presents a theory ‘promotional option for events’ derived from Harrell (2002), which is a useful addition to the chapter. In contrast, Getz (2005; 2008; 2012) and Raj et al. (2013) separate the marketing domain into two chapters. First, marketing for events; communication and sales (Getz, 2005, 2008, 2012; Getz et al., 2010; Getz et al., 2006), and second, the marketing process and integrated marketing communications and public relations (Raj et al., 2013), systematically dividing these management functions, whilst others integrate the functionality of marketing and communication as one process. Raj et al. (2013) identify marketing communications as an important aspect of event management and significant development in the marketing discipline within events and offer an in depth discussion on messaging and communication channels. Getz (2005) indicates that practitioners’ confuse marketing with advertising and sales and communications is a key element of marketing. Bladen (2012), meanwhile, adds very little in terms of integrated marketing communication, but has a separate chapter focusing on event practitioners working with media. Richards et al. (2014) reviewed event trade magazines over the last decade, which outlined that live and experiential communication are now key themes that event agencies use to position themselves with organisers. They identify “event agencies are adapting to this change by focusing on content and message instead of sheer experience, on ROI instead of intuitive effect judgement and on communication instead of entertainment” (Richards et al., 2014, p. 45). Thus, the change requires a new generation of event specialists able to integrate their event portfolio within the broader context of marketing and both internal and external (brand) communication.

A contemporary account to utilise marketing communications is provided by Dutch authors, Gerritsen and van Olderen (2014). They appraise marketing communication in events with a variety of theoretical approaches, applied within different case studies and scenarios, and are among the first to discuss Web 2.0 and social media usage in engaging audiences. “Few studies focus on what managers think about the promotion and communication capacity of their festivals” (Karabağ, Yavuz, & Berggren, 2011, p. 449). Clearly, a key part of promotion

for many businesses is social media (Backer & Hay, 2013). This has resulted in a massive shift in the way organisations undertake promotions and the structure of their marketing budgets (Backer, 2014). Social media is important, particularly for tourism events, because social media are now being used as a means of minimising disappointment and to take the risk out of personal decisions. However, social media pose challenges to businesses with regard to reputation, which is something perceived very strongly by managers (Ayeh, Leung, Au, & Law, 2012). Social media provides huge opportunities to those involved in the marketing and promotion of event and festivals (Bolan, 2014) but very little research exists. Nevertheless, the ability to harness user-generated content and directed activity will have huge implications for events, and assessing the potential impact Web 2.0-derived user platforms can have, a closer understanding of the social media landscape, warns Bolan (2014). Research conducted by Hede and Kellett (2011); Hede and Kellett (2012) and Kellett and Hede (2013) into the use of Web 2.0 technologies and social media in Australia event organisations identified event organisations used a variety of social media tools to enhance the brand community for their events – and ultimately the experience of their consumers. They found event organisations are becoming more selective about the ‘dynamic marketing communications’ that they use in each stage. ‘Dynamic marketing communications’ is a terminology adopted by these authors’ to explain a theoretical approach to communication in event and festival management. Hede and Kellett (2012) found some event managers adopt an active approach to marketing communications for their events. According to Hede & Kellett (2012) when event organisations adopted ‘dynamic marketing communications’ for their events early in the life-cycle, they were more comfortable using social media platforms in their organisations, and not surprisingly, were more strategic. Event managers were cognisant of the fact that social media could assist them to continue conversations about their events well before and after the events themselves were staged, reducing the time event managers spent using ‘dynamic marketing communications’. They also found that some organisations were spontaneous and reactive in their use of social media. Other event organisations were highly strategic and structured in that they planned which social media platforms would be used to communicate with their different target audiences, and were comfortable with allowing consumers to converse through social media platforms without expecting their employees to be constantly monitoring and responding to social media activities.

Kellett and Hede (2013) highlighted that the adoption of social media was not consistent across the event sector, which supports previous research, with some researchers (López, Margapoti, Maragliano, & Bove, 2010) examining this topic in the arts sector, and others in the service sector (Berthon, Pitt, Plangger, & Shapiro, 2012; Hudson, Roth, Madden, & Hudson, 2015; Leung, Law, Van Hoof, & Buhalis, 2013; Lockstone, Hudson, & Hudson, 2013; Mangold & Faulds, 2009; Padilla-Meléndez & del Águila-Obra, 2013). This work illustrates how managers' are experiencing common challenges to manage the adoption and implementation of social media in marketing communication. Event managers also reported employees were often over-extended physically and technically by trying to adopt social media. Not only did they report difficulties in keeping up with the new Web 2.0 technologies difficult from a technical perspective, but also found the demands of resourcing this aspect of marketing communications beyond traditional working hours challenging. The final section of the review will examine experiential marketing.

2.7.4 Experiential marketing

Another prominent marketing function in the literature is experiential marketing (Berridge, 2007, 2010, 2012a, 2012b; Bladen, 2012; Drengner et al., 2008; Ferdinand & Kitchin, 2016; Gerritsen & van Olderen, 2014; Getz, 2005; Jackson, 2014; Jackson, 2013; Mair, 2013; Mair et al., 2013; Masterman & E. Wood, 2006; D. McDonald & McDonald, 2000; Mcloughlin, 2014; Nelson, 2009; Pine & Gilmore, 1998, 1999, 2011; Plumb, Orsillo, & Luterek, 2004; Preston, 2012; Raj et al., 2013; Ramirez, Laing, & Mair, 2013; Reic, 2012; Richards et al., 2014; Rittichainuwat & Mair, 2012; Sharples, Crowther, May, & Orefice, 2014; Vila-López & Rodríguez-Molina, 2013; Yeoman et al., 2014). Content and coverage vary from a few sentences to dedicated chapters. The majority mention the subject in definition and description or refer to experiences, event experiences or simply experiential. A few texts stand out in content, detail and applicability to practice, with useful case studies and illustration. Berridge (2007) dedicates eight chapters to the subject. His text *Event Design and Experience* illustrates the importance of experiential thinking, from understanding experiences to symbolic interaction to analysis of event experiences. The book is both theoretical and practical with an abundance of case studies, but reference to experiential marketing is limited. Meanwhile, Jackson (2013) described the development of experiential marketing, heavily influenced by Pine and Gilmore's, (1998, 1999, 2011) concept of The Experience Economy. The Experience Economy is discussed widely but it is criticised for

‘operationalising experiences’. Jackson (2013) examines experiential marketing from a different perspective to Berridge (2007), as a communication method for third parties such as brands and commercial organisations to use events as an experience platform to engage end users. Examples to illustrate this approach include sponsorship, tasting events and technological usage and alludes to commercial opportunities and implications for practitioners. McLoughlin (2014) refers to experiential content in event design through a detailed and analytical discussion based on a service blueprint approach. Yeoman et al. (2014) comments that “this approach can be seen as science fiction” (p. 7). McLoughlin (2014) also aligns the importance of target markets within event design and planning of the experience. Reic (2012), meanwhile, refers to ‘the emotion economy’ and the role of co-creation and value and how the audience inter-play with participatory elements of the experience. Others share this view (Masterman & E. Wood, 2006; Schmitt, 1999). Masterman and E. Wood (2006) declare “experiential marketing is a relatively new development in marketing thinking but is rapidly accepted by many organisations” (p. 218). They continue: “This has important implications for the events industry as promotional events ...are an integral part of successful experiential marketing” (Masterman & Wood, 2006, p. 218). Masterman and E. Wood (2006) coined the term ‘Promotional events’ to define an event used for commercial purposes such as promotion or delivery of an interactive end user experience. A research article by E. Wood (2009) examined event marketing evaluation as an experience or outcome. In the article, E. Wood (2009) also coined the terminology ‘experiential marketing event’, offering a number of possible definitions: “an event that helps market a product/service, idea, place or person; any event that communicates with a target audience; any event, which has the potential to communicate” (Wood, 2009, p. 248).

The term most frequently found in event management material is ‘experiential event’ instead of ‘experiential marketing event’ used with the first definition. The other two definitions are universal outcomes for all events. Another insight from this paper is the discussion on the growth of experiential marketing events. E. Wood (2009) suggested there are a number of factors including the overuse of traditional media and need to do something different from the competitors; consumers’ desire for novelty; individualism and adding value; and the need to build an emotional attachment to brands. E. Wood (2009) also claimed the growth is fuelled by the proliferation of event experiential agencies. Published survey results on marketing

agencies from Jack Morton suggested live experiential events are one of the most effective methods for influencing behaviour (Latham, 2006). However, according to E. Wood (2009), “very little objective and reliable research has been undertaken to ascertain the effectiveness of marketing events. The research focused on event professionals’ understanding of experiential practice and evaluation measurement” (p. 252).

The research findings concluded the paper had created more questions than answers and much more research needed to be done on understanding the effects of experiential methods on consumers, on isolating those effects from other influences, and then on determining methods for controlling or maximising the effects. Another conclusion is practical research done at present is led by agencies and the onus should lie with the user (client) and marketing academics. As E. Wood (2009) concluded, “we are in danger of relying on research that is driven by the need to prove value of a particular event or of the industry as a whole and being undertaken by those without an insight into the holistic nature of the marketing campaign” (p. 249). Due to the different types of experiential events, the paper identified that a consistent approach to practical research can only be developed through focusing on consumer experience, objectives and outcomes rather than content and form. The paper also reported a further problem to overcome is that experiential events are often a small part of a much greater campaign and the ‘value’ of the event cannot be easily assessed. The article concluded that it is unlikely that any generalised methodology for evaluating experiential events can be perfectly applicable to every event or error-free but the worth of experiential events is not in question.

2.8 Conclusion

Current literature is fragmented, definitional ambiguity and confusion exists. Event management discourse inadvertently refers to marketing rhetoric on many occasions in the literature. Event marketing is an important function within contemporary events management, but the subject lacks clarity, despite assumptions made by event professionals and academics. While event professionals cite marketing as an important management domain in developing events and festivals, the academic literature does not support this point. Event marketing literature is grounded in traditional marketing theory, despite evidence from event industry sources advocating change and increased use of social and digital formats. The lack of primary research in developing professional understanding of event marketing practice is

indicative of an academic community reluctant to engage in event marketing ‘practice based’ research programmes, despite a growing number of academics calling for research to be expedited in the subject. McCole (2004) recognises this dearth of academic research in the area of event marketing as an indication of the divide between academia and business and calls for marketing theory in these areas to be more closely aligned with practice.

Stakeholders and especially audiences as primary stakeholders are important for event practitioners in event management decision making and marketing functionality. A number of traditional approaches to marketing practice in events are prominent in the literature and include the event marketing mix, integrated marketing communications, relationship marketing and experiential marketing.

The focus of current event marketing literature focuses on ‘technique’, analysis and decision making. The literature review is a critical examination of current event marketing academic thinking in event and festival management.

2.9 Initial hunches

The initial hunches were drawn from my own thoughts (and thirty years plus experience working in the field) and after conducting the literature review detailed in chapter 2. The literature review itself sometimes endorsed my own thoughts but also challenged my thinking about the field of study. This helped me gain further understanding on the subject. A hunch is a feeling or guess based on intuition rather than fact. The hunches detailed below were the foundation of my research into the subject but changed over time and explained in more detailed in Chapter 3 and 7. Kumar (2014) states, “a hunch is an assumption, suspicion, assertion or an idea about a phenomenon (p. 387). Intuition is difficult to describe but easy to recognise. “Many of us will be intimately familiar with our own intuitions and will probably be able to identify, and may even envy or admire, those individuals who confidently display a ‘gut feel’ for complex situations and who appear to have an ‘instinct’ for grasping key issues quickly” (Sadler-Smith, 2004, p. 79). Intuition encompasses expertise, judgment and implicit learning, sensitivity and feelings, rumination, incubation, and creativity (Atkinson & Claxton, 2000) According to Sadler-Smith (2004), “executives need to be able to recognise and understand intuition, accept it, establish ways in which they can be comfortable with it, and leverage its potential for success and well-being both for themselves and for those whom they lead. This knowledge, understanding, and skill constitute an intuitive awareness’ (p. 79). My

intuitive awareness was enhanced by conducting the literature review and supported development of my initial hunches 1-5 outlined here.

Stage 1 after the literature review was conducted (the initial stage of hunch formulation to be confirmed or rejected in interview) source: professional intuition and literature:

Hunch 1 Event marketing is all about using different techniques in analysis and decision making (literature).

Hunch 2 Stakeholders are important in event marketing managerial practice (literature)

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition)

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition)

Hunch 5 Innovation is important in event marketing managerial practice (intuition)

The process of confirmation or rejection is detailed in Chapter 7.

CHAPTER 3

HOW THE RESEARCH WAS IMPLEMENTED

3.1 Introduction

This chapter is all about the research implementation activities and covers a number of important issues. The issues in this chapter influence each other so I have chosen to discuss them here and describe how I made progress in this research. The issues covered in this chapter are the contribution to knowledge, philosophical discussion, epistemology, methodology and method.

3.2 Overview

I decided to conduct this research into event marketing managerial practice in a hermeneutic manner. This is an appropriate way to conduct this research because I did not anticipate discovering positivistic truths about event marketing managerial practice but wanted to gain a better understanding how practitioners in their semblance made sense and meaning of the concept in their daily operations and work life. According to Bryman et al. (2007), business research is situated in the context of the social sciences such as sociology, psychology, anthropology and economics, informing the study of business and its specific fields which include marketing and operational research.

In addition, event marketing is a ‘hot topic’ with marketing and event trade associations reporting the popularity of this business practice with anecdotal evidence (represented as industry reports) raving about the popularity of this function, quoting investment by commercial companies in increased budget spend and activity, year-on- year (IPA, 2017). Meanwhile, event marketing theory in this area is scant and fragmented, with few studies that describe current event marketing practices, its value or effect in management practice (in academic or event industry texts/media), despite the claims from industry reports and academics.

This research will facilitate a method of inquiry about how practitioners make sense and meaning of event marketing managerial practice but will also ignite a discussion about the management process in its many guises. Finally, my subjectivity, and that of the

interviewees, is an important and crucial aspect to recognise in data evaluation and reaching conclusions, and that will put an end to some of the methodological options available to me. This had a range of benefits. Interviewees did more than just contribute their opinions (as data), they shaped the direction of the research itself in many different ways. Direct by confirmation or rejection of my hunches (or indication of new ones) or indirect by focusing on interviewees' replies on aspects under discussion and drawing attention to their own interpretation and sense of meaning of event marketing managerial practice and which were important to them. Thus, it is necessary and appropriate to consider the data collected (as influenced and shaped) by the social constructs of the individuals concerned and by the interviewer's own subjectivity. The conclusions generated from this inquiry must be seen as just one of many views shared on the subject. They have the credibility and authority of the event professionals, (in their capacity as interviewees), and that of the researcher, if supported by the research data, to deem them valid, and need to be considered by the event industry, to shape and impact future change or direction in event and festival practice.

3.3 Contribution to knowledge

There is no published research dealing with this particular question, although studies do exist that confirm status (Mayfield & Crompton, 1995), importance of strands of event marketing such as communications or relationships (Hede & Kellett, 2011; Kerr & May, 2011; E. Wood, 2009) or event professional studies (MPI, 2013), and others report the importance of marketing in this sector. A growing number of event academics have reported a lack of studies in event marketing (Close, Finney, Lacey, & Sneath, 2006; Gupta, 2003; Krantz, 2006; Raj et al., 2013; Sneath et al., 2005). Authors Yeoman et al., (2014) and Brown (2014) go one stage further and state there is a gap in the current literature between event industry professional views of event marketing as a subject. Brown (2014) states,

Given the little research in professional event management, an obvious conclusion there needs to be collaboration between industry and academia, in developing new thinking and research, such as future use of social media and marketing strategies by professionals (p. 20).

This research begins to fill the gap directly and compares event marketing managerial practice with existing theories in event marketing literature; but then has to draw on literature from sociological sources to be able to answer the question from data sourced in this

research. The sociological literature is important in answering the question and drawn from impression management, network theory and storytelling. This is a part of hermeneutics in action and described later in this chapter. The answer to the research question moves the debate from a managerial perspective, which is the foundation of conventional literature in Chapter 2, to a social perspective, which is profound. It moves the debate away from “technique” to event management/marketing performance in a social form. It focuses on a) the meaning of event marketing managerial practice as management identity b) as social interaction with networks and c) as representations of innovation in a social context manifested as storytelling and content. Finally, the research draws some conclusions about event marketing professional practice in event and festival management and how that can be developed, to improve the current situation as well as a contribution to academia.

3.4 Overall approach to the research process

There is a pretence that this research followed a clear path from beginning to end, it did not. I have invested a lot of time (and effort) in building my own knowledge and skills set as an academic and researcher working in the field of event marketing and event and festival management. I immerse myself in the subject daily in reading academic literature, online industry material and ‘making sure I keep up to date’ with what is happening in academic and professional practice. This is important, influential and shapes my thinking and the way I interact with others; students, fellow professionals in the field and academics. I am comfortable with this and it makes me feel (as a professional) ‘current’ but when it came to the DBA and the research process, nothing could prepare me for the journey and the way I went about my execution of the task and the feelings I had. One of the biggest challenges for me was the ‘philosophical journey’ and how I tried to ‘position myself’ and align myself to a particular stance. This was difficult and it changed a few times over a period as I started to engage with the appropriate literature. The language and expressive nature of philosophical writing is interesting, detailed and full of opinion. This is what makes the literature rich and interesting but also confusing and disengaging. Couch (2007) describes the challenge of finding your philosophical stance thus: “...that I settled into a clear epistemological and methodological pattern that was plainly the most appropriate for this research. I didn’t” (p. 18). I share his sentiment here but my difficulty was more to do with my epistemological stance than the methodology and method. I found the discourse, the narrative and meaning of the philosophical literature very challenging to engage, but understood the importance of this

part of the research process. I also understood the significance of my presence and involvement in the process as a researcher (with all my baggage from the past thirty years' 'good' or 'bad' working in industry), and the added layering of my academic career and what that could bring. Reflexivity is discussed in various sections of this chapter and its impact in the process is documented at relevant points in the thesis.

In my pursuit to 'find' my appropriate philosophical stance I went through a process of acceptance, rejection, understanding and misunderstanding of different approaches before coming up with my choice, Hermeneutics. I realised something profound that shaped my initial thoughts. I work in an industry dominated by facts, surveys, evaluation and multiple chapters in event and festival management titles that confirm the importance of the process in practice. This is discussed later in the section on positivism. For McAuley, Duberley and Johnson (2007), positivism is "the dominant philosophical stance in a great deal of organisation theory" (p. 33) and "as such, can be regarded as the default position of research designed to influence and improve management practice" (Cole, Chase, Couch, & Clark, 2011, p. 141). I am surrounded by it on a daily basis. One of my colleagues said to me once in chatting, "I'm a quants man and rejected qualitative research without further discussion". I made a note of this in my research diary. For me I have never felt comfortable with surveys and other forms of questionnaires and so on. To me, everything is pre-determined, prescriptive, and those involved in the survey are just telling you what you want to know. To me it seems all you are doing is justifying your position and giving yourself a pat on the back. It is about management control "since it provides 'truth' that can be used to control, with the authority to do the controlling" (Cole et al., 2011, p. 141). Cole et al. (2011) state "there is an alternative approach that has much to recommend it to the researcher who is seeking to develop professional understanding and make a contribution to knowledge, understanding and management praxis" and continue, "this is a subjectivistqualitative research that embraces reflexivity" (pp. 142-143). I like how these authors express their views in this article on business research methods: "the methodology must make sense to both academic and management practice" (Cole et al., 2011, p. 142). I feel comfortable with the interpretivist and subjective approach. It 'feels' right. I have thirty years' plus experience in industry and value my professional intuition. I still work in practice as a freelance festival director. The trinity of freelance festival professional, academic and researcher is an interesting and complicated mix of thoughts that can have its disadvantages and I am aware

of this. As Cole et al. (2001) note, “once the researcher starts down the path of subjective intervention, they need to consider their role not only methodologically but also epistemologically” (p 143). Cole et al. (2011) confirm: “epistemic reflexivity encourages researchers towards questioning accepted practice and to critically assess their role as a researcher” (p. 144) and there is evidence of this in this thesis in Chapter 2, 4-6.

So my thoughts lean towards an interpretive and subjectivist approach to my epistemological stance because of the type of research I want to conduct. But it is important that I have a robust discussion about other philosophical approaches, such as positivism and postmodernism, to demonstrate my thoughts about other approaches before taking the decision to accept hermeneutics as the way forward for me as my epistemological stance.

My methodology for this piece of research was thematic analysis and method was semi-structured ‘use the term loosely’ interviews to engage interviewees. I will try and utilise the correct phrases and terminology in the next few sections of this chapter as best possible. I’ve already stated my methodology and method here but realise there are so many approaches available to me. I want to be clear that I thought about a few options, which were appropriate and valid, but chose these two as I thought they were the best way forward for me. I have been candid in my thoughts and aware that I am demonstrating my bias and realise the reader will have their own ideas and preconceptions that muddy their perspective to what I am saying. All I ask the reader to do is recognise their ideas, thoughts and preconceptions and allow for mine to be expressed in this thesis.

Crotty (1998) suggests that a researcher’s process has four elements: epistemology, theoretical perspective, methodology and method, which are necessary to deal with the questions about the methods to be used in the research and the justification of them..

Meanwhile, others follow a more structured approach and suggest you start with an epistemological stance and move forwards (Cassell & Symon, 2004; Sarantakos, 2012).

What is important here is that the overall methodological approach to the research is foreseen as appropriate and the bundle recognised by the reader as a valid and robust basis from which to collect and evaluate research data and draw conclusions.

I am going to use Crotty’s approach in the next few sections to discuss and help explain my philosophical stance and justify my methodology and method to conduct this research.

“Failure to think through philosophical issues, while not necessarily fatal, can seriously affect

the quality of management research, and is essential to the notion of research design” (Easterby-Smith, Thorpe, & P. Jackson, 2012, p. 27). I finish with a discussion about the possible issues that may arise in the process.

3.5 Philosophical discussion

“Anyone conducting or using research needs to understand the epistemological and ontological bases behind it in order to understand the claims that are being made, and to assess their worth” (Couch, 2007, p. 26). A complicating factor in understanding these concepts is that some sources are not clear about the differentiation between ontology and epistemology (Bryman et al., 2007). Some authors and philosophers describe similar phenomena with different words (Bryman et al., 2007). This is what affected my understanding and engagement in philosophical thinking. There are clear signs that some authors stress the importance of the methodological ‘fit’ – choosing the appropriate research strategy to fit the situation and purpose of the research – and to make assumptions transparent and the chosen research strategy explicitly clear (Bryman et al., 2007). This makes review and criticism easier, but also helps defend the research is done well. “There is limited management research on the experiential, existential and ontological dimensions of events” (Ziakas & Boukas, 2014). Thus, “a concerted understanding of these dimensions may draw important theoretical and practical implications for event planning, helping thus to design events that enhance the experiences of attendees. Phenomenology provides a sound philosophical framework (i.e. ontological, epistemological, axiological and methodological) for studying the multifaceted dimensions of experiences and associated meanings of events” (Ziakas & Boukas, 2014, p. 57). I think this is an important point. Meanwhile, the philosophical discussion is divided into three sections and I will explain here why I have chosen hermeneutics as my epistemological stance. Couch (2007) confirms, “it is necessary to have a formal epistemology to justify their methods and results. Anyone conducting or using research needs to understand their epistemological ...basis” (p. 26) and the next section attempts to do this.

3.5.1 Positivism

As a term of research in the human sciences, positivism has come to be closely associated with the idea of fact-based investigation. In social sciences, positivism has a heightened concern for observable and measurable phenomena in the natural and social world. The word

positivism has different meanings for different scholars (Salkind, 2010). Positivism is the framework within which science originally developed and a great deal of scientific endeavour is carried out today with a framework of truth and holds that there is one objective reality; reality is singular and separate from consciousness (Quinlan, Babin, Carr, Griffin, & Zikmund, 2011). Positivism is “the dominant philosophical stance in a great deal of organisation theory” (McAuley et al., 2007, p. 33). Hair (2007) confirms positivism is a popular philosophical approach in management and business research methods and Maylor, Blackman and Huemann (2016) state, “positivism is a dominant philosophy in researching business and management phenomena”(2016, p. 106). It is important for me (as a researcher) if I am not going to adopt this popularised stance to explain my reasons why.

The tenet of positivism is a belief that the world exists in an objective way and that one can interact with it objectively and neutrally. That is, one can gather empirical data without interfering with the matter under investigation. This allows theoretical establishment to be proved or disproved. Once proved, they are ‘true’. This works fine in some cases.

Philosophical accounts over time have examples of individuals who find fault or challenge previous findings and have supplied proof of new truths of their own. So, one objection to positivism is that even ‘true’ stories are by no means immune to attack and eventual disproof. For the positivist, it is the aim of science to provide us with predictive/explanatory knowledge and takes the form of expressed numerical and quantitative functional relationships between measureable variables. The deduced statements in the observation-language describing events whose occurrence or non-occurrence are both tests of ‘truth’ or falsity of the theory, and also what it is that the theory can be rejected, and its rival, which does not fail in this way, adopted.

Another objection is the role of neutral observation. An event study in management research discusses the challenges of observation and states: “the results of this research revealed that events experts feel that there are several areas that need attention that include the role of the researcher as a neutral observer or participant” (Mair & Whitford, 2013, p. 6). Others discuss manipulation of neutral observation and measurement in natural and social enquiry (Longino, 1990; Oreskes, Shrader-Frechette, & Belitz, 1994). All of this can be linked to social research and more specific – the fields of events, festival and marketing. The notion of neutral observation is a nonstarter as the idea that I would be able to interact neutrally with

interviewees discussing their subjective views about event marketing managerial practice is unworkable for me.

In the majority of event management ‘core’ texts, a positivist rhetoric is ‘alive’, manifested in the way the sector conducts field research around post-event evaluation. The process is dominated with prescriptions of a positivistic approach design of the questionnaire or online survey with specifically constructed questions by the event manager based on ‘the experience and experiential content’ of the event/festival planned and organised by the manager. It is about confirming or validating the management decision making process of the person confirmed. There is an obsession in the event academic literature with data validation (Mair & Whitford, 2014). The core of current management thinking supports questionnaires/surveys and quantitative data in evaluating customer feedback (Allen, 2008; Mair & Whitford, 2014) Tum & Norton (2006) state: “although the event manager will be able to use their own personal insights and experience We like facts from surveys and questionnaires” (p. 193). Meanwhile, Allen et al. (2008) state the majority of data collection is done by questionnaire. Moreover, examining the changes in event research themes provides insight into the growth and development of research in the field, as well as highlighting areas that require further investigation (Ballantyne, Packer, & Axelsen, 2009). The growth of events and festivals in recent decades has led researchers to investigate the phenomenon and outcomes of these events, the majority in a quantitative and positivistic manner (Pernecky, 2016).

A handful of research studies have reviewed event, festival, meeting and convention-related research (Getz, 2012; Getz & Page, 2016; Mair, 2012). The results showed that the number of empirical articles using statistical analyses increased over time and descriptive statistics were most frequently used (Pernecky, 2016). There is some useful insight here to how event managers and the event academic community engage with research practices. This field of research is dominated by questionnaires and need for ‘facts from surveys etc.’, as some authors state time and cost as the primary justification for this method (Allen et al., 2008; Tum & Norton, 2006) but times are changing as the research spotlight shines on the event and festival sectors. I had a conversation last week with a marketing manager from an event agency in London. We talked at length about various ways of engaging with research. She stated she was “fed up of doing the same old questionnaire with the same type of results”. Her words. She continued, “All we do is measure what customers like and dislike by asking

them to tick a box”. “We never do interviews or ask them what they would like to do in the future”. She said candidly, “It is always about measuring success, our success and covering our backs. My boss is obsessed with it!” These extracts from ‘my chat’ confirm a lot of what I am trying to say in this chapter. I made notes in my research diary. I know this is anecdotal but I always take notes. It is important to me. The research diary and its significance in the research process is noted and described later in this chapter. There is no denying that positivistic research has a place and that is widely regarded as not only sound, but for some, it is the only ontology to use. Tum et al. (2006) refers to ‘the need for facts from surveys and questionnaires’. It is also “pivotal to management” (McAuley et al., 2007, p. 104) since it provides ‘truths’ that can be used to control and to do the controlling.

In a later section of the chapter I will discuss the active role of the interviewee and the interaction/inter-play between interviewer and interviewee. This is an important part of the research. As I demonstrate in Chapters 4-6, especially Chapter 4, the inter-play (in different forms) between me and interviewees was important in my interpretation of their management identities, in fact it was crucial and essential in understanding what was going on. The staging, theatrics and actor-role plays all played their part in the interviews. A plausible and rational argument for a positivistic approach to this inquiry is doable, but for me the possibility of collecting neutral and objective empirical data is a no go so I reject a positivistic epistemological stance.

3.5.2 My epistemological stance

The overall approach to this research is hermeneutics. There is a lot written (and opinion) about hermeneutics in literature and about the subject, with lots of variants. As Sayer (2000) states, “meaning has to be understood” and, “there is always an interpretative or hermeneutic element in social science” (p. 17). Meanwhile, McAuley (2004) states, “In recent times, hermeneutics is understood as a philosophical take on interpretivist social science; an assertion that understanding is interpretation” (p. 192). McAuley’s observation about hermeneutics and its philosophical and interpretive assertions supports my decision to adopt hermeneutics as my epistemological stance. Moreover, it is pertinent for me and my epistemological stance as Prasad (2002) states, “with the recent burgeoning of interpretive research in management scholarship, hermeneutics has made its appearance in such diverse fields as marketing (p. 125). Giddens (1987) points out all social research presumes a

hermeneutic moment. Hermeneutics refers to research that engages in interpreting texts (Boland, 1989). Furthermore, hermeneutics has been used by management scholars to broadly refer to research that may adopt (or that may be influenced by) any of a number of perspectives and approaches to inquiry, including interpretivism (Prasad, 2002). I think Prasad makes an interesting point here about the ‘numerous opinions, approaches and flexibility’ hermeneutics offers management researchers. Thus, “within management scholarship, there seems to be a genuine need for an in depth analysis of the methodological, epistemological, and philosophical considerations involved in the use of hermeneutics as an interpretive research approach” (Prasad, 2002, p. 13).

The Oxford English Dictionary (1989) defines hermeneutics as ‘the art or science of interpretation’ (J. Simpson & Weiner, 1989). At one end of the hermeneutic paradigm is what Alvesson and Sköldbberg (2000) refer to as objectivist hermeneutics that “results in the understanding of underlying meaning, not the explanation of causal connections” (p. 52). At the other end is what they characterise as ‘alethic hermeneutics’, which has “its focus on truth as an act of disclosure, in which the polarity between subject and object – as well as that . . . between understanding and explanation – is dissolved in the radical light of a more original unity” (p. 52). Cole, Chase, Couch, and Clark (2011) suggest “with its focus on truth as an act of disclosure....as especially appropriate for research aimed at developing professional practices” (p. 146).

Meanwhile, McAuley (1985) adds, “It is perhaps important to re-iterate that use of an hermeneutic approach is not designed to discount or discredit other approaches to organisational life – that is, more positivistic approaches”, and “what hermeneutic approaches do is to give greater depth to our understanding of the ways in which actors shape up and give meaning to their lives” (p. 296). I think this statement sums up my epistemology; and the way I approached this research as my ‘epistemological stance’. The words (or short statements deconstructed separately) clearly articulate my views: ‘greater depth’; ‘understanding’; ‘ways in which actors give meaning to their lives’ are central features and focus of my interpretive approach.

In addition, it is difficult to find a succinct definition of Hermeneutics and impossible to find one that fits all that has been written about it. There is a general agreement that, at its core, hermeneutics is about the notion of interacting with texts so that lost meaning can be

recovered and, through that, present understanding and accepted knowledge can be challenged. In addition, it is important to recognise the position and intervention of the hermeneutic researcher in the research process. “Lying at the heart of hermeneutics are issues of intuition, interpretation, understanding, the relationship between the researcher and the subject of the research” (McAuley, 2004, p. 192). Thus “reaching an understanding is not a matter of setting aside, escaping, managing or tracking one’s own standpoints, prejudgements, biases or prejudices” (McAuley, 2004, p. 192). On the contrary, understanding requires the engagement of one’s biases in the process. The implications of intellectual and emotional preunderstanding that the researcher brings into the research need to be understood as part of the hermeneutic approach and its influence in the interpretive process and the role of intuition. As McAuley (1985) states: “if we are to take hermeneutics seriously what we are doing is to treat the world outside us – the world we are investigating - as if we were a stranger to it and that is through awareness of the self (as researcher) that we become aware of others” (p. 296). As a researcher, I am an important part of the research process (and in hermeneutic terms), my subjectivity and bias (thoughts and feelings about the subject) can influence the outcomes from the data and its validity and authority.

Meanwhile, Gadamer (2004) discusses a number of core principles that underpin the hermeneutic approach and that constitute the hermeneutic cycle. Gummerson (2000) describes the hermeneutic cycle (or spiral) as an “iterative process whereby each stage of the process of our research provides us with knowledge” (p. 70). Kafle (2011) suggests “to generate the best ever interpretation of a phenomenon ... use the hermeneutic cycle” (p. 187). Meanwhile Willis and Jost (2007) notes, “the term hermeneutic cycle refers to the process of developing meaning and understanding” and “is the process by which we return to a text, or to the world, and derive a new interpretation – perhaps a new interpretation every time, or a new one for the interpreter” (p. 106). They add, “it always involves going back and forth between the topic of study, the context, and our own understanding” (Willis & Jost, 2007, p. 106). I thought it was important to have some pre-understanding of the subject (before conducting the interviews) and its relevance outlined in Chapter 1, and described further in this chapter. Interestingly, an example of an unfolding hermeneutic circle can be seen at the start of Chapter 6 when I describe innovation and innovative practice within event and festival management in relation to my research. This was crucial to my pre-understanding of the subject, and the unravelling and interpretation of the data to disclose aspects of innovation

manifested as storytelling by me, and is the subject of descriptions in Chapter 6. Thus, “What is being suggested is that researchers inevitably bring (and positively embed) something of their objective and subjective selves to the feast of the research activity” and “researchers also bring an intellectual pre-understanding” (McAuley, 2004, p. 195). I also decided to illuminate for the reader’s sake and mine in terms of the discussion by including a mini-literature review at the start of Chapter 6 about innovation, innovative practice and events and it carried on into the storytelling section. Furthermore, I looked at other professional practices, which helped me identify a link between innovation, practice and storytelling. This set the scene nicely and in context helped (me as a researcher) to a more informed understanding of the chapter as a whole. McAuley (2004) confirms, “in this case prior research and prior literature is bringing into the developing scene some loose boundaries, some steer into what is being explored” (p. 195) and that is what happened in Chapter 6 (as an example) and throughout the research process in Chapters 2, 4-6.

In addition, Alvesson and Skoldberg (2000) state the researcher can start the hermeneutic circle “at one point and then delve further and further into the matter by alternating between part and whole, which brings a progressively deeper understanding of both” (p. 53). Meanwhile, Alvesson and Skolberg (2000) discuss the significant contribution of intuition in hermeneutic understanding and “intuition implies a kind of inner gazing” (p. 52). Intuition is the ability to understand something instinctively, without the need for conscious reasoning and, in relation to this research, my thirty years’ experience in event and festival management. This is significant and influenced how I went about my research. I identified my bias early on in the process and this is explained in the last part of this chapter. This leads to another issue and the role of bias (intuition and other) and interpretation of the data. “Within hermeneutics there are two ways in which there is legitimization of the hermeneutic approach as a mode of reaching truth. One of these lies in the professionalization of the hermeneutic researcher; the other in the methodical processes through which hermeneutic work is conducted” (McAuley, 2004, p. 196).

There is a major criticism of hermeneutics, or indeed all interpretivist approaches, that the accepted subjectivity of the researcher can influence the work, that the outputs and outcomes (the data and the conclusion) are invalid. Meanwhile, McAuley (2004) states, “the aim of the researcher must not only be to admit to their bias and try to account for it openly so that the reader can make their own judgement but to go much further” (p. 194). He continues, “the

researcher is not looking at the experience of the subject alone: there is also the position of the interpreter as the scene unfolds, and in the process of interpretation” (McAuley, 2004, p. 194).

I have been open and candid in discussing my part in the research process. This is an important part of the hermeneutic manner. In the interview process, a rich dialogue was generated, recorded, transcribed and interpreted. My part in the process in interpretation is significant and discussed here and later in this section. This leads to the conclusion that one cannot expect to find an agreed consensus in the discourse, and hermeneutics is not without its critics. but, what it does try and establish is a deeper understanding of the conversation and meaning in interpretation of the subjectivity of (in this case) the interviewees, and acceptance of the foibles each person brings to the process (researcher and interviewee).

The hermeneutic approach involved me in identifying a small number of aspects of event marketing managerial practice, which the literature suggested may be influential in defining or describing event marketing from a practitioner perspective and using some of the material to inform my initial interviews. I also utilised my own intuition in shaping some of the questions. What is significant here is the hermeneutic cycle in the way I conducted the analysis of data. Data expressed as discourse from interviews did not resemble any of the conventions in Chapter 2, the literature review. It was my knowledge and awareness of the hermeneutic cycle and my search of the literature that led me to my discovery of sociological theories – impression management, network theory and storytelling, and a greater understanding and interpretation of the data. Without this course of action and influence of the hermeneutic cycle as part of my epistemological stance, I would not have achieved my conclusions expressed in Chapter 7. The hermeneutic spiral played a pivotal part in the research process. “The process of reading, of iteration of moving back-and-forth” (McAuley, 2004, p. 195) of emergent interpretation is crucial in hermeneutics. To confirm, hermeneutics works for me in this piece of research as my epistemological stance and approach this enquiry as an interpretivist researcher in a hermeneutic manner.

3.6 Reflexivity

I must now add and make reference to reflexivity and its importance to hermeneutics. Hermeneutics is not about looking for and finding absolute truths. Hermeneutics is about interpretation and subjective understanding of data that is already subjective. The multiplicity

of subjective accounts can give rise to multiple re-interpretation of material, which, if taken to extremes, leads to the problems, such as never ending deconstruction in postmodernism. This process must be moderated and useful outcomes found and the mechanism for that is reflexivity. Koch and Harrington (1998) observe, “reflexive research is characterised by on-going self-critique and self-appraisal” and, “reflexivity, in its various guises, occupies a central place in hermeneutic research” (p. 882). Marcus (1994) claims, “reflexivity is associated with self-critique and personal quest, playing on the subjective, the experiential and the idea of empathy” and, “...such reflexivity exposed the epistemological and ethical grounds of qualitative research” (p. 569). Cole et al. (2011) state, “as researching practitioners we can hope to become more consciously reflexive. That is, as researchers we can see the importance in noticing and criticising our own pre-understandings and to examine the impact of these on how we engage with the social world of management” (p. 143). I have tried to be more consciously reflexive in this research as the authors indicate. My research has examples of reflexive practice littered throughout this document, but they may not be always labelled as such. Alvesson and Skoldberg (2000) state what I consider the essence of the reflexive practice as:

Reflexive interpretation implies there are no self-evident, simple or unambiguous rules or procedures, and the crucial ingredients are the researcher’s judgement, intuition, ability to ‘see and point something out’... not only with the data but also the researcher outside the research role and with the reader (p. 248).

The overall intention of the process as an event professional and academic practitioner is to draw some useful and insightful conclusions from the data that within my research sphere carry validity and authority.

3.7 Methodology

Several possible methodologies for this research were not pertinent to pursue. These approaches require a search for a generalised truth that is sufficiently definable at the outset to allow appropriate questions to be asked: I was looking for subjective and context specific ‘understandings’ and my own knowledge and commitment were involved in this activity. I ruled out grounded theory, textual analysis and narrative analysis as part of the process. Nevertheless, in interviewing thematic analysis was chosen as my methodology for this piece

of research but there were some concerns with this methodology that made me to a certain extent wary and this is explored and expanded upon here.

I started with a position that the subjective nature of the work, and both the researcher and interviewee, made a purely positivistic stance impossible for this work. I maintain that individuals' interpretations of event marketing managerial practice will differ, not just as a consequence of their own subjectivity, but also to take account of different situations and social constructions in their everyday working life.

According to Alhojailan (2012), "Hermeneutic and thematic analysis are similar in that both focus on interpreting the data" (p. 38). Thematic analysis is a type of qualitative analysis and used to analyse classification, theme and patterns that relate to the data generated. Thematic analysis is considered the most appropriate for any study that seeks to discover using interpretations (Alhojailan, 2012) and good qualitative research needs to be able to draw interpretations.

With this in mind, thematic analysis is capable to detect and identify e.g. factors or variables that influence any issues generated by interviewees. Therefore, the interviewee interpretations are significant in terms of giving the most appropriate explanations for their behaviours, actions and thoughts. This fits in well with the features that are involved in the process of thematic analysis (Creswell, Plano Clark, Gutmann, & Hanson, 2003; Hatch, 2002). Symon (2004) states, "thematic analysis is looking for common themes in the data either across instances with one individual or across individuals" (p. 106), and this is what I did in my analysis of the data. "Thematic analysis could be appropriate when the study aims to understand the current practices of any individual. In particular, the influence of any variable, which is utilised by participants in a practical way in order to investigate and identify how current situations are influenced by their points of view" (Alhojailan, 2012, p. 41).

Meanwhile, the work of Thompson, Locander, and Pollio (1990), illustrated in a section of a chapter (by McAuley, 2004 *Understanding Hermeneutics*, in Cassell & Symons, Essential Guide to Qualitative Methods in Organisation Research), was an interesting and influential find in discussing hermeneutics and thematic analysis and helped me understand this phenomenon. Thompson et al. (1990) used thematic analysis, and the phenomenon of 'emergent interpretation', as they were concerned to explore "everyday consumer experiences of contemporary women with children" (p. 346) through the lens of a

hermeneutic approach. This is pertinent to my work. ‘Emergent interpretation’ is an important facet in this work, and a useful phrase and phenomenon to help me explain how I approached my analysis of data from interviewees using thematic analysis. Themes revealed themselves in a timely fashion, manipulated by me as part of the process. Thompson explained this phenomenon in their research as: “the pattern of interpretation widened as themes, common patterns, began to emerge from the data” (Thompson et al., 1990, p. 347). “It is important to note these themes “were those that came to the minds, intuitively, of the researcher” (McAuley, 2004, p. 197). In addition, Thompson suggested at this stage, the test of validity of the interpretation is that the individual ‘text’ will support the thematic interpretation. They further suggested those themes are “consistent with the aims motivating the study, can be directly supported by reference to participant descriptions, and provides insight” (Thompson et al., 1990, p. 347). McAuley (2004) describes this process as “emergent thematic analysis” (p. 196) (also known as bracketing in the analytical process) that “allows for seeing the text from a phenomenological perspective without predefining participants’ experiences in terms of the interpretive work” (Thompson et al., 1990, p. 347). I think the term coined by McAuley (2004), as ‘emergent thematic analysis’ is helpful to describe how I applied thematic analysis in my methodological approach and analysis of the data. King (2004) states “the term ‘thematic analysis’ does not describe a clearly delineated method; it refers rather to a varied but related group of techniques for thematically organising and analysing textual data” (p. 256). The process of ‘emergent interpretation’ and ‘emergent thematic analysis’ discussed earlier is understood by me to mean: a) Patterns and themes emerged from the data as I started to interact with it; b) those themes were intuitively shaped by me the researcher; c) validity of the data is based on the subjective narrative drawn from interview; d) themes drawn were consistent within the aims and bounds of the study; and emerged from interviewee descriptions in the data. This is how I went about my methodology to an extent.

The emergent themes in the data are an important part of thematic analysis. The way that I drew the themes from the data followed the pattern explained earlier. “A theme is a pattern found in the information that at the minimum describes and organises possible observations or at the maximum interprets aspects of the phenomenon” and “the themes may be initially generated inductively from theory and prior research” (Boyatzis, 1998, p. 47). The interpretation process is important in thematic analysis. Interpretation of the themes from the

dialogue proceeds by means of an iterative back-and-forth process of relating a part of the text to the whole (Bleicher, 2017). In my case, the relevant texts were verbatim transcripts of audiotaped interview sessions. I started to look through each of the transcripts, first, to identify common patterns among interview scripts and emergent themes. Interpretive themes reflect a fusion of horizons between the text and the researcher (Gadamer, 1975). A point not to be overlooked is that the text is the focus of interpretation, and thus the researcher must be able to demonstrate where participant descriptions support the thematic interpretation and is clearly demonstrated in Chapter 4-6 in this thesis. This was an exhaustive and lengthy process in my case, and done in stages, as themes that emerged from the data need to be interpreted to determine patterns within the subjective data itself as ‘text alone’ in the first instance. I used Nvivo (a piece of analytical software) to determine patterns from the text. Alhojailan (2012) calls this process ‘bracketing’ and suggest there are two ways of extracting themes from the data; themes are rendered from participants and evolve from the researcher (or what they call an interpretive group). Patton (1990) suggests thematic analysis is ‘flexible’ and enables the researcher to deal with the data in a variety of ways. In addition, to investigate the data in terms of meaning that emanated from interviewees’ opinions, it could be achieved by an in depth analysis of the main focus on the perspectives of a group of individuals (Hatch, 2002). Thematic analysis provided me the opportunity to code and categorise data into themes. In the case of thematic analysis, processed data can be displayed and classified according to its similarities and differences (Huberman & Miles, 2002) and that’s what I did. The way I went about developing themes was implemented in stages as time and focus was needed to look at the ‘text alone’ to determine clear patterns. Once I was satisfied the emergent themes were established, the analytical process to try and interpret what was going on started and this was done in a staged approach. This was an iterative process. The hermeneutic cycle was a crucial part of the interpretation of the data and recognition must be given here to the importance of this phenomenon. The emergent themes interpreted from the interviews did not resemble any of the conventional literature in Chapter 2. I was aware of this when I conducted the interviews. The interview questions drawn are from hunches sourced from my own intuition and the conventional event marketing literature as a starting point. The interview questions and discussions morphed over the periodicity of the interview process as the interviewees expressed their opinions and subjectivity and this influenced the overall outcomes. Thus, it was the opinions of the interviewees expressed in dialogue that totally reshaped the focus and outcomes of the thesis itself – from a

conventional marketing to a sociological approach. Using the hermeneutic circle, as Alvesson and Skoldberg (2000) state, the researcher can start “at one point and then delve further and further into the matter by alternating between part and whole, which brings a progressively deeper understanding of both” (p. 202). This was a profound moment in the ‘lifecycle’ of the research process. The process of analysing the data from drawn themes led me to discover a new seam of literature in sociology that helped explain what was going on and reshape the thesis.

Thematic analysis has its critics but for me it was my choice of methodological approach. For me and for hermeneutics more generally, the key issue is to seek to understand how people make sense of their everyday lives and thematic analysis (and its flexibility). Its adoption allowed me to draw themes and analyse the data in a staged and phased manner I understood. It also allowed me to be part of the process as my intuition at different stages of the analytical process interplayed with the shaping of themes and interpretation of the data.

3.8 Method

The focus of the research is the practitioner’s interpretation of event marketing managerial practice. This terminology is ambiguous and we saw in Chapter 2 how this manifested itself in the literature but this is not the point here. One could collect data in qualitative research in several ways, for example, questionnaire, participant observation, focus group or by interview. The first two seem inappropriate to me. In a hermeneutic manner one doesn’t know where the research will take you, so framing a single set of valid questions becomes impossible. I decided to use interviews as a method of collecting data for later analysis. This had a number of benefits: first, I could advise interviewees that their interviews represented the full extent of their engagement in the research and their level of involvement; second it made my job as a researcher more straightforward, and perhaps easier, and third: access to interviewees, timing and scheduling of data collection would also be simpler. The interviews took place in their place of work and flexibility was an important factor here.

So I chose interviews as my method. King (2004) states, “the interview remains the most common method of data gathering in qualitative research” (p. 11). The first question for me was what types of interview should I consider for my research? As is often the case with qualitative methods, terminology is a problem: the types of interview which fit this label, are variously referred to as ‘depth’, ‘exploratory’, ‘semi-structured’, or ‘un-structured’. I like

Kvale's definition of a qualitative research interview as: "an interview whose purpose is to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena" (Kvale, 1983, p. 174). Therefore, the goal of my interview is to see the research topic from the perspective of the interviewee, and to understand how and why they come to have this particular perspective (King, 2004), but my involvement is important too as part of the hermeneutic tradition. To meet this goal, interviews will generally have the following characteristics: a low degree of structure imposed by the interviewer; more open questions; and a focus on "specific situations and action sequences in the world of the interviewee" (Kvale, 1983: 176) and interviewer, and, in my case, about events management and marketing managerial practice. A key feature of the qualitative research interview method is the nature of the relationship between interviewer and interviewee (King, 2004). I knew some of the interviewees but this did not impact our relationship as such. The relationship between interviewer and interviewee is an important part of the hermeneutic manner and discussed later in this chapter. The next section speculates and confirms the type of interview I deployed.

3.9 Possible interview issues for consideration

A number of issues arose for consideration in selecting and developing the style of interview, the interview questions, the interviews themselves and the overall process of collecting the data and analysis.

3.9.1 Type of interview

Interviews can range in type and depend on the research and desired outcomes. The researcher's concern is to obtain accurate information from the interviewee, untainted by relationship factors. The role of the interviewee as participant is key to Hermeneutics. I wanted a type of interview that offered flexibility, the opportunity for the interviewee to be open, and gave me (the researcher) the opportunity 'to be involved' in the conversation to an extent. I wanted to try and give the impression to the interviewee that the conversation was more 'like a chat' (a long chat) than an 'interview.' Then this would hopefully set the scene (as a metaphor), for a rich tapestry of conversation that would be in depth, and allow the interviewee, the opportunity to express themselves and allow the conversation to flow. I saw the interview as a frame in time, colleagues (two professionals) meeting in a tea room, not a café with its relaxed façade of furniture and Costa-coffee style seating, chatting about work,

their work life and situations. It was a formal setting. We were drinking tea (Earl Grey) and the formality of the occasion framed the style of conversation and flow. This is an important point because I was conducting interviews in their work environment. It was an alien space to me, formal, professional, temporal, and to an extent stark. This affected the interview setting and situations and the conversation flow. Meanwhile, getting back to choice of interview and style, “the qualitative researcher believes that there can be no such thing as a ‘relationship free’ interview” (King, 2004, p. 12). On the contrary, the interviewer and interviewee are key in hermeneutics. Additionally, King (2004) confirms, “the relationship is part of the research process, not a distraction from it” (p. 11). I explored a variety of pertinent literature (Cassell, 1994; D. R. Cooper, Schindler, & Sun, 2006; O’Leary, 2004; Qu & Dumay, 2011; Ritchie, Lewis, Nicholls, & Ormston, 2013) and decided upon a semi-structured interview technique. Esterberg (2002) notes that the goal of semi-structured interview “is to explore a topic more openly and to allow interviewees to express their opinions and ideas in their own words” (p. 87) and that is what I did. I followed a guide to conducting semi-structured interviews by (Willis & Jost, 2007) with guidance in setting up the interview, questioning and outline of themes for discussion. The questions for the interviews were drawn from the literature and my own intuition, and a set of hunches originally formed as part of this process (and detailed later in this chapter). Questions asked were about their role and position in the organisation, subject meaning, knowledge and awareness of the subject, stakeholders, situations and last section tools and techniques. I did not ask all the questions but were there as a reminder to prompt me during the process. I interviewed 12 event professionals in total. A detailed sampling and selection process took place in relation to those interviewed and this information is provided later in this section. The interviews were a lengthy process as I probed but they were enjoyable. Some were memorable others not. The shortest was 59 minutes the longest 1 hour 15 minutes. The longest were with Andy and John. John relished the fact he could talk about his favourite subject. I had to stop the interview due to the long duration, as I was exhausted. All interviews were recorded and I got their permission to record them and any observations about interruptions, noticeable interventions (or interruptions) were noted and my thoughts and feelings at the time and the behaviours expressed by interviewees were recorded in my diary. The interview process started with Kat and ended with Mitch over the summer of 2015/6. Everyone participated. The interviews started as semi-structured but ended as ‘open and relaxed’ discussions as I became more confident in the process and ‘more involved’ in participation. The open discussion had a few

broad themes in the end shaped by the interviewees' subjective discourse and that is the point. The conversation flowed more when we sat and discussed themes, situations and experiences. I felt the interviews were formal at the start of the process but towards the end became informal and 'open'. This was linked to my involvement in the process as my confidence grew. The format of seven interviews were less structured and allowed people to inform me about their life experiences within the context of the research question. A broad range of topics were discussed (from role as event manager and involvement in marketing to situations and I noticed a lot of the focus of conversation moved towards 'social' aspects of their working lives, their interactions and involvement in a variety of situations. This is something I noticed as I reflected on the 'interview experiences' post-event and was an important point for me in trying to understand what happened as we chatted. I made sure I made copious notes in my research diary! This was an invaluable document for me to reflect: actually, it was priceless! Interviews were transcribed into Word documents, as I wanted to get to know the data. I spent time going through the transcripts 'to get a feel for what had been said'. The next step was to use NVivo and start with coding and classifications. Deciding which categories to set and which pieces of text should go into which categories was subjective, and the success of that process and venture can be judged in reading Chapters 4, 5 and 6. The use of NVivo in its basic format to sort out the text and make sense of it, for me, was straightforward. It is a technical tool, and may be described as positivistic, but necessary in trawling through all the data to help with the task. The process allowed me to come up with the themes that were identifiable and common among the interviews and identify differences. When these common themes supported hunches coming out of the work reported here, then the hunch to an extent confirmed and allowed to shape a conclusion. Such themes were the subject of further examination against the literature to build them up into substantive evidence. This was a lengthy and exhaustive process. The use of a tool like NVivo is technically challenging and I utilised it as best I could within my skills set. The interview process produced a mass of data and at times, it was overwhelming. The iterative process of data analysis and analysis of the literature took time. A lot of the themes from my data did not support the literature in Chapter 2, and I had to delve into areas of unfamiliarity and this led me to sociology and impression management, network theory and storytelling theory. Sometimes it was necessary to 'dip-into' other areas of literature to find evidence to support or reject hunches and evaluate themes and lines of enquiry. This all took time.

The influence of the process of analysis and decisions made at this time are the same as any other influences in the research as a whole. The background influences, which are very important, must be recognised as such, as are the pre-understanding of me (the researcher) and my role as an event professional and marketer, and the research process itself during the period of time, reading, and the environment itself. This is complexed and complicated and to add to that the voice, actions and the words spoken by interviewees is significant in decisions on naming and coding classifications and allocating/assigning data to those classifications. My pre-understanding as the researcher, knowledge of the research process and actions, time, and ‘supposed’ analytical skill all had an impact on coding decisions and not just the collective voice of interviewees.

The results of my efforts are evident to see in for Chapters 4, 5 and 6. Couch (2007) confirmed, “hermeneutic research is legitimised as well by the recognition and acceptance of the validity of the outputs by a consensus of the peers of the researcher and, in my case, even more importantly by a consensus of those interviewed” (p. 48) and I echo this sentiment.

3.9.2 Sampling and selection of interviewees

The sampling process (and technique) for this research was purposive. There are a number of sampling techniques and possibilities available to me but this one was chosen as it suited my line of inquiry and the selection process. According to Rubin and Babbie (2012), purposive sampling is commonly used in qualitative approaches and is defined as “selecting a sample based on your own judgement about which units are more representative or useful” (p. 148). I don’t like calling people units but the ethos of the sampling process is ideal for what I wanted to achieve as I used my own professional intuition and judgement and E. Wood’s (2009) approach to selection to come up with my candidates for interview.

This section examines the process of identifying and selecting event professionals for interview. A total of twelve event professionals (as interviewees) were interviewed from a range of industries but, for me as an event professional and marketer, it was important to ensure I selected a range of event professionals that represented the profession and offered a broad range of views based on the research question. I achieved this by referring to my own knowledge as an event practitioner with thirty years’ event and festival management experience but also drawing on literature from professional event management studies to help me with this process. Stadler, Reid and Fullager (2013) state the main focus of knowledge

management research within the festival and event management body of knowledge has been on understanding knowledge as an asset that requires storage and documentation as part of the evaluation process (Allen et al., 2012; Getz, 2012). However, “knowledge management also needs to be understood as a dynamic process and ongoing practice that occurs throughout the entire event and festival lifecycle” (Stadler et al., 2013, p. 95). A number of professional event management studies exist and are referred to as part of the process (Charles Arcodia & Reid; C Arcodia & Reid, 2008; Bladen & Kennell, 2014; S. Brown, 2014; Dickson & Arcodia, 2010; Emery, 2010; V. Harris, 2004; Jiang & Schmader, 2014; Kashef, 2015; K. M. Lee, Lee, & Kim, 2008; McWilliams & Siegel, 1997; Sperstad & Cecil, 2011; Stadler et al., 2013; Thomas & Thomas, 2013; Zeng & Yang, 2011). They examine a range of issues including pedagogy, education, practice, professionalism and professionalization in the sector. Bladen and Kennell (2014) note across the scant literature specifically on the event management profession, there are calls for the ‘professionalization’ of the event management field, but little uniform suggestion about the method to accomplish this. The most focused work to date and useful in determining practitioners for interview was V. Harris (2004), who argued that the definition of an events industry profession should encompass new rather than just old perspectives of professionalism and its definitions. V. Harris’s (2004) approach confirms that event management is, at least, a profession and offers a new model: the professionalization of events management and key features of the model are divided into two groups: those that require industry-wide consensus and those identified as key behavioural characteristics. Features of the new model (from a behavioural perspective) include commercial vision, effective response to client demands, managerial skills, success through profit and entrepreneurial skills, and these features reminded me that I had to select professionals from a range of sectors including those from the commercial sector, such as event agencies. In relation to the type of practitioner, Brown (2014) indicates there are numerous roles and an increasing number of titles adopted by those working in the industry, from “event architect” to “experiential engineer” (Silvers et al., 2005). The term event manager is now used so broadly that it has lost any specific meaning and so many people working in quite discrete and often distantly related fields adopt it as their own (S. Brown, 2014). Silvers et al. (2005) question whether to do away with the all-encompassing ‘event manager’ title completely and to divide the roles between Event Architect (strategic and artistic role), Engineer (structural role), and Project Manager (logistical role). These titles are an attempt to further define roles within the event industry and are constructs borrowed from

the existing delineations from the architecture or building industries (S. Brown, 2014). The multiplicity of titles used and range of roles described hints at an increased specialisation (or diversification) within the industry and provides further evidence that professionals selected for interview are sourced from a range of industries such as venues, marketing, tourism or hospitality.

3.9.3 The selection process

Event marketing research work by E. Wood (2009) revealed it was important to select interviewees based on their level of experience in the event marketing sector and on their broader knowledge. Potential interviewees were initially identified from a range of event industry sources including Event Magazine, CIT Magazine, Conference News, Exhibitions News and Event Industry Associations such as Eventia. These were narrowed down through a preliminary discussion of their experience and expertise and their willingness to be interviewed. It is also important to note (from my work in industry) some of the interviewees were from my professional network and known to me.

3.9.4 Interviewee profiles

The professional profiles of the twelve selected and interviewed include **Kat**, Head of Communications and senior event management professional with twenty-eight years' experience. She works for a destination-marketing organisation in the private sector in event tourism. Her area of expertise is the promotion and marketing of regional events and working with a variety of event stakeholders. The second interviewee is **Chris**, Events and Commercial Manager and a middle tier manager with twelve years' experience, working for a local authority, strategising and implementing a portfolio of events, predominantly in the sporting arena. His field of expertise includes marketing of events and commercial acumen. The third is **Susie**, a Senior Events Manager and senior manager within the organisation with twenty one years' experience. She works in a large cultural division within a local authority. Her area of expertise includes hosting, facilitating and managing large multi-million pound events and festivals as part of a cultural programme and portfolio. Her area of expertise includes event and festival management and management of large events and budgets. The fourth is **Kath**, an event manager with five years' experience. She also works for a large cultural organisation within a local authority. Her area of expertise includes event operational management. Fifth is **Andy**, a Senior Events Manager and senior event professional with

eighteen years' experience. He is also employed in a cultural division within a local authority. His area of expertise includes the delivery of a strategic portfolio of large community events that deliver a range of economic impacts, as well as event operations and planning of large mass participation events and multi-million pound budget management. Sixth is **Danny**, an Event Director and senior manager with thirteen years' experience. He works in a very successful event management agency in the private sector. He is an event marketer and his expertise is marketing of events and management of a very successful portfolio of consumer exhibitions. Seventh is **John**, an Event Portfolio Director and board-level Director with twenty-four years' experience working in commercial events at the same event agency as Danny. He is an event marketer and his expertise is marketing in the arts sector. He also looks after a large portfolio of art exhibitions. Eighth is **Mary**, a Client Director and senior manager with eight years' experience working for a global event agency that is one of the most successful in its sector. She works mainly in the B2B event environment, servicing an array of blue-chip clients. Her area of expertise is customer account management and business development and collaborative working with international event teams. Ninth is **Ricky**, a General Manager at a large concert venue. He is a senior manager and part of a larger international venue management portfolio. He has over thirty years' experience, predominantly in venue management, facilitating a variety of events and concerts. His area of expertise is aligned to venue management but also music festivals and gigs. He has his own band! Tenth is **Mia**. She is a Senior Account Manager in a large international convention centre. She is a manager and manages a range of corporate event clients for the organisation. She has ten years' experience, working mainly in the business events (B2B) sector. Her expertise is corporate account management. Eleventh is **Mitch**. He is a CEO for an event organisation that organises a portfolio of events including a famous hallmark music event, awards and others. He has twenty years' commercial experience and his expertise is mainly marketing and sponsorship in media and commercial events. The final interview is **Nicky**. She is an Event and Marketing Manager in the cultural arts sector. She has twenty-two years' event management experience and her expertise is predominantly marketing and promotions.

To reaffirm, all twelve interviewees work in a variety of management roles within the events sector. Four are managers (Chris, Kath, Mia and Nicky); four are senior managers (Kat, Susie, Andy and Ricky); and four are at director or board level (Danny, John, Mary and Mitch). Eight of the interviewees work in the private sector in a variety of organisations from

event agencies to venues and the other four work in the public sector for local authorities. The total combined event and festival management experience of the twelve interviewees is two hundred and nine working years in event and festival management in a variety of capacities.

3.9.5 ‘Interviewee/actor’

Language is important in this piece of research and I need to discuss this here. I refer to interviewees as ‘interviewee’ or ‘actor’. The use of language in determining either is important from a contextual or situational standpoint and is relevant to the discourse and the perceptions drawn from interview. For example, interviewees are called actors in some of the sections in Chapter 4 and 5 as they ‘role-play’ and act in certain situations and this helped me determine management identities and situations that fed into my interpretation or how they interacted and behaved in different networks. An example is Mia and her actor role-play as a sales person ‘acting the role’ in the corporate boardroom. She was ‘selling herself’ and acting the sales role as part of her interaction with me and expression of self-promotion. She could not divorce her role from the situation. Creswell et al. (2003) make note that managers in practice need to be identified as actors that can have multiple roles in different situations. Meanwhile, in this research they are referred to as ‘actors’ and ‘interviewees’ to express situations and actions.

Another important point to be made here is the interview process itself and how this was influenced by the interviewees’ involvement. I set out with a clear objective of implementing semi-structured interviews as part of the research process, but in reality ended up conducting some semi-structured interviews. As time went on and I became more confident in my approach to the interviews, and by re-shaping some of the structure of the semi-structured interviews, the process itself became more relaxed and more like an ‘open-chat’ and a conversation about aspects of event marketing managerial practice. The ‘chat’ or ‘conversation’ was influenced by the involvement of the interviewee (or ‘actor’) in the process itself. My confidence and involvement in the interview and the way we both interacted and participated in the dialogic exchange made the process much more relaxed and illuminating. The richness of the conversation was enhanced by the openness expressed by interviewees and I as we chatted and shared views. I think the informality of the chat/conversation between both parties and relaxed atmosphere had a direct influence and

impact in the final subjects discussed in Chapters 4, 5 and 6 and in how interviewees expressed themselves in their views and amount of information they shared with me.

It is evident here the way I conducted the interview process changed over time and moved from a formal (semi-structured interview) to an informal (open-ended conversation). King (2004) states “When interviewing people of high status (such as senior managers and professionals), who are used to being treated with a considerable degree of deference in most of their daily interactions, it is important to set your relationship with them at an appropriate level “ (p. 122). This is something I did from the offset. As a senior manager (in my previous roles) I understood the importance of treating the interviewees (mainly drawn from senior management roles) with professional respect and understanding. This was important to me in developing our professional relationship from the outset. The informality of the interview was directly shaped by the respect and the way I treated the interviewees during the process itself. In turn, the openness expressed by interviewees in our conversation produced an abundance of rich data.

In contrast, when I started the process of interviewing senior practitioners, the formality of the situation had a direct influence in the way I conducted myself within the interviews themselves. The external environment, time constraints (focused on the timing and completion of the semi-structured interview within one-hour) and interruptions to the process (phone-class, staff) initially within the interviews and my own demeanour contributed to a formal (and sometimes) intense atmosphere. I wanted to ‘get this right’ and focused on the process and not the interviewee. I found the initial interview over-whelming and challenging but this changed over time as my confidence grew and reflected upon each of the interviews post-event. As stated within this chapter the research diary was a useful tool within the interview process itself as I recorded my feelings, thoughts and observations throughout and this directly influenced my approach and confidence as I steered and managed myself and the various interview situations.

3.9.6 Hunches

According to Peskin (2000), “practitioners of science are different from artists in that they give primacy to logic and evidence, but the most fundamental progress in science is achieved through hunch, analogy, insight, and creativity” (p. 145). A hunch is a feeling or guess based on intuition rather than fact. Intuition and the intuitive nature of the researcher is core to the

qualitative inquiry and hermeneutic manner. It was my intuition and my hunches at the very start of this process that ignited the ideas for this activity and during the past nine years have been tested: as ‘modified’ ‘reshaped’ ‘accepted’ or ‘not accepted’. The original hunches were drawn from my own professional intuition and modified after the literature review was completed. The original hunches that I started with are detailed here and listed in a section at the end of Chapter 2. The hunches and the process of modification, acceptance or non-acceptance, influenced my own reflexivity and re-shaped my thoughts and professional practice as disclosed in a candid manner in reflexivity sections towards the end of Chapters 2, 4-6. This modification of hunches and reflexivity process has had a profound impact on my own professional practice and is expressed in those sections. Ely (1991) states, “people know a great deal from their own past and present experiences, from how their vision has been honed, from their evolving insights and hunches” (p. 104). Moreover, “what is equally important in qualitative research is that the process of working with such hunches must be one that attempts to lift the tacit from an unspoken to a voiced level”, “not every hunch is valid” but “qualitative researchers put hunches to the test as they strive for reflection and awareness” (Ely, 1991, p. 104). My hunches were ‘tested’, modified and either not-accepted or accepted in the following stages. This shaping (or reshaping) process was done over time (from literature review – throughout the interview process and in the analysis stage). The outcomes of the ‘testing of hunches’ is detailed through the document with finality in Chapter 7 and my contribution to professional practice and academic knowledge.

3.9.7 The research diary

The research diary is an important part of ‘the kit’ and crucial for me in the analysis of data and my own reflexivity and role as a researcher involved in the process. I took lots of notes, doodles and tried to capture ‘moments’ that were important in the interviews but not captured in text or conversation, including facial expressions, tones, abrupt or uncomfortable moments that illustrated, indicated or expressed something either in situations or possible interruptions between me (as interviewer) and interviewees. This tool was also an important part of hermeneutics in action as a recollection or reflexion advice. Cassell and Simon (2004) state, “Diaries can be used to investigate a wide range of subjective phenomena” (p. 98). They confirm use of the “concept of diaries as either calendars in which we record planned future activities or an autobiographical account of events, thoughts and feelings we have experienced, usually recorded on a daily basis” (Cassell & Simon, 2004, p. 98). Meanwhile,

Plummer (1983) states, “The diary is the document of life par excellence, chronicling as it does the immediately contemporaneous flow of public and private events that are significant to the diarist” (p. 17). The diary in my case was there to capture as best I could (in interpretation) the social interaction, behaviours and characteristics of the interview encounter. The diary was there to record social phenomena. The diary was particularly useful in capturing ‘moments in time’ in expressive terms when I interviewed some of the interviewees, including: Mia and Kat and their behaviour in expressing acts of self-promotion. I remember vividly the ‘corporate environment’ and the corporate sales patter displayed by Mia. Meanwhile, on the other end of the ‘expression spectrum’ were Andy and Ricky and their fluctuations in mood and expressiveness when they discussed event marketing in their daily life. Research diaries capture and illuminate the nuances in the social space and interaction between parties.

3.9.8 Professional relationships (interviewer/interviewees)

The researcher’s concern is to obtain accurate information from the interviewee, untainted by relationship factors. The interviewer therefore tries to minimise the impact of inter-personal processes during the interview. In contrast, the qualitative researcher believes that there can be no such thing as a ‘relationship free’ interview. Indeed, the relationship is part of the research process, not a distraction from it. The interviewee is seen as a ‘participant’ involved in the research, actively shaping the course of the interview rather than passively responding to the interviewer’s pre-set questions.

I knew four of the interviewees within my professional sphere. They were people that I knew through a variety of professional networks. The others were selected via a process that is detailed earlier in this chapter. Although I knew the event professionals, this did not adversely affect the outcomes of the actual interview; I think it enhanced the overall conversations that ensued in interview, but I have to admit to two observations with two interviewees that seemed to have an influence at the beginning of the interviews. This was noted in my research diary and is evident in two conversations in the evidence chapters (4-6) relating to ‘expected answers’ and an admission. One of the interviewees seemed to be answering questions at the beginning of the process ‘like textbook’ as if they were answering questions on Mastermind and came across as clinical and abrupt; and the other seemed reluctant to answer because he thought I wanted to hear something else. I had to intervene in

the interview process. Intervene is probably the wrong word. I had to stop the interview and try and explain that I wanted their opinion on the situation and our relationship should not affect what was being expressed or said. After the intervention, everything seemed to flow! All of this was captured in my diary post-reflection. There were issues with some of the other interviews but life is not perfect and the interviews I conducted were not meant to be, but from a relational perspective, there was a lot of rich dialogue and in the main a good rapport and collaborative atmosphere in dialogue and social interaction.

Gadamer (2004) reminds us that the essence of the question is the opening up and keeping open the possibilities and the same could be said about the relationships between both parties and the openness required to develop conversations in interview. “For a qualitative researcher, the relationship is part of the process and the interviewee is a participant, rather than a subject. This affords the interviewer a different role, with a more relaxed and informal approach” (A. Knight & Ruddock, 2009, p. 112). They continue: “in qualitative research interviews the interviewer’s relationship with the participant is a more open-ended exchange, focused on a particular topic. In this sense, the interviewer and participant form a partnership to negotiate a highly detailed valid set of qualitative data” (A. Knight & Ruddock, 2009, p. 112). I don’t agree totally with Knight and Ruddock’s account and terminology ‘partnership’. I had a good rapport and an open dialogue, and the conversation was rich. It was cordial and friendly, and we were both part of the interview ‘conversation’ but partnership is going too far in representing the relationship between me as interviewer and the interviewees.

3.9 Ethics

Ethical issues are fundamental to research and include not only a concern with research practices, but also awareness of whose interests the research serves. As qualitative researchers, we must be open about our own epistemological position, concerned about the impact that we have within an organisation, and take responsibility for the wider impact of our research findings. We must observe the normal ethical standards of sound research but also expose ourselves to criticism. In adopting such a position, we must be seen to practise what we preach (see for example, the debate between Wray-Bliss and Collinson) (Collinson, 2002). In other words, we must reflexively examine our own motives. This research followed the ethical protocols as stated in the University guidelines, see:

<https://www.shu.ac.uk/research/ethics-integrity-and-practice>. This guidance covers ethical

scrutiny to ensure that it is conducted to the highest ethical standards and to protect the integrity of the University's research. I followed this guidance as part of the ethical approach to this research.

3.10 Conclusion

This chapter describes the research process and important aspects of the process itself. This chapter outlines a bundle of tasks that were important as a sequence of actions and decisions that affected the overall outcome of this thesis as a substantial and authoritative document. The task is to make sense of event marketing managerial practice from a practitioner perspective, and gain the confidence and respect of a group of professionals and capture their voice in interviewee and interpret the meaning from the data sourced. I have described how a positivistic approach would not be satisfactory, and why a hermeneutic approach is appropriate. I have also set out and described why the use of thematic analysis and reflexivity was suitable in fulfilment of the task. Interviews were pertinent as the method for the data collection and the final piece of the jigsaw. I make no claim that this is the only research process that would work detailed in this chapter, but I do maintain it was an appropriate and justified course of action for me.

CHAPTER 4

EVENT MARKETING MANAGEMENT IDENTITIES

4.1 Introduction

In Chapter 2 we saw how the analysis of the conventional event marketing literature and my own embedded knowledge guided me to an emergent discourse on event marketing which led to my hunches about the issues to discuss in interviews.

This chapter will introduce key identity concepts not covered in mainstream event marketing literature and provide a new way of making sense of event marketing practice. This chapter is the first of three that critically examine the interview data. As the chapter progresses I will introduce new literature as new points emerge; this is an example of the hermeneutic cycle where new discoveries lead to further research and a gradual development of understanding.

This chapter looks at the event professionals, and their own individual management identity and the way they made sense and meaning of event marketing managerial practice in everyday operations drawn from the data. There is some literature on event marketing found in generalised event and festival management material discussed in Chapter 2. It is there that I look at issues concerning event marketing as a subject in itself. We will see that there are a variety of views relating to event marketing expressed here by interviewees, which is not difficult to describe but it bears little relation to the academic models or emergent discourse from Chapter 2 and the conventional event marketing literature. In this chapter, I look to sociology literature and Impression Management (Goffman, 1959, 1967) to help describe what was happening here. The analysis gaze is taking on a sociological form as the interviewees in this chapter expressed themselves in many identity guises as they expressed themselves in interview. Generalist and specialist management literature also contextualise identities in two types of management, which is relevant to the discussion. The conclusions to be drawn from this will be discussed in Chapter 7.

This chapter divides into six sections. The first section, named ‘A mosaic of impressions’ opens the discussion about the emerged management identities revealed in this chapter. The next few sections of the chapter relate to specific identities found in the data and are discussed in the following order: self-promotion, self-esteem and self-efficacy. The next section focuses on the type of event professional revealed as event organiser/manager or event organiser/marketer, with a small section about self-representation. The last section relates to generalist or specialist management styles (and event organiser or marketer roles), but is relevant in expressions of management identity described by interviewees. The interviewees in this chapter will also be referred to as “actors” and the explanation for this is in Chapter 3.

Lastly, from my perspective, as a fellow event professional and researcher, the number of management identities expressed in the interview data here surprised me. This is a learning curve and discussed at the end of this chapter in the reflexivity 2 section, as this has implications for me as an event professional and academic in my own professional practice. I learnt something here!

4.2 A mosaic of impressions

The first section of this chapter, ‘A mosaic of impressions’, reveals a range of identities expressed in the data. I will draw on theory from Impression Management literature to help explain what is going here. Impression Management is concerned with the behaviours people direct towards others to create and maintain desired perceptions of themselves (Cody, McLaughlin, & Schneider, 1981). Gardner (1988) states impression management behaviours are conscious and can be controlled; they represent an element of the manager’s behavioural repertoire that may be manipulated to influence both organisational and personal success. The individual identities that emerged from the data included self-promotion, self-esteem, self-efficacy and self-representation. These are important identities as this related directly to the research question and helped me interpret how these individuals think and behave about event marketing in their professional role and practice.

A series of questions asked at the start of the interview and designed to build a rapport, to open conversation and lay foundation for more probing questions around the subject included job title and management role within their organisation. I expected interviewees to identify their job title and describe what they did with a myriad of answers based on their own

circumstances but was surprised and did not expect some of the responses, especially in emphasis, phraseology and the way they conveyed their answers. I made copious notes in my research diary as part of the interview process as some of the responses were distinctive and thought provoking from the start and needed to be captured. They made some interesting first impressions with me in interview. The first management identity discussed is self-promotion.

4.2.1 Self-promotion

This first section is about self-promotion and communication of status and how some interviewees used language (like job title), phraseology (emphasis) and tone at the start of the interview to give an immediate impression identity of their own perceived managerial importance and status. In addition, how they perceived their subject role as more important in the management hierarchy than marketing in their organisation, and the influence this had on their understanding of marketing managerial practice. According to Rudman (1998), self-promotion appears prominently in any taxonomy of impression management strategies. Designed to augment one's status and attractiveness, self-promotion includes pointing with pride to one's accomplishments, speaking directly about one's strengths and talents and making internal rather than external attributions for achievement (Jones & Pittman, 1982). Two interviewees, Kat and Mia, stood out in different ways. Kat was about job title, its meaning in status and seniority and Mia was about 'actor' manager role, performance and its influences in marketing thinking. This was unexpected and related to elements of impression behaviour and self-promotion indirectly. Leary and Kowalski (1990) state impression management refers to the process by which individuals attempt to control the impressions others form of them. Because the impressions people make on others have implications for how others perceive, evaluate and treat them, as well as for their own views of themselves, people sometimes behave in ways that will create certain impressions in others' eyes. Impression management is referred to as self-presentation by some academics and that's what happened here with Kat and Mia. They left a lasting impression with me. Kat identified her name and job title, she answered "Head of Communications", but it was the emphasis she placed on the "Head of" in her job title that I noted at the time and she made it clear she held seniority by her tone and visual expression. She looked me directly in the eyes when she said her title. Her tone changed when introducing her title, which I noted in my research diary at the time. It was assertive and confident. It also shaped the way Kat expressed her view about event marketing within her organisation, and in relation to her communication status and

hierarchy. She said, “My role is a communications professional, always looking at image and reputation. By the nature of my role it is very creative and I’ll end up in putting a lot on the creative side and supporting the marketing manager”. In another part of the interview, Kat noted,

I’m not an event marketer. I’m a communications professional that has input into marketing. Our structure here is odd. As Head of Communications, I have a senior management role but our marketing manager is not as senior. I see communication and marketing as separate roles. I think it is a different skill set. I work on corporate communications, which is all business to business communications that we work on with our various stakeholders.

But in a different section of the interview Kat contradicted herself by revealing “I don’t think they are separate as I said, I think the two are so closely linked and work in complete cohesion with one another and there is definite cross over”. This is an interesting juxtaposition. In one sentence, Kat stated communications and marketing in definition are different and then in another sentence she stated they work in cohesion. Seniority in status is in play here with Kat. She enjoyed the senior manager role-play. This was all about her self-promotion and demarcation of roles in seniority – communications over marketing – but in her first position, she held a marketing position. She liked and enjoyed her status and defined the roles as separate and reemphasised her seniority in the following statements:

I would not say I was an expert at marketing but I would say I have lots of experience in my past lives on the marketing front but I think I would consider myself more a senior communications professional than a marketing professional. I don’t see a marketing professional and a communications professional as the same. The Head of Communications is a senior management role, the marketing position is subordinate to me.

Kat continued to discuss her role in much more detail as described in the next two extracts:

I get involved at a strategic level and make decisions with other senior colleagues. The marketing manager does not hold the same position as me and she is not privy to the decisions made by the senior management team.

I was part of a working group, which included me and my marketing colleague. They were organising the Christmas Festival and looked at erecting a marquee in the city centre. They wanted to call it 'Topsy Teepee'. I was appalled and highlighted the issues we had in the city centre with drunkenness. My marketing colleague said that's great you know that sounds brilliant, let's go with it. I had a different view and as a senior manager made sure we didn't go with that idea.

According to a variety of authors, senior management encompasses the knowledge, skills, abilities, and rewards most commonly associated with positions at the highest levels of an organisation (Goffee & Scase, 1992; Hales, 1986; Konrad & Cannings, 1997; Konrad, Waryszak, & Hartmann, 1997; Kotler, 1986; Kotter, 1986; Pavett & Lau, 1983). The literature also confirmed the underrepresentation of women in management positions that afforded them out-group status in leader-member relationships (Litzky & Greenhaus, 2007). Litzky and Greenhaus (2007) define senior management aspirations as an individual's desire and intention to move into a senior management position in an organisation, and others conceptualise it as a dual-faceted construct with attitudinal and behavioural components (Tharenou & Terry, 1998). Desired aspirations, the extent to which one would like to become a senior manager, represent the attitudinal component of one's pursuit of a career goal. The literature here suggests Kat's response in declaring her self-promotion and status was exhorted by her senior management position, gender and career aspirations. A study conducted by Weick, Sutcliffe, and Obstfeld (2005), found that status acts in a self-reinforcing manner for senior professionals whilst Milbourn (2003), provides evidence that fame and high status is important to the executive.

Meanwhile, Mia also gave an interesting account on the question of job title. She said, "Senior Corporate Account Manager at the largest conference centre in the north, X (conference centre name given)". Then she said, "We are an award winning conference centre", all within the same sentence and conversation. It was as if she was "acting the sales role" in words and expression. She seemed to be "selling herself" to me as a senior sales person and she could not divorce herself from the role. She could not distinguish the difference between the words spoken and her own persona. It was very sales orientated and upbeat. She adorned a corporate uniform, the room in which the interview took place was spotless, and everything was corporate and polished. She was part of a performance and I noted in my diary that she "seemed to be performing an act". Impression management is

defined as “the attempt to control images that are projected in real or imagined social interactions” (Schlenker, 1980, p. 6), and the term ‘self-presentation’ reserved for instances in which the projected images are self-relevant. Mia has a distinctive view of marketing, projected in an image of self-relevance, shaped by her corporate event sales role. She stated in the next few extracts: “Marketing is a tool for me to sell” and “Marketing is a support system to help me as a sales professional in my role” and “The sales team sell and the marketing team help us with marketing collateral and making sure the message is out there. Without the marketing team supporting us we would not be able to reach our targets and be as successful as we are” and “Sales in a business is really important. Marketing is all about communication and getting the message out there. Marketing supports sales and not the other way round!”

Mia wanted to make sure I was impressed with her corporate sales position and target achievements and it was self-relevant to her as role hierarchy status, sales versus marketing function. According to Mia, the sales function is more important within her organisation as marketing is a subordinate service provision to the sales function. Accountants may subscribe to one kind of philosophy and marketing people to another (G. Morgan, Gregory, & Roach, 1997). The frame of reference guiding engineers may be different from the perspective of members of the production department, marketing and sales (G. Morgan et al., 1997). Both interviewees used aspects of language – body, spoken and tone – to communicate to me aspects of self-image to create an impression and identity. This was an interesting development.

An important component of impression management and self-presentation involves impression construction. Bansal and Clelland (2004) confirm one is motivated to create certain impressions in impression construction. People may alter their behaviours to affect others’ impressions of them. This involves not only choosing the kind of impression to create, but also deciding precisely how they will go about doing so (such as deciding whether to create the desired impressions via self-description, verbal or nonverbal behaviour, or props, for example). Situational and dispositional factors interact to determine how attentive people are to information regarding how they are coming across (Leary & Kowalski, 1990).

The discussion now moves from self-promotion to self-esteem. John, another interviewee, was on the cusp of self-promotion/high self-esteem but decided to identify John as having

high self-esteem. John, at the start of the conversation, is a self-promoter. John impressed me in many ways from his professional demeanour, the way he spoke and the way he conducted himself. We had similar professional profiles. I understood him. I engaged with him in an empathetic way. I felt as if I was like him and this was a strange feeling. Why did I feel like this? Maybe I was envious of his role. This is a subject for discussion at the end of this chapter in the reflexivity 2 section.

As stated earlier, John is a senior event marketing professional at a London event agency. He responded in interview, “I’m (name given), I’m one of the directors of (agency name given) and I sit on the board and responsible at board level for visitor insight”. This is an interesting development in first impressions, situational and dispositional factors noted by (Leary & Kowalski, 1990). His tone of voice, body language and pace of delivery impressed me. It was all about authority, but not like Kat and Mia; this was softer but more authoritative and something to which I could relate. He was very calm, softly spoken and focused. The other two interviewees in this section used a louder tone of voice, for example, to emphasise elements of the conversation such as title, role or role function. His disposition was different to the other two and he commanded respect. I felt relaxed in his company and cannot explain here why I automatically respected his opinion other than relating it to his self-esteem identity. Self-esteem refers generally to an individual’s overall positive evaluation of the self (Cast & Burke, 2002; Gecas, 1982; Rosenberg, Schooler, Schoenbach, & Rosenberg, 1995). It is composed of two distinct dimensions: competence and worth (Gecas, 1982; Gecas & Schwalbe, 1983). The competence dimension (efficacy-based self-esteem) refers to the degree to which people see themselves as capable and efficacious. The worth dimension (worth-based self-esteem) refers to the degree to which individuals feel they are persons of value (Cast & Burke, 2002). According to identity theory, the self is composed of multiple identities that reflect the various social positions that an individual occupies in the larger social structure (Hornsey, 2008). As a director of the agency responsible for marketing his self-esteem was noticeable in the way he conveyed himself professionally. He was confident. He’s a director of a large event agency and his performance and actor role was played out with confidence and connoisseurship. Self-esteem is a self-motive, noting the tendency for people to behave in ways that maintain or increase positive evaluations of the self (Kaplan, 1975). According to Litzky and Greenhaus (2007), “a senior manager is defined as an individual who is responsible for setting the long-run priorities for an organization, for

deciding how to allocate resources effectively to achieve long-run goals, and for the efficient use of the human, financial, and material resources employed in that business, including some profit responsibility” (p. 639). John had a senior management role for marketing in his organisation, and interpreted his high self-esteem in relation to his marketing responsibility.

The next section is all about self-esteem and interviewees’ replies to marketing questions in revealing their professional event marketing identity, ability and responsibility and reference to the research question. Meaning in an identity reflects the individual’s conception of himself or herself as an occupant of that particular position or ‘self-in-role’ (Stryker & Burke, 2000). Self-verification occurs when meanings in the social situation match or confirm meanings in an identity. Thus when individuals enact and verify an identity, they simultaneously produce and reproduce the social structural arrangements that are the original source of those meanings (Cast & Burke, 2002).

4.2.2 Self-esteem

It has been suggested that an individual’s self-esteem, formed around work and organisational experiences, plays a significant role in determining employee motivation, work-related attitudes and behaviours (Pierce & Gardner, 2004). Korman (1970, 1971, 1976) published several papers in which this proposition regarding employee self-esteem is central. The self-esteem construct is conceptualised as a hierarchical phenomenon. As such, it exists at different levels of specificity, commonly seen in terms of global, and task or situation-specific self-esteem (C. K. Simpson & Boyle, 1975). Building upon the notion that self-esteem is a hierarchical and multifaceted phenomenon, and Coopersmith’s (1967) observation that self-esteem indicates the extent to which the individual believes him/herself to be capable, significant, and worthy. Pierce, Gardner, Cummings and Dunham (1989) introduced the concept of organisation-based self-esteem. Organisation-based self-esteem is defined as the degree to which an individual believes him/herself to be capable, significant, and worthy as an organisational member (Pierce & Gardner, 2004). There are two types of self-esteem discussed here, referred to as high and low self-esteem. Self-esteem is literally defined by how much value people place on themselves (Litzky & Greenhaus, 2007). It is the evaluative component of self-knowledge. Self-knowledge in this situational context refers to how much interviewees know about marketing as a subject and management process in their

daily operation. As such, high self-esteem refers to a highly favourable global evaluation of the self, expressed as confidence.

Meanwhile, low self-esteem, by definition, refers to an unfavourable definition of the self and manifests itself as having a lack of confidence in describing marketing management in daily operations. High self-esteem may refer to an accurate, justified, balanced appreciation of one's worth as a person and one's successes and competencies, but it can also refer to an inflated, arrogant, grandiose, unwarranted sense of conceited superiority over others. By the same token, low self-esteem can be either an accurate, well-founded understanding of one's shortcomings as a person or a distorted sense of insecurity and inferiority (Baumeister, Campbell, Krueger, & Vohs, 2003). Self-esteem is thus perception rather than reality (Kaplan, 1975). It refers to a person's belief about whether he or she is intelligent and can enact a job role and function in a professional context (Stryker & Burke, 2000).

Various interviewees classified here as having either high or low self-esteem in discussing event marketing in their own professional practice. This is important and relevant as it is revealed how interviewees identified the 'self' and perceived knowledge of marketing and event management. I am going to continue in this section discussing John. I interpreted him as having professional high self-esteem in event marketing. Other interviewees in this group included Danny and Mitch. I identified Andy and Ricky as having low self-esteem and Mary low self-esteem in event marketing but self-efficacy in her professional role (a mixture of identities). Other interviewees varied but were difficult to determine.

Many scales are available for measuring self-esteem, and different investigations have used different ones, which compounds the difficulty of comparing results from different investigations (especially if the results are inconsistent). Blascovich and Tomaka (1991) reviewed multiple measures and found them of uneven quality, giving high marks to only a few, such as the (Fleming & Courtney, 1984) revision of (Janis & Field, 1959) scale and (Rosenberg, 1965) global self-esteem measure. In essence, self-esteem scales ask people to rate themselves in response to questions. This is a positivistic approach. Mine is an interpretive and subjective approach. It is difficult and a challenge for me to rate interviewees as having high or low self-esteem in discussing marketing as I am interpreting the data and acknowledge this here. I interpreted interviewee replies not using a scale but a definition instead as this is more appropriate. I used a definition provided by Baumeister, as a guide

and basis for my interpretation of the various conversations in interview. The rich data from the interviews gave me lots of material to examine and align to high or low self-esteem. The definition describes high self-esteem determined “by justified and accurate responses to one’s competence; low self-esteem determined by a well-founded understanding of one’s short comings or distorted sense of insecurity” (Baumeister et al., 2003, p. 221). I identified the next set of interviewees as having high or low self-esteem based on their replies in interview, the professional context, questioning and responses aligned to the definition as a guide to interpretation of management identities.

4.2.3 High self-esteem

John continued to discuss his director role responsibility for visitor insight. I interpreted this as a marketing role within the agency and this emerged in the conversation as he spoke about his work experience, which included a lot of time spent working directly in marketing for well-known tourism and leisure brands. John said,

I came into arts straight from University but didn’t do a marketing qualification. I have 24 years’ experience as an event marketer, mainly in the event and arts sector. I initially came in as a marketing manager working across three shows but primarily charged with working on X show. I worked at Sky Arts before that, and that was in a marketing context and before that I was Head of Marketing for Tate so I looked after the two London galleries and then Tate members and marketing the education programme, that was a hideous job. And then before that I was Head of Marketing for English National Opera so my route to here was marketing based.

John revealed his illustrious marketing pedigree here on a number of fronts, which included time spent in marketing, his senior management roles and some of the high profile brands he worked for in the past. He also alludes here to some of the more mundane tasks. John seemed content with his specialised marketing background and enjoyed talking to me about his career path into marketing and events, despite not having a first degree in the subject. Judge and Bono (2001) found that four traits, treated as a single latent construct, were significantly and independently correlated with job satisfaction: self-esteem, generalised self-efficacy, locus of control, and neuroticism. John was confident in the way he expressed views about his role and satisfaction about his directorship role, according to the study by (Judge & Bono, 2001). This became evident when he switched his discussion to discuss his director role responsible

for visitor insight. He seemed comfortable and immersed in talking about the subject but later in the conversation things started to change. He came across as arrogant at times and superior. I noticed this and noted it in my research diary. His tone of voice came across as condescending, which, according to Baumeister et al. (2003), is a trait of high self-esteem, as they state it can relate to an unwarranted sense of superiority over others. This happened when we discussed visitor insight. I'm an event marketer with a lot of experience in the field but asked for clarification at times when John discussed visitor insight technicality. He revelled in his superiority in technical knowledge about the subject. Baumeister et al. (2003) state "the need for high self-esteem has risen from an individual to a societal concern" (p. 3), and as a societal concern interpreted this as in the work place. John said:

Visitor insight is a relatively new initiative within the business. It is recognising that we needed I guess a broader marketing overview across the whole business but specifically focused around audience trends and analytics. It is around technological investment, and we've invested a lot of money in new websites infrastructure, in a new email system migrating all of our visitor data onto a new database but obviously doing that for a reason and that is very much around being able to deliver more focused and relevant communications to our visitors. Partly it is about tracking in the sense of being able to check how something is going. It is being marketing wise whether something is working or not working – that's not been a strength of the business.

We also discussed how the individual show team reported on their current performance and how the technological investment supported the team. As Baumeister et al. (2003) remind us: "high self-esteem may refer to an accurate, justified, balanced appreciation of one's worth as a person and one's successes and competencies" (p. 3). John shared more interesting detail with me.

At individual show level, the teams have certainly done their best to try to report on what's worked and what hasn't worked and some with more success than others and with technology that wasn't really up to the job. We are now much better able to track people in that way but also recognise that our customers expect one to one pieces of communication. Therefore it was putting the technology in place to be able to deliver something that's a more targeted piece of communication to those visitors. At the

moment that's going to be via email and through digital marketing but yes it is very much a work-in-progress at the moment so the tech roll out we are kind of in the final stages. Ultimately, it is about driving greater sales from the shows themselves.

He continued to account for the marketing investment in determining how the agency uses technology to develop relationships with quality visitors and in support of exhibitor sales for the shows. He said in the next extracts,

There is a sort of pairing with the exhibitor side as well that sits in some ways outside of the technology that I mentioned. It overlaps very specifically on the exhibitor side only in that exhibitors want to see visitors of quality. Therefore that's about relevance again. They want to see people who have the money to spend and are going to be most disposed to buying their products within the shows. We can provide insight and identify who those customers are. That supports the sales process on the exhibitor side as well and the quality versus quantity argument in some ways. It means that we are better able to make the judgements.

Insight is about information, it is about profile and us being able to say to an exhibitor or to the Board that to the best of our ability we utilise technology to get the right information. In some ways it is how we aggregate or we acquire information about our visitors at individual level and we can record that information in a very transparent way. The other sort of key part of it is around the marketing, is what we call one of those awful marketing phrases but attribution modelling, being able to attribute where a visitor has come fromwhich channels have actually persuaded them to pick up the phone and book a ticket.

It is evident from the conversation here between me and John he had a lot of marketing experience and technical knowledge. His detailed account of technical information conveyed superiority in his voice and body language. I remembered he didn't have a marketing degree and a lot of his marketing knowledge was based on past roles in the arts and his embedded knowledge. The organisations he worked for in the past were large and complex and it is clear from our conversation his knowledge of marketing came across as authoritative, as he was able to demonstrate technical marketing skill and detail in a variety of business situations. I got the impression he was self-aware of his own marketing ability based on the language he used, his confident manner and direct eye contact with me. Expression in

language was an important factor here. These are traits of high self-esteem outlined by Baumeister et al., (2003). He had the ability to switch the conversation from one marketing topic to another and it was difficult for me to keep up with him at times. I made a note of this in my research diary. I think the conversation foundation with John highlighted above is a multiple of different 'self' identities such as high self-esteem, self-awareness and self-efficacy shaped by his seniority in the business and responsibility for a flagship strategy (visitor insight), which impacts the organisation's performance at many different levels, and his lengthy marketing experience. Visitor insight is a label and badge of honour for John. It makes him feel superior. He is proud of this position and standing in the company. He does not wear a badge with the name "John Head of Visitor Insight", but as an actor-manager, he seems to play that role in articulate professional language. This is all about status expressed as high self-esteem. The combination of his senior management persona and wealth of knowledge can easily be misinterpreted. Managers play multiple roles, especially at higher levels in the organisation (Mintzberg, 1989). Besides discharging specific responsibilities allocated to them such as those related to functions like marketing, managers play strategic, leadership, operating, and other roles (Akhouri, 2002). A role is a set of expected behaviour patterns attributed to someone occupying a given position in a social unit (Robbins, 1998).

The performance of the manager depends considerably on how well his/her multiple roles are played. In turn, how well these roles are played by the senior managers of an organisation influences the performance of the organisation. In a turbulent business environment, senior level managers increasingly need to play the role of periodically revising the corporate growth and competitive strategies (Khandwalla, 2004). It is this combination of senior management position, his strategic marketing responsibilities and role-play in interview that identify John as having high self-esteem. The word 'performance' can be interpreted in a different way here (not in organisational terms) and is closely related to high self-esteem, identifiable in John's case as him expressing his own event management/marketing performance as superior, knowledgeable and focused on his role/impact with the organisation where he works. His high self-esteem can enhance the organisation's performance!

Another interviewee, Danny, worked with John, as a director in the same event agency. I also identified him as having high self-esteem. The discussion at first related to his past career but then switched to his own event marketing responsibilities and focused on the visitor experience. Danny also alluded to his academic qualification and first steps into marketing:

I studied Business and Marketing at University. I ended up doing some student nights and that then progressed into becoming a marketing assistant at an events company.

That was my first recollection of marketing in my academic qualification and job role.

He identified himself as a professional marketer within the events industry and his qualification is a 'label' to confirm this specificity. He is a marketer and not an event professional as he stated here:

I see myself as a marketer. Our event operations are outsourced to another company. We have worked with them for over twenty years. The way our organisation is set up, we are a sales and marketing event organisation. They take direct instruction from us in delivering our events from an operational perspective.

This last statement is fundamental in understanding Danny and his identity. He sees himself as an event marketer because of the organisational set up of the business. The business is a sales and marketing orientated organisation and marketing a primary function and output. The event operations function is subordinate to marketing within this organisation. Studies of what senior managers actually do at work identified several distinctive roles such as the figurehead, leader, and liaison roles, monitor, disseminator, and spokesperson roles and entrepreneur, disturbance handler, resource allocator and negotiator roles (Finkelstein & Hambrick, 1990; Mintzberg, 1973, 1989; Stewart, 1982). Danny clearly demonstrated aspects of senior management here as a leader, liaison, resource allocator and negotiator. Danny's high self-esteem is demonstrated in his confidence and maturity; his maturity observed in conversation about the visitor experience and emotional connectivity Danny had with visitors and event brand. He expressed this eloquently and with passion in body language and tone. He sat very comfortable and confident in his chair. Any more relaxed and I think he would have been horizontal! Observations were captured in notes and doodles in my research diary. This is different to John's conversation; John's is technical, Danny's is emotive in expression, smiley, relaxed, jovial and likeable (noted in diary). Metaphorically, Danny came across as warm and friendly; John professional and distant. Self-esteem is an attitude, it must take account of the fact that people may have attitudes both toward an object/subject (marketing) as a whole (global or general – marketing or marketing management) and toward specific 'facets' of that object (events marketing) (Marsh, 1990, 1996). Although the differences between global and specific attitudes are sometimes overlooked, they are not

equivalent or interchangeable. This point applies equally to self-esteem, which can be viewed as an attitude toward an object (Rosenberg et al., 1995). A feature of attitudes is that they include both cognitive and affective elements. That attitudes are cognitive is evident from the fact that they refer to objects - an attitude represents some thought about a particular thing (e.g. person, material object, group, idea, subject etc.). That they are affective is demonstrated by the fact that attitudes have both direction (i.e. a positive or negative orientation toward some object) and intensity. In Danny's case, his attitude has a positive orientation and intensity (emotive connection) towards marketing and is a reinforcement of his marketing high self-esteem and passion for the subject. As Danny stated here in the next couple of extracts:

I still believe marketing is the perception of the brand and its promotion of what you are trying to achieve. That for me is marketing. Marketing is a selling technique but you can build up a story behind whichever campaign you want to do. You are trying to build that relationship with people.

If we're making money, great! If there's a blip why is there a blip, is it a trend is it something we can look at? The Event Director looks at that. The marketing team get really involved in the delivery of the campaigns and insight helps us with intelligence and marketing decision making. We have a database of 100,000 customers so how do we talk to those people? Can we test different ways to communicate with them, whether it is a postal mailing, an email, or do nothing? What the event marketers would normally do is the delivery of getting the mailing out, making sure it looks nice, proof reading it and all those sorts of things. Then when actually it comes back and we are tracking tickets we've sold, that's ultimately what we are trying to do – sell more tickets, how can we then track that back to the channel that we've used and it is the insight from that and having email post do nothing that we are now being able to look at in more detail, whereas before perhaps not so.

It is all about the journey of the visitor, what is working for them in terms of communication. We can spend thousands of pounds trying to convince people to come and actually we need not do anything; they're going to come anyway because they are readers of the magazine.

Brand development is an interesting one, because we did try and roll out the shows to different areas. I think we need to be a bit more strategic about what format they take because of the competitive nature of the industry. At the moment we do large scale exhibitions, there could be a scope for doing slightly smaller events for one or two days which reach out to the rest of the UK. Our target audience is female predominantly, average age between 45 and 54, so I have to get into that mind set. Our audience is very high quality ABC1s ... the show 'feel' is homely lifestyle antique types. So 'on brand' is obviously reflecting what the magazine is all about so the tone of voice for example trying to tap into their passions or their interests.

The extracts from conversations with Danny affirm his marketing position and high self-esteem. He understands marketing technicality and emotionality and the need to get close to customers and this supports Baumeister et al. (2003), observation about high self-esteem as justified and accurate responses to one's competence. He's aware of his own marketing competence. The extracts also confirm the important relationship between John (Portfolio Director) and Danny (Event Director) within the organisation and the need to work closely in deploying marketing tactics. Danny described here how he utilised visitor insight technology in making money and how it brings him closer to understanding the audience and engagement in a marketing campaign. He also talked about brand development, brand personality, getting closer to the audience, communication and important competencies in the marketing arena.

The last of the high self-esteem interviewees was Mitch, CEO of an event organisation. Much research has demonstrated the important role that top management group characteristics play in the governance of firms (Carpenter & Sanders, 2004; Finkelstein & Hambrick, 1990, 1996), and it has been assumed in the management literature that CEOs work within a group of executives in top management (Graffin, 2008). Mitch works with a team of six including two senior event managers. At the beginning of our conversation I noted in my research diary a sense of nervousness and his response to my question was 'text book', blunt and to the point. I revealed at the beginning of the interview that all responses to my questions were anonymous and I was interested in his opinions to event marketing. Locke, McClellan, and Knight (1996) noted, "A person with a high self-esteem will view a challenging job as a deserved opportunity which he can master and benefit from, whereas a person with low self-esteem is more likely to view it as an undeserved opportunity or a chance to fail" (p. 21). In

fact, research suggests that individuals with high self-esteem maintain optimism in the face of failure, which makes future success (and thus future satisfaction) more likely (Dodgson & J. Wood, 1998). Another theoretical mechanism linking these traits to job satisfaction is suggested by Korman's (1970) self-consistency theory. Korman's theory predicts that individuals with high self-esteem choose occupations consistent with their interests, which would lead to greater levels of job satisfaction. As Tharenou (1979) noted, Korman's hypothesis has been generally supported with respect to occupational choice. More generally, Korman's theory predicts that high self-esteem individuals will engage in a broad array of behaviours and cognitions that reinforce their self-concept. Mitch was passionate about working in his organisation and taking a leading role in the marketing effort. He also declared his vulnerability as he didn't have a formal marketing qualification. He identified himself as the person with overall marketing responsibility within his organisation but not as an event marketer. Mitch was reluctant to discuss event marketing at first. He seemed embarrassed and passive in the first part of his discussion with me. He was blunt and factual and he actually apologised at one point for not having an academic qualification. It took a lot of persuasion and patience for him to open up and talk. This made me feel uncomfortable in the interview and something that I specifically noted in my diary. I had to stop the interview mid-flow and explain that I was only interested in his opinion. In the end, Mitch opened up and expressed a lot of detail about his marketing role:

I oversee marketing because of my background. Whilst I am not a qualified marketer, I have gained many years' marketing experience in the event sector. All event marketing decisions are made by me in conjunction with the team and we currently have a marketing assistant who works with me in implementing marketing activity. It is a team effort but the buck stops with me.

I do not have any qualifications in the area of marketing (but added) I have 20 years' experience in commercial businesses and event marketing. I've picked up the ability to be able to recognise very quickly what works and what doesn't work in events marketing and the promotion of our festival portfolio.

I review a lot of stuff about marketing in our organisation. I'll review everything that gets put out wherever possible other than that being issued by our press team or going out in comms, even down to the fact that when it comes to social media strategizing

and planning, I'll review the planner. I'll review any activity that is going out, including individual tweets for the week or the month ahead and make comment and feedback to the team.

He openly admitted he was a control freak (his words) and a CEO who liked to be informed. He revealed later in the conversation one of his major event marketing challenges:

From a marketing perspective there are many different things and ways we promote and market ourselves here. We are first and foremost a charity first and event organiser second and that is a marketing strategy that's outlined in our marketing planning that we've had to work on for the past eighteen months, that people fully understand who we are and what we do.

From an event marketing perspective, we have event tickets that we need to sell to our events, so we need to be able to market them to an audience who's interested, who's relevant and who wants to engage and buy those tickets. So when I talk about feedback it is that audience, so engaging with them on social media watching trends, putting comms general posts out and seeing what kind of response and feedback you'd get enables us to shape the plans of how we should be talking to people and what elements of marketing work and what don't. So feedback is making sure that you remain relevant to your audience and the only way you can do that is soliciting people.

Mitch displayed a variety of behavioural characteristics aligned to high self-esteem. He's a CEO and a team player and established in interview he had a lot of experience working in marketing. He demonstrated a lot of confidence and utilised a range of text, to symbolically establish his self-esteem credentials, including number of years worked in event marketing, management responsibility and decision-making and CEO status. He talked about marketing planning from a strategic perspective and this reinforced his senior management role status. His vulnerability came (visually and verbally demonstrated) when we discussed marketing qualifications but he reinforced his marketing credentials with length served at work in the industry. As people experience higher levels of self-expression and personal control, there is an increased likelihood that the individual will attribute positive events to themselves, thereby affecting their level of organisation-based high self-esteem (Pierce & Gardner, 2004).

The next section will critically discuss three interviewees: Andy, Ricky and Mary. I identified Andy and Ricky as having low self-esteem and Mary having some low self-esteem in event marketing but self-efficacy in her professional role.

4.2.4 Low self-esteem

Korman (1971) noted that in mechanistically designed social systems people tend to develop low levels of self-esteem. Mechanistic organisations achieve a high level of system-imposed control through a division of labour, rigid hierarchy, centralisation, standardisation, and formalisation. Such social system structuring promotes the development of belief systems that are consonant with the inherent mistrust in the abilities and willingness of people to self-regulate. Building upon Korman's work, Pierce et al. (1989) theorised that any form of system-imposed behaviour control, or external control system, carries with it an assumption about the incapability of individuals to self-direct and self-regulate. Andy and Ricky worked in public sector organisations and a consequence of a highly structured and controlled system is likely to be the suggestion to employees that they are not competent within the organisational context. Both interviewees (Andy and Ricky) demonstrated aspects of low self-esteem, expressed in different ways. Andy openly discussed his dislike for marketing but understood its importance within event and festival management. I think his dislike for the subject was down to his lack of perceived knowledge, the vulnerability developed by not having a comprehensive understanding, and reliance on others in giving marketing advice and implementing marketing activity on his behalf. As Baumeister, Campbell, Krueger, & Vohs (2003) state, "low self-esteem can be either an accurate, well-founded understanding of one's shortcomings as a person or a distorted sense of insecurity, inferiority and is a perception not reality" (p. 224). Moreover, it is Andy's distorted sense of insecurity, demonstrated here in the following extracts, that illustrated his low self-esteem and vulnerability in understanding marketing. He confirmed he had worked operationally in events for over eighteen years and described his role as "I do a lot of the big mass participation events. From my point of view where you get huge crowds in terms of in excess of 100,000 people. They are one-off events essentially". He seemed more comfortable talking about elements of event operations than marketing stuff. He clearly identified himself as an event operations person and demonstrated this when he talked about his event management experience. He said, "I did enjoy working on the event operations side of organising things

like swimathons and football tournaments”. His current role had changed and he confirmed this in our conversation:

One of the things that our boss has changed is moving us away from being called event managers anymore and now being known as event producers. If you think more of a TV or film analogy. She wants us to take a wider project management position. She thinks we are too operationally-focused and we should take a wider viewpoint and I agree with her to some extent.

It is important we have hands on experience. It is something that me and Susie are very keen to still be involved in, the operations side of things, although it is difficult to persuade our boss. I don't think we want to lose touch with getting our hands dirty.

In the same interview, Andy stated, “As City Centre Event Manager marketing is important in my everyday role”, but did not allude any further. He also stated, “I am not confident about marketing conversations in meetings with stakeholders or internal teams and it goes over my head a little bit”. When the conversation turned to discussing marketing in his role, his demeanour changed as was noted in my research diary. This was a noticeable shift in behaviour. Andy seemed reluctant and hesitant to talk about marketing and his role. He seemed to want to distance himself from the subject and throughout the encounter made apologetic references about his attitude towards event marketing. He enjoyed talking about operations and health and safety and this was evident in long conversations about the challenge of mass participation events. He seemed dismissive about marketing and illustrated it here in the following extracts, starting with an interesting observation from Susie, Andy's colleague. Susie revelled when I mentioned I was going to ask her colleague Andy about the subject. She said, “Ooh marketing ... Now I can't wait for you to interview Andy because he will drive you insane with his answer because we don't agree on it at all”. When I asked Andy to describe marketing he replied, “I'm always confused about marketing”. He added, “Ultimately as event managers we are the ones that get the kick in if the marketing is not right”. I asked, “What do you mean by ‘kick in?’” He replied “Responsibility”. He also said, “What marketing should mean is the raising awareness of the project or the event you're putting on ... the publicity or awareness of what you are doing”. When I asked him about words associated with marketing he informed me: “Marketing is about making sure people know what is happening. Marketing is about communication”. I noted in my diary he became

very defensive at this point and his body language was passive. He became distracted. I asked him if everything was all right and he told me he didn't like talking about marketing. I asked him if he wanted to curtail the interview at that stage, but he declined, laughed and said he was happy to continue. In the next sentence, Andy said,

I look to marketing as enhancing the positive impact of an event, the economic impact, maximising our visitor numbers, how businesses can make the most from our events and minimising the negative impact. Marketing plays a key role and part in letting people know the event is taking place and helps them make decisions. It is the message and communication platform. I'm probably not using the right terminology.

He also said,

We need to get that message across to people. If we didn't do marketing at all then no one comes to your event or no one knew about your event then what's the point of doing it in the first place, of course it is important.

He had very strong feelings about the subject and marketing colleagues working within the local authority and his relationship with them. I will explore this further in Chapter 5. I explored and probed further. He shared his opinion about implementing marketing elements as follows:

Too much time is spent on marketing decisions and implementing it. Especially on the look and how a logo is positioned back of a stage or how we blend the colours. I go to events in my spare time, especially since I had kids. I go to lots of different things and think, am I looking at it through the eyes of a customer or as an event organiser? Do people think it really matters if a logo is a certain way or that different shade of thing or we've got the right font for that word and I think, really? Does it matter when there are other important things to do! I can see it from two sides, as an event organiser and as an event punter.

Later in the same conversation, he re-iterated:

I think far more time gets spent on how the logo is designed, the font, the colours, the look than on communication and getting the message out there, that's my own personal feeling.

It was very interesting to witness and observe the way he described marketing. It was evident he knew something about the subject but his thinking was operationalised and localised to branding and aspects of branding within the staging of an event or time spent in making decisions or how things were presented. This seemed to frustrate Andy. He seemed uncomfortable talking about marketing and it may be because Susie and Andy share different views about it or because Susie is more positive about marketing outcomes and events and because she holds a marketing qualification. The difference in attitude towards marketing between the two (Andy and Susie) was stark. Susie could be a part of the issue why Andy demonstrated low self-esteem in discussing marketing, because of the internalised competition of sharing a role.

Meanwhile, Ricky was an event professional with low organisation based self-esteem. He had a lot of experience working in industry but his latest role was challenging and in a flux of change. This is the issue that binds both Andy and Ricky in low self-esteem about marketing in their organisation; change! According to Harter (1993), “if one falls short of one’s ideals by being unsuccessful in domains where one aspires to be competent, low self-esteem will result” (p. 88). Self-esteem is affected by several forces, forces similar to those that give rise to self-efficacy (Bandura, 1982). These determinants can be categorised as: (1) the implicit signals sent by the environmental structures to which one is exposed, (2) messages sent from significant others in one’s social environment, and (3) the individual’s feelings of efficacy and competence derived from one’s direct and personal experiences. Building upon this work, Pierce et al. (1989) reasoned that the determinants of organisation-based self-esteem are similar, yet grounded in one’s work and organisational experiences. Ricky revealed that organisational change at his venue, in the shrinking of his own marketing department and staff due to budgets cuts and decisions made by Head Office, influenced his feelings towards marketing. Ricky revealed his main role was general management and he worked for a major venue with over thirty years’ event and venue management experience. He did not acknowledge the role of an event marketer and disclosed marketing was the responsibility of someone else within his organisation, although he did get involved in some aspects of marketing. Later in the discussion he contradicted himself and said “marketing is a really important part of my role”. He demonstrated an understanding of customer need and requirements but related this to his venue role:

You need to ensure customers understand what you're saying. I think many issues happen from misunderstanding between venues and customers. You need to lay down where you stand very early on but you also need to be flexible to be able to realise things do change. Customer requirements change as an event develops. The person hiring your venue has certain requirements and event objectives which they need to achieve from the event held at your venue.

The conversation with Ricky was dominated by the challenges of operational venue management, budget and staff cuts. It preoccupied him throughout the interview and shared with me as he explained to me his main management function:

I should be looking a lot more at budgeting 5 years ahead and how we can promote and do better marketing. What I'm actually doing in effect is looking at why this particular show is not selling and that is a big part of my job but I seem to spend more time sorting out other issues with finance and stuff that really I shouldn't be bothered with. But because of the way the company is structured currently that's what I'm doing, short term stuff. I've lost staff and my budgets are reduced.

He also revealed:

I want to get more involved with marketing. I understand some of our marketing but now we've lost a marketing assistant and budget. A lot more marketing is done by head office. We need to be more savvy about our marketing effort and stop reacting to every comment we find on trip advisor. Our marketing manager is social media obsessed!

Ricky did a history degree but it was his Masters in Leisure Events and Facilities Management that formally introduced him to marketing at unit level as he stated, "Yes, there was a marketing element to my master's degree". He claimed, "I don't have a marketing qualification at all and every job that I've done up until I came to here, marketing and promotion was a fairly hands-on part of my job". He also disclosed information about marketing change at the venue. He was immersed in constant change and restructure. This was evident throughout his interview as he referred to this when discussing marketing, and the central marketing function and a particular senior member of marketing staff. There was a clash of personalities. Ricky seemed to describe the demise of his own marketing function in

his venue with disdain and this seemed to influence his description and understanding of marketing. When asked he paused and stared at me without answering. This was uncomfortable and I had to repeat the question (noted in my research diary). He seemed preoccupied with the noisy environment outside. He composed himself and said:

Marketing ... as opposed to promoting ... I would say that marketing is taking your brand ... your event ... whatever it is you are trying to sell and making it as visible and accessible.

This took a long time to extract from Ricky. When asked to describe words associated with marketing he focused on just one area, the message, and expanded the conversation.

It was a very intense part of the interview:

The message. The message is the word I associate with marketing. There are so many different methods of getting your message across. It is really easy for your message and your event to get lost these days. I think the more that you can think of a different way of promoting your offering and a different angle promoting and marketing your event the better. I think in the days gone by it was a lot easier to just come up with a starting concept from a print poster flyer, something like that, an ad in the paper. We are going back 30 or 40 years but it was a lot easier to do that and to win the marketing battle. These days you just get assaulted from all sides by information. It is really difficult to get your message across.

It is interesting Ricky referred to the 'Marketing battle' when describing the message as an important marketing association. I think he refers to the marketing battle in relation to selling tickets for events and not the current restructure and change in his organisation. He related to the marketing message but in deconstructing the actual statement, he actually referred to the marketing channel of choice in getting the message across. Ricky confirmed detail about his own current marketing team:

I have contact with the marketing teams. We have a marketing manager and an assistant but until two months ago we had two marketing assistants. I have a good relationship with the marketing team within the venue but I don't have so much contact or try not to have much contact with the ones at central office. They just don't understand marketing in leisure and venues. I don't have any confidence in them.

I had a lot of confidence in our own marketing effort before, but with the loss of marketing staff, we seem to be reacting instead of proper marketing planning. We are not investing the time and focus to maximise our opportunities. I just cannot be bothered with marketing at present. Too many changes!

He is frustrated with the marketing function within his organisation at corporate and local level. He has lost a marketing member of staff due to organisational budget cuts and change. The interview with Ricky was negative at times, especially when discussing the corporate marketing function at Head Office and his relationship with the senior marketing manager. He held a very firm view about his colleagues' event marketing ability. He held traditional views about marketing and discussed confidently the different audiences currently attending the venue. He confirmed,

We have certain audiences which have been coming since the building opened in 1932 for classical concerts that's an ongoing ... that's one particular audience. We have a fair number of community events so that's another type of audience that will come to that. We have different markets like the comedy events, we don't do so many children's teenage shows, we usually have two or three a year, and that's one market that I would like to try and get into a bit more but it is getting the right product.

Ricky clearly segmented the different audience types and products. This was articulated in a confident and professional manner. He also discussed promoters and different types of bands. He referred to marketing channels and traditional approaches to marketing and I got the impression marketing was simpler to understand and technology and social media have changed the marketing landscape in events and entertainment and this could influence Ricky's low self-esteem. He also confirmed change management in his organisation impacts his ability to get involved in the marketing effort:

What I'm actually doing in effect is looking at why this particular show is not selling and that is a big part of my job but I seem to spend more time sorting out other issues with finance and stuff that really I shouldn't be bothered with. But because of the way the company is structured currently that's what I'm doing, short-term stuff, which is having a negative effect on how we are marketing the venue going forward. The Marketing Manager is always trying to get hold of me to discuss issues or to help her

make marketing decisions. Honestly, sometimes I cannot be bothered with all that. She's paid to do the marketing and I firefight.

He was frustrated at this stage of the interview and conversation. He glanced through his office window and stared for a while (noted in my diary). I felt uncomfortable. He seemed distant. He talked about change in his organisation constantly in the majority of our marketing conversation. Change and budget cuts in his organisation influence his current understanding and attitude towards marketing and the team. He did not like the marketing changes forced through budget cuts from head office. He had no say in the decisions. In the past conversation, he highlighted his frustration of having to analyse finances and trying to find answers to why events and shows are not selling. The financial burden also affects his relationship with the marketing manager. He also revealed,

We have a marketing manager and we also have an assistant and until two months ago two assistants. But due to a re-structure of marketing, the fourth one in the last two years at Central Office, we now have a new senior marketing manager come in there. We lost one of our assistants here which has had the effect expected. It has put an extra burden on our marketing department here so they are now effectively doing the basic nuts and bolts of the job again and not being able to look at the wider picture so much. I don't understand everything in marketing correctly but I've got a good overview of what goes on and what's happening.

Ricky clarified he did not get directly involved in what he termed 'operational marketing' but he was kept informed by the marketing manager of current campaigns and other activity. It is evident from the statement above that Ricky is not happy about the loss of a marketing assistant and this has impacted his relationship with the marketing staff within the central marketing function.

Andy and Ricky seemed to have low organisational self-esteem because of changes within their own organisations. In Andy's case these imposed changes included a change of role forced upon him by his line manager; Ricky was affected by organisational change and staff reduction in the marketing department. Organisations continually embark on programmes of organisational change (Vakola & Nikolaou, 2005). These ongoing and seemingly endless efforts of organisational change put a lot of strain not only on organisations but also on individuals (Vakola & Nikolaou, 2005). Organisational change adds to Andy and Ricky's low

self-esteem and, as a result, individuals experience uncertainty and start having fears about potential failure in coping with the new situation (Coch & French Jr, 1948). Siminoff, Arnold, and Caplan (1995), indicated that “attitudes reflect a person’s tendency to feel, think or behave in a positive or negative manner towards the object of the attitude” (p. 47). According to Elizur & Guttman (1976), attitudes toward change, in general, consist of a person’s cognitions about change, affective reactions to change, and behavioural tendency toward change. Researchers have, therefore, identified various employees’ responses to organisational change ranging from strong positive attitudes (i.e. ‘this change is essential for the organisation to succeed’) to strong negative attitudes (i.e. ‘this change could ruin the company’) (Piderit, 2000). Therefore, change can be received with excitement and happiness or anger and fear, while employees’ response to it may range from positive intentions to support the change to negative intentions to oppose it. Andy and Ricky displayed negative intentions as previously stated. Previous research identified environmental and social conditions as major shaping factors in low self-esteem. Korman (1970) predicted that under such organisational conditions, employees eventually develop a belief system consonant with the apparent basic mistrust or lack of respect for people implicit in highly controlled systems and low self-esteem. In contrast, an organic social system, which is more personal and democratic and less concerned with hierarchy, procedures, formality, and control, will lead to higher levels of self-esteem within work contexts because it places inherent trust in employees as competent, valuable, contributing individuals (Pierce et al., 1989). The last interviewee to demonstrate to some extent organisational low self-esteem is Mary. This is something I interpreted and documented when we discussed her marketing skills. In all other areas of the interview, Mary was confident and positive in her own ability and professionalism. Mary did not identify herself as an event marketer. When asked about the event marketer role, she seemed uncomfortable labelled with the title. She didn’t like the word marketing and this was noted in my diary. When I used the word, she seemed disconnected as if the word did not exist, or she used other words instead. She described marketing as: “Marketing to me means communicating our brand and helping external personnel to understand who we are what we are and why they would potentially want to work with us and how we would meet their need”. This is a classic response to a marketing definition but she does not identify herself with marketing. She shared with me that she took some responsibility for social media within her organisation and worked as part of a steering group shaping social media strategy. When asked to describe words that represent marketing

she took a long time to respond. I noted in my research diary she seemed nervous and stumbled trying to describe words. She was confident and ‘in character’ when describing her role and what she did as Client Director. Eventually she replied “Needs ... I would say communication, simple, now what do I mean by that? I mean delivery method. Sorry I actually mean delivery channel”. Mary was not confident in talking about marketing. I think she was nervous of the word itself. Pierce and Gardner (2004) state “Low self-esteem individuals experience more uncertainty as to the correctness of their thoughts, feelings, and behaviours. In addition, they seek acceptance and approval from others through conforming attitudinal and behavioural acts” (p. 593). Mary discussed her marketing competency and skills:

I would say my marketing skills are limited in terms of event marketing... they are limited ... however, I may do myself an injustice but I would say they are limited in the sense of my experience within the agency. I am sure that will change over time in terms of gaining outside experience but my skills and experience are aligned to the job.

This is the only part of the interview in which Mary was vulnerable and questioned her own abilities as an event professional. This is evidence of low self-esteem, short it may be, but she clearly lacked confidence here. She could not reconcile with the word marketing. Mary works as a Client Director for a global event agency, which is entrepreneurial, creative, dynamic and highly competitive. In a work capacity, Mary uses an array of language formed around uniqueness, client retention and competitive advantage and disclosed in the next section on self-efficacy. Marketing may be too traditional a word for Mary to utilise in a vibrant and ever changing global event agency environment and this influenced her cognitive reactions. Mary is an event professional with self-efficacy.

4.2.5 Self-efficacy

Self-efficacy is defined as individuals’ beliefs about their capabilities to produce designated levels of performance (Bandura & Wessels, 1994). It appears likely that individuals bring with them to the work situation certain characteristics that are related to self-efficacy (Kanfer, 1990). Self-efficacy beliefs determine how people feel, think, motivate themselves and behave. Such beliefs produce these diverse effects through four major processes. They include cognitive, motivational, affective and selection processes (Bandura & Wessels,

1994). Bandura (1982) identified four information cues that influence self-efficacy and include enactive mastery, (Bandura & Wessels, 1994) vicarious experience, verbal persuasion and emotional arousal. Enactive mastery, defined as repeated performance accomplishments (Bandura, 1982), has been shown to enhance self-efficacy more than the other kinds of cues (Bandura, 1982; Bandura & Adams, 1977). Mastery is facilitated when gradual accomplishments build the skills, coping abilities, and exposure needed for task performance. The most effective way of creating a strong sense of efficacy is through mastery experiences (Bandura & Wessels, 1994). Mary demonstrated her mastery as a Client Director in managing B2B relationships in the health care sector and organising live events but her marketing experience is limited; thus, she has low self-esteem in discussing marketing practice.

Her self-efficacy is evident when she described her role to me, and the interaction and positive behavioural characteristics demonstrated in discussion here. She introduced herself as: “My name is Mary and I am Client Director and oversee client relationships at (organisation name given)”. Relationships were an important function of her role. We had an interesting conversation about her wider management remit and client relationship role within her event agency. This is all about marketing orientation and a customer-centred approach in business. She cannot relate to the marketing function and her role. They are polarised thoughts and perceptions. This was a global and commercial organisation. Clients were key to their success. She said “In terms of our own marketing we tend to divide that within the management team dependent on different types of roles and responsibilities we have”, but did not relate this to her own position. This is an example of Mary divorcing or disenfranchising herself from the marketing function. She continued, “I oversee several clients on our books”, and revealed the importance of customer relationships within her role: “My main focus is on the accounts. It is an external role... I see it as a mediator”. This is an interesting point. She does not see herself as an event marketer but a mediator. I think here she means negotiator. My interpretation is that Mary focuses her skills and focus on key account management and relationship building. Mary utilised some interesting language throughout the interview and it revealed much more about the competitive agency environment and the need for differentiation. According to Gist (1987), “self-efficacy refers to one's belief in one's capability to perform a specific task” (p. 472). I think Mary utilised language to build her self-esteem and self-efficacy in performing her tasks. It is another example of professional

demeanour role-play as an ‘actor-manager’. She was eloquent utilising language in a descriptive and almost theatrical manner. Middlehurst & Kennie (1997) state that ‘new professionalism’ can only be achieved by the development of different attitudes and behaviours. Mary discussed her clients and relationships in the next extract:

My role is about partnership with my clients and a need for a deeper understanding of who they are as a business. What are their goals and ambitions? What are their targets they want to achieve and their communication challenges? Whether that is within the business to staff or whether that is outside the business to their customers and what programmes we can put together that would better support those communication challenges and then executing them.

She spoke with passion, confidence and conviction about her sector and professional role. Mary said, “I see my job as being able to interpret between both and helping the two to find the skills from each one to maximise the opportunities”. This supports the earlier observation about mediator. She continued, “It is like working in a theatre and I’m a choreographer”. Again, this supports my earlier observation and discussion about the actor-manager role and the role play in the theatre called ‘event agency environment’. She is adapting the language and discourse as part of her management practice to impress and wow her clients. They expect her to be creative, ‘out-there’ and confident. Language is one of the ways Mary expresses her professional credentials. The conversation with Mary revealed a professional with customer related skills in forging and building relationships, which necessitates making recommendations to her clients around communication programmes and managing them over time. She’s a person with knowledge and mastery of communication as she directs and manages her customers, but without direct reference to marketing. V. Harris (2004) confirmed, “professional characteristics would include a claim to have a mastery over practice within a particular discipline and high-level intellectual and language skills” (p. 106). Mary used language and certain distinctive phrases and terminology in our conversation as a point of differentiation and positioning but felt she seemed institutionalised. She seemed institutionalised in event agency rhetoric around client relationships, agency wins, retention and overall success. Success was important to Mary. She continued to describe her client relationships and work function within the agency. Our conversation was very upbeat and I found it difficult keeping up with her at times. She seemed to be on ‘overdrive’ and I asked her to slow the conversation down as I lost track and concentration due to the speed and

frequency. The agency environment she worked was very creative and colourful, with loads of photographs of past events, trophies and certificates adorned the walls in communicating success to visiting guests. The environment reminded me of trophyism; an obsession with adornments such as medals but in her case certificates! It also reminded me of a particular theory: psycho-social theory, which is all about how people's behaviours are shaped by environments and the people within those environments. This was a primary example of psycho-social theory in action. It seemed very unconventional and you could 'feel the vibe'. I felt the passion, enthusiasm, pride and overall emotionality of the workplace in the ambience and atmosphere and understood this phenomenon as semiotics. Semiotics can be understood as a tool for interpreting the meaning of signs, that is a combination of stimuli expressed through words, signs, symbols, images and objects (Berridge, 2007). The objects of success, including photography, trophies and certificates, are placed in reception for a reason, to position the agency and the staff within it as successful. Mary smiled throughout the interview and this conversation was unique from all the others in relation to the use of language.

Danny, another interviewee, coined a phrase "living the brand", which to him, was important for him in connecting his mind set with the target audience and brand. Mary seemed to thrive on using other words that were important to her and how the event agency environment and image were portrayed. I wrote in my diary: 'It felt like a piece of theatre', and interestingly she used theatrical words as she identified herself as a choreographer. Semiotics can be understood in the use of language and text illustration in 'creative conversations' that emphasise and illuminate (Eagleton, 2011). There seemed to be a sense of dramaturgy at times in our conversation. She really focused our marketing chat around experiential terminology and the word 'piece' and mentioned it on numerous occasions. Mary said,

The agency has evolved very quickly and when I first joined we were centred around live events and live events only. Since then we have evolved as the industry has into a more holistic approach with clients. It is all about building insights. Relationships are very important because the better you know and understand the purpose behind that event or the purpose behind that communication piece that we now do as well, as they aren't all live events, the better we can execute them or we can advise the client to spend less or more or maybe to change the style or the format of that piece they have given us. We have a very broad capability spectrum we aren't a live events company,

logistic or creative company, we aren't a medical communications agency, we aren't a brand communications agency, we are all of that.

She seemed to have a lot of knowledge around communication and experiential process and confirmed she advised clients around marketing challenges in their organisations. Mary also said,

My job is to try and ensure an understanding exactly what the client's needs are and then bring them into the business. I request and put together the project team and then educate and teach them about the client's needs but I also listen to their needs and educate the client on how to get the best out of the team. A lot of clients I work with have never done a communication project, whether that's a live event or a marketing project. It is my job to teach them how the process works and almost adjust the process to meet them and meet the team in terms of availability etc. so planning to get the best out of it from both sides.

She utilises interesting language in this conversation as she attempted to understand her client's needs. She had confidence in her own ability to work with senior professionals as she 'teaches' them about their communication project. She mentions marketing in the last conversation but framed in a wider communication context. I think Mary sees herself as a teacher and a mediator. The professional roles of event management staff who create, organise and transfer knowledge are also central (Stadler, Fullagar, & Reid, 2014). To me teachers command respect for their subject knowledge and the way they transfer knowledge. Stadler, Fullagar and Reid (2014) confirm "effective knowledge management policies, process and practices assist event organisations in achieving their economic, cultural and creative outcomes" (p. 40). Mary's discourse around marketing and her inability to identify she has marketing knowledge reminds me of Kat. She also mentions communication a lot in her conversation but cannot relate this to marketing. Mary talks a lot around communication and she feels comfortable with this. Mary is a communication specialist and a marketer but does not identify herself as such. This is manifested in identity terms as self-efficacy. She has abilities and skills to achieve results. There is evidence here of a demarcation between communication and marketing in Mary's mind set. I think she sees herself as an experiential management professional and not a marketing type, although in the conventional literature

experiential is a marketing function (Berridge, 2007). She talked a lot about experiential in our conversation:

I would describe us as moving more into experiential engagement so working with clients in terms of their delegates and who they are communicating to. So I say delegates but it is more customers, whether that's an internal or external customer, how do they currently think, feel, do and what we want them to achieve as part of this piece. In our sense it is an engagement piece and it is about how we give our customers, our delegates, our target audience, an experience to remember that piece of communication and change the way that they think, feel, do as a result.

I think Mary sees experiential engagement in her role as progressive and relates it to an experience. There are a number of event management job titles in current event literature recognising experiential as an important facet in practice, such as 'experiential engineer' (Silvers et al., 2005) and 'experientialist' (McLoughlin, 2014). Mary would like to be known as an Experiential Engineer! She revealed,

I would say my experience is in live events and probably split between internal and external events. On the internal the majority of those events are B2B internally. It is normally leadership teams bringing their teams together and traditionally global from my experience so its people from across the world. Teams that don't get the opportunity to see one another or communicate face to face more than once a year. They are once or twice a year events that happen and a chance to regroup to address what has and has not worked and what their new strategy is ahead of them and that I would say take up the majority of my internal meetings we host for clients. My agency experience is focused very much in managing conferences, sales meetings in a global context.

Mary explained her experience was in organising and managing live events and this clearly illustrated a vulnerability. All her experience is aligned to live events and event management and, as the event organisation has evolved and clients demand more, she feels vulnerable in the marketing arena. She clearly has marketing knowledge but she identifies it as communication. I asked her why she used the word 'piece' in conversation when discussing planned activity. Mary replied,

I don't like to use the term project because a project gives the impression that there is a start and end and so the relationship that we have with our clients is we hope unending to many of our clients. We don't often see an end to our relationship with our clients so when I say piece the work that we do with our clients can also be unending. So our job in some respects may be to be an ambassador for them within their own business. So by being a partner to them we can help them with the live events or any communication projects or we have a service that is also about representing them back into their business. We are measured by our performance back to that overall client. We have annual business review meetings where the clients look at how we are servicing them as a client, how are we measuring our performance to them as a client and that's not by the specific project by project that is about consistency across those projects. I think that's why I use the term piece.

Mary identified with the word piece in forging ongoing relationships with clients. It is about status, differentiation and professionalism. This is self-efficacy in action. Mary is role-playing. Mary is a Client Director and retention and servicing of her accounts is a priority. This to me is a label or a symbol coined by Mary to exemplify her professionalism and success in building effective relationships and working in a dynamic and volatile global event agency environment. She was implementing marketing techniques without reference to the subject. All staff from the events industry can benefit from understanding marketing techniques and having some experience in using these techniques to satisfy the needs of a target market. Failure to understand the role of marketing, including its societal perspective, can lead to dissatisfied consumers and a weak relationship with clients (Allen et al., 2010). Mary is implementing marketing techniques without recognition. She also utilised another interesting word, 'partner', which is another symbolic term formulated around forged relationships and collaboration (E. Wood, 2009). It is evident Mary is successful in building and retaining relationships with her clients and colleagues. She is aware of her ability and skills set. Partnership is a very powerful marketing terminology (Masterman & E. Wood, 2006). Successful events and agencies have solid partnerships and strong links and can be critical in attracting the resources to plan, manage and evaluate the event's marketing strategies (Allen et al., 2008). These are important to Mary. She works in a fast-paced environment where differentiation is difficult to establish. Mary confessed,

The industry is changing for us, the walls are coming down between us and our competitors. We talk a lot about it at the moment, the difference between one live event agency and another live event agency and in particular the context to (agency name given) being not just a live event agency means that our competitor field is growing. Therefore the ability for a client to understand your capabilities and who you are, what you can offer that the next agency can't offer or you can do better is imperative.

Middlehurst and Kennie's (1997) model of professionalism has, at its foundation, the concept of customer and client satisfaction, with the emphasis being on sustained client relationships and people relationships. Mary is demonstrating professionalism and a mastery in her client and communication skills and abilities here, similar to the model developed by (Middlehurst & Kennie, 1997) Mary demonstrated self-efficacy in her professional event management role but had low self-esteem in her own marketing ability, despite confirmation from data and literature she was successfully implementing marketing techniques.

Two further interviewees discussed in this section are Susie and Chris. Their story is different about self-efficacy. Susie and Chris are senior event managers working for separate local authorities. They both work in event management roles, organising and manage events and teams of professionals. Their stories are similar. They are confident individuals, professionally aware of their abilities and skills and the importance of marketing in event management. Both stated marketing was important in their everyday function. There is a need to understand the tight links between an event's marketing, and the overall management of the event (Allen et al., 2010). Both event professionals have marketing qualifications. They described these qualifications as 'extra qualifications' and, as such, interpreted this to mean they needed this marketing award/qualification to bolster their current skills set and professionalism. Susie revealed, "My role is to deliver the major outdoor events programme for the city but in my current role it is important I understand marketing". When I asked her why it was important she understood marketing, she laughed aloud and said,

It is important I understand marketing because of jargon and the language agencies use all the time. I make the final decisions but rely on other people within our organisation to implement the marketing of our events and festivals. I cannot be everywhere. At the end of the day I am the budget holder and responsible for the

event 100% but I need the input of others like marketing. I made sure I held a marketing qualification to boost my understanding.

Susie confirmed her degree status as “BA in Tourism and Recreation Management and I’ve got an MSc in Leisure Events and Facilities Management”. Susie had a CIM qualification: “I also hold a quite old advanced certificate from the Chartered Institute of Marketing but it is very old now”. Susie also said,

In my current role it is important I understand marketing. As project manager of X International Music Festival, I am responsible for tendering and contracting outside marketing agencies so I need to have an understanding of event marketing contracting.

I need to understand the marketing language, the terminologies... being able to discuss event marketing at a certain professional level. I also need to understand, you know, how our marketing is going to be delivered.

The conversation with Susie is really interesting and different to the one with Chris. Susie indicated she took the marketing qualification in an attempt to develop her explicit knowledge on the subject. It revealed a need to have the marketing knowledge to support her role as a senior manager within the local authority. The growth and diversity of music festivals (Hede & Rentschler, 2007) has led to a highly competitive external environment and a host of internal challenges for event managers (Getz & Andersson, 2008). Susie’s main responsibility is to organise a large international music festival. As such, she needs to be knowledgeable about marketing to be able to contract the outside agencies, to understand the language, to participate and interact at a certain professional level as indicated in the conversation above. I think with Susie it is all about management control, professionalism and trust. As a senior manager with staff responsibility, she needs to act in a professional and informed way. She needs to use the right language and terminology with external marketing colleagues and peers. This is a prerequisite in dealing with contracting and management of her events and festivals. She needs to be in control and part of her management is she needs to understand what is going on. This is different to Chris. Chris came across more confident when describing marketing to me. Susie came across as if she needed to learn about marketing before she could embark on contracting and interacting at a certain level. When I asked Susie to describe marketing to me, she said,

Marketing to me is the ability to communicate to the public about what you are doing ... about what the event is going to be ...it is also the opportunity to develop the brand ... the feel ... the look. The brand that we've developed over four years now is very strong and that's through the marketing. That's through the social networking, the communication and the followers we've now built up is off the scale from what it used to be.

When I asked about words that she associated with or that represented marketing to her, she said "Communication, engagement, brand awareness and publicity". She also mentioned digital and revealed her level of knowledge and understanding of digital marketing: "The digital marketing scene. I understand most of it but I wouldn't say I'm a practitioner in it. I wouldn't say I've got a depth of knowledge in it but that is part of my job". She didn't elaborate any further how digital marketing was part of her job. Chris, meanwhile, seemed relaxed talking marketing:

To me marketing is creating an offer for a customer ... that the customer wants and meeting or exceeding the customer expectations for that product such as an event. We work with mainly community or sports events and that would be our product. We spend a lot of time thinking about marketing.

This came across to me as a textbook answer and I noted in my diary Chris was very confident and seemed preoccupied with giving the correct answers. He asked me a few times if this was what I wanted him to say. When I referred to marketing words that describe or associate with marketing, he replied,

Marketing is about meeting expectations. Development is another, developing our message and developing our portfolio of products. Feedback and insight is another, I think positioning certainly is another.

The selection of associated words was random. He took time to announce these words with a long pause. I noted this in my research diary. It felt like a test and he wanted to make sure he answered the questions correctly. It was very formal at this stage. He also shared his 'enthusiasm and expertise' for marketing in his event management role and shared it with me:

I think I am fortunate enough to have some marketing background. I can influence what those messages are and try and make the points I feel we need to make with the central marketing team at our authority.

This statement suggests Chris has the confidence and ability to manipulate or influence members of the marketing team to ensure the message he wants is delivered. Moreover, it could also indicate Chris questions the ability of the marketing team to deliver the message required by him. He holds a commercial role in a local authority. He described many aspects of marketing responsibility and activity and talked positively about the process. He came across as robotic and trying to impress with his use of language (I noted this in my diary). For example, when asked about event projects and management, he said, “We are the host right way through to full event project lifecycle from conceptualisation to organisation to delivery of the product”. He was proud to be the local Chartered Institute of Marketing representative and to have authority to make marketing decisions. He also discussed the marketing process:

I’m a manager with some decision making authority and with us being a local authority ultimate decisions, large scale decisions, are made via the political process and in relation to departmental and marketing decisions I am empowered to make those and have the authority. In my day to day role our primary customers are the residents of (place name given) ... in terms of that offer is understanding what the residents of (place name given) want. What that local offer is in terms of competition, so are there any gaps, are there any substitutes, are there any opportunities to offer them something new or different, using research from those customers to see what they’re after ... what do we offer at the moment ... what’s popular ... what’s not so popular.

We are constantly revisiting our existing portfolio. When I say offer whether that’s a product ... whether that’s a service, whether that’s an event product based on that research and then it is the process we go through to reach that audience to let them know that this product/service/event is available to gain in their interest in this product/service, making sure that information is on hand and then creating that call to action that desire for them to come and get involved.

Chris makes some marketing decisions, just like the others, and the authority, but he relies on the extended marketing team within the authority to implement aspects of the marketing

function. Chris seemed to enjoy his professional marketing status and CIM accreditation. He had knowledge of the marketing process within his organisation beyond the communication format and discussed the importance of working with and engaging the local community. He was upbeat like Susie. He continued,

I think without marketing as a function we use the term ‘busy fools’ a lot. ‘Busy fools’ ... how do you know ... how would we know what we are selling ... what we’re offering ... what we’re developing ... what we’re delivering is what people want. What’s the point in putting all the effort in to developing something, deliver something if people don’t know about it and to continue doing events that we’ve done for a number of years, particularly in a local authority environment.

His conversation here related to the importance of marketing in his authority. He said ‘without’, which to me highlights the importance of this process to Chris. I also think he emphasises the need to be customer-focused and marketing-orientated as he mentions some key words such as ‘selling’, ‘developing’ and ‘deliver something if people don’t know about it’ that relate to communication. Chris is an event manager with marketing knowledge and credibility and these demonstrate his own self-efficacy identity.

The conversation changed to skills – an important part of self-efficacy according to the literature. We discussed their current marketing skills. Susie said,

In relation to my marketing skills, to be honest it is probably like on the job now. I would say my marketing qualification is very old. I wouldn’t say it is relevant anymore because marketing as a whole has changed so vastly in the past few years, especially with the whole digital marketing scene. I understand most of it but I wouldn’t say I’m a practitioner in it. I am project manager but I am project manager for so many strands, I bring people in to work on the project who have those skills and that is the beauty of what I do I don’t or not expected to know everything or level of detail. I’m just expected to have a little bit of knowledge of a lot of things, I think, and then rely on the team to actually go into that detail and deliver that. Event managers need to understand what the marketing activity is going to be and where the money is being spent.

Susie's response to skills questioning is interesting. She confirmed a lot of her marketing skills are now developed in her current role. She states this above. I think it is interesting that she identified she had these skills. Susie and Andy work in the same team, at the same management level, but their accounts of event marketing are poles apart. They have polarised views about the subject. She embraces marketing in her current role; he does not. She sees herself as an event manager with some marketing knowledge and experience. Meanwhile, Chris was the only event manager with direct marketing responsibility as part of his remit. Chris said confidently, "I think understanding your customer, knowing your customers both in terms of internal stakeholders, external stakeholders and consumers of events are very important marketing skills for event professionals". He did not elaborate any further and concluded, "Marketing is all about maximising your opportunities from customers". Chris is an event and marketing manager. This is a different role/remit to Susie. Chris is more strategic. He has a stronger and bolder account of marketing in his role. This is an important and subtle difference between the two.

Susie and Chris demonstrated self-efficacy and awareness of the importance of marketing as a skill and management process. They both described marketing as an important part of their function and skills set but there were subtle differences between them. Mary also demonstrated self-efficacy in her own professionalism and ability to service client relationships (customer-centred approach) but did not recognise her marketing skills or ability. Mary's management identity is mixed and identifiable as low self-esteem and self-efficacy.

4.2.6 What is going on in the mosaic of impressions and identities section

So, I now need to try and understand the essence of this section. An analysis of the data and literature in this section revealed some interesting insights and revelations into practitioners' making sense and meaning of event marketing in their own work environment and daily operations. This section is all how the conversation focused on their ability to express themselves in an interesting and demonstrative way. I interpreted this as identities as they expressed their feelings and thoughts about marketing, relating the conversation to 'self'. It was all about them. This section is all about how interviewees reacted cognitively and socially to questions about marketing in their own professional capacity but there were also

emotive and personal accounts in the interviews captured in my research diary and described in Chapter 3. Their behaviours were different dependent on their response.

The identities are interesting as they illustrate how individuals behave when questioned about the subject. Identities demonstrated here included self-promotion, self-esteem (high and low), and self-efficacy. In relation to self-promotion, the interviewees here focused on the importance of their roles and departments within the organisation and viewed marketing as a subordinate division in servicing their function. The next identity discussed was self-esteem, with two types featured: high and low self-esteem. High self-esteem is all about confidence and a feeling of superiority. The interviewees here demonstrated they were confident in discussing event marketing practice and this was an important aspect of their professional practice, with examples given. Low self-esteem is about having a lack of confidence and demonstrated as interviewees in this group discussed marketing with pejorative commentary. Interviewees with low self-esteem were dealing with marketing change in their organisation, in relation to staffing reduction and additional responsibility for the subject. One interviewee was extremely unhappy with losing a member of staff and discussed how this would affect current marketing efforts, while the other had a change in role and title imposed on him without consultation. He clearly didn't like marketing and preferred event operational management. The final interviewee displayed some low self-esteem in relation to marketing skills, but also self-efficacy. Her reaction to questioning about her marketing skills was perception. She clearly illustrated self-efficacy in discussions about her role, relationships with her clients and general practice. Two other interviewees demonstrating self-efficacy clearly identified and discussed their event management role and function. They were aware of their abilities and responded to the marketing challenge within their own individual practice by gaining extra CIM marketing qualifications to bolster their performance within their own organisation. They discussed event marketing with confidence. All of the identities discussed here were forged from direct responses from interviewees' views expressed about marketing in their own individual event management practice relate directly to my research question.

These were all individual management identities but something else was emerging. The interviewees were also expressing themselves as types of event professionals and this shaped the way they discussed aspects of event marketing. This next section is about identity and how they saw themselves, as either event professional or event marketer. In true hermeneutic

tradition, I needed to understand what the professional event management literature said about event professionals and event marketers and whether a clear demarcation in professional role exists in the material. It helps me, moreover, with current thinking in the field of study. I also examined another area of literature other than professional event management and focused on general and specialist management principles. This was helpful from a contextual and demarcation perspective. The next section discusses this point.

4.3 The event professional – organiser, marketer?

V. Harris (2004) noted that literature that relates to professionalization in events management focuses primarily on the individual. The professionalization of the industry has added a further level of management complexity and increased pressure on event organisations (Stadler et al., 2014). As M. Morgan (2008) confirmed, “the first and most fundamental success factor of an event professional is operational and administrative efficiency” (p. 82). It is the professionalization and growth of the event sector that has led to complexity, and a need for event professionals to present themselves as having a range of skills to deliver a successful event. Goldblatt (1997) suggests that the event manager needs to be a producer and business strategist, marketer, controller, promoter and personnel manager. Goldblatt (1997) identifies the ‘need’ for an event manager to have a range of skills; strategic, marketer and promoter, organiser and people. Additionally, Morgan (2008) identifies specific operational and administrative skills. These authors suggest different skills sets without indicating a preference or professional hierarchy. V. Harris (2004) states event professionals have different skills dependent on need. She talks about ‘individuality’ but notes that event organisations are complex environments. Meanwhile, Morgan (2008) focuses on operational skills and Goldblatt (1997) states an event manager must be multi-skilled; an event manager and marketer. The literature here is confusing and does not help. I therefore went back to the sociology literature for help and found self-presentation literature.

The next section is about self-presentation. Interviewees revealed two types of management identities in the way they discussed and expressed activity and their actions in daily operations. Friedson (1994) identified a tier of linked levels of professionalization that relate to the individual, the organisation and the industry. First, there are individuals who manifest the individual characteristics of being a ‘professional’; second, organisations that demonstrate the use of ‘professional’ practice, and third, the wider concept of a professionalized industry

such as events. Interviewees' managerial and professional identities, and how they present themselves as event professionals, may be influenced by their individual characteristics, the organisations they work for and wider event industry practices. This discussion takes place in the next section.

4.4 Self-presentation

Self-presentation is the attempt to control images of self before real or imagined audiences (Schlenker, 1980), such as professionalism in a work situation. It is a goal-directed act designed, at least in part, to generate particular images of self and thereby influence how audiences perceive and treat the 'actor'. I witnessed this with Kat and Mia, and their act of self-promotion. The type of impression an actor would prefer to create must be denned in terms of the actor's other goals and self-beliefs in the particular situation. I experienced this with John when we discussed his visitor insight senior management role and in technical discussion. He wanted to come across as a senior marketing practitioner. His body language and spoken text controlled the space with an air of superiority and seniority. Usually, people prefer to present themselves in socially desirable ways, such as by appearing reasonably competent, attractive, honest, and so forth. However, a variety of self-presentations and accompanying audience reactions can best serve people's goals in specific situations (Schlenker, 1980; Seibert, Hogan, & Mundy, 1982).

The types of impressions people prefer to create depend on what they are trying to achieve and are affected by both personality and situational factors such as how they want to be understood as an event practitioner (organiser v marketer for example). Behaviour in the organisation is scrutinised in the same way as any other social setting or social interactions. An organisation consists of a set of individuals who interact with one another (directly or indirectly), whose fates are somehow linked (i.e. what happens to one affects the other(s)), and who work together in an attempt to achieve some agreed goals (Baron & Galizio, 1983). The main measure of an individual's effectiveness is achieving the agreed-upon goals such as organising an event or promoting a festival. Giacalone and Rosenfeld (2013) state style plays an important role and often competes with substance for pre-eminence. The particular image conveyed depends on the specific interests or goals of the presenter (J. Cooper & Croyle, 1984; Goffman, 1959), and self-presentation constitutes one important means of social influence.

The literature here helps me to understand the role-play situation in the interviews with interviewees. This is clearer now. What has also become apparent, and is included in the data in this chapter, is that there are three types of management role linked to roles, tasks and how the practitioner sees him/herself, and this shaped and influenced how I interpreted them and positioned them in the different types of management identity described as self-promotion, self-esteem and self-efficacy. The roles presented to me in action as actor-role-playing with the audience (me) by interviewees biased either in favour (advocate) of marketing or in favour of event organising. This came out in the multiple conversations described in this chapter. Before making any further assumptions, I looked to generalist and specialist management principles to help describe and confirm stuff. The next section critically discusses the different event management identity roles played and expressed by the actors (interviewees) in interview in relation to generalist and specialist management principles.

4.5 Generalist versus specialist

In the main, interviewees presented themselves as event professionals with a bias for either organising or promoting an event or festival. Only Kat and Mia were different. They did that by discussing preferences for event management organising or event marketing. This is important as two management type preferences emerged from the data and a definitive demarcation in management identity presented itself. To interpret what was happening here, I will discuss this phenomenon using generalist and specialist management principles and relevant theory.

According to Silvers (2004), an event manager is one who can oversee and arrange every aspect of an event, including researching, planning, organising, implementing, controlling and evaluating an events design, activities and production. Individuals (or firms) may be either generalists who perform a wide variety of tasks, or specialists who perform only a few (Crowston, 1997). According to the definition set by Silvers (2004), event managers are generalists because they perform a variety of different management tasks. The generalist approach emphasises breadth of knowledge, while the specialist approach focuses on depth of knowledge (Turner, 2002). According to Liebler and McConnell (2012), “the professional in a management role must be generalist and specialist. As a manager it must be up to the individual to recognise the need to become a generalist” (p. 112). I interpreted a number of interviewees as displaying a tendency towards a generalist, event management identity or

event organiser type. They included Chris, Susie, Andy, Kath, Ricky and Mia. Chris confirmed his event operational role:

I've worked for the city council for 12 years this year, probably the first two years was very operational ... leisure centre operations but the latter 10 years have been more directly involved in events.

I'm really fortunate in that I started at a highly operational level and I've got that technical knowledge around delivery of events. A practical approach is important but in terms of operational decisions I am empowered to make those and have the authority. I am very operational and practically focused.

Susie also confirmed her preference was for event operations and not marketing:

To be a successful event manager you've just got to be logical and organised – it is not rocket science. Logical, well organised and a good project manager are the important event management skills and that's the same for marketing of our events. You need to be able to think on your feet, you've got to be a problem solver. You need to be able to communicate with that specific person in front of you at the time, and stakeholder management, I think, is probably a key one to sum that up. Communication with your team is vital.

The only way to really deliver festivals successfully is to have separate roles within each event. We will have roles split up from the ops manager to marketing managers, concession managers, safety managers ... we have those roles within each area. So one event I could be an operations manager, the next event I can be an event control manager ... the next event I'll be the event manager ... but never the marketing manager, I'll leave that to someone else.

It is not cut and dried though. Susie and Chris are very pro-marketing and demonstrated self-efficacy and the need to develop marketing skills. They are managers that make marketing decisions but their operational knowledge, according to this data, is overwhelmingly superior in description here.

Meanwhile, Andy established his event operational credentials and confirmed he had worked operationally in events for over eighteen years and described his role:

I do a lot of the big mass participation events. From my point of view where you get huge crowds in terms of in excess of 100,000 people. They are one-off events essentially. I'm responsible for the total organisation of the event from concept to delivery. It is a huge task. I have a lot of organisational and operational skills to deliver the event technically. I leave marketing to my colleagues!

Kath works in the same events team as Susie and Andy. She said,

We get similar responsibilities so each event manager or co-ordinator gets an event management role of an event throughout the year. I'm the event manager for Chinese New Year Celebrations, which is always either January or February but I'm also the Deputy Event Manager for X Music Festival.

She revealed the extent of her event operations role:

When you are the event manager for whichever event or even deputy your name is signed in the event document, which gives you the responsibility for that specific date, specific event and for everything in that document ... a legal binding document.

These extracts confirm Andy and Kath are event managers with extensive operation knowledge. This must shape and influence their event marketing thinking. They prioritise operational tasks over marketing. Andy confirmed this earlier in conversational extracts.

Ricky and Mia are different to the others. They work in specific event roles that facilitate and service as venue managers. According to the literature, they describe generalist management principles and get involved in a lot of aspects of organising and operationally delivering an event.

Ricky stated,

I've worked in the event industry for over thirty years. I've worked mainly for music festivals, gigs and venues. I am general manager, which means I do anything and everything and everyone likes to get me involved. I have responsibility for the general management of the venue and look after all aspects of operations, delivery and satisfaction. I'm pulling my hair out at the moment because of budget cuts and constant change.

Marketing is a really important part of my role but it is the responsibility of the marketing manager. I think my marketing skills relate to venues and focusing on the customer with our packages and entertainment. I'm having to sell the venue every day ... present it in the best possible light ... convince people it is the right place to come to. I effectively have to promote the venue itself, not what's going on inside it so much. Our marketing team have communication skills but mine are much broader. I think I'm an all-rounder, event manager-type.

Mia is not from a general management but a corporate sales function. This would mean specialist knowledge normally, but the following extracts confirmed Mia gets involved a lot in managing the event within the venue:

The account manager is the main point of contact between the organisation and customer. It is really important the client has a main contact because of all those involved in organising the event. If the discussions are getting to a very detailed level I'm still the contact and continuity is kept. I get involved in a lot of aspects of event organisation and communication.

I think, to be a successful event manager and corporate sales person you need to be able to listen to people and that's the same with marketing. You also need to ensure they understand what you are saying. I think many issues happen from misunderstanding between people. You need to be able to focus on detail. You need to make sure you communicate to your team exactly what needs doing, not just a throw away kind of explanation ... distribution and communication of the information is really important in event management or marketing of your events.

The data from interviewees here revealed extracts in conversation are based on the definition outlined by Silvers (2004) of the generalist event manager as someone who can oversee and arrange every aspect of an event. The interviewees here confirmed their event management bias and operational thinking. Allen et al. (2010) go one stage further and identify an events logistic manager role and part of the position is to efficiently link all areas of the event, but state logistics can be the direct responsibility of the event manager. Logistics becomes a separate area if the event is large and complex (Allen et al., 2010). As Susie confirmed earlier in this chapter, she has responsibility for many management roles in organising the music festival, but logistic manager did not appear in conversation. Multi-venue and multi-day

events usually require a separate logistic manager position (Allen et al., 2008). Perry et al. (1996), in a study of event manager attributes and knowledge, highlight an array of event management skills, including marketing. V. Harris (2004) refers to a new model of events management professionalism but marketing is not mentioned.

Moreover, I interpreted a number of interviewees as displaying a tendency towards a specialist, event promoter or marketing-type and more involvement in the promotion and marketing of an event than organisation and operational responsibility. They included Nicky, Danny, John, Mitch, Mary and Kat. One important aspect of organisational structure which can be expected to account for significant differences between business cultures is the distinction between specialism and generalism in management, which refers to the specificity of managerial skills. Role structure differences between specialist and generalist cultures concern the breadth of responsibilities of the managers, or the extent to which they are responsible for viable business units (the two are not conceptually the same thing, although they are clearly related in practice).

The specialists may or may not also be subject to some kind of professional discipline such as marketing as a profession. According to Allen et al. (2008), “the emergence of the industry has involved the identification and refinement of a discrete body of knowledge of professional event management practice, but the maturation over time has witnessed a professional skills gap, as the industry has evolved and the need for specialist knowledge including marketing is apparent” (p. 234). Nicky mentioned her role split between events and marketing and she enjoyed both parts. She said, “I’m responsible for (city name given) famous Victorian Christmas Market, and, as such, marketing is the main part of my role in developing the customer-base and festival brand”. I asked her if she saw herself as an event marketer and she responded, “what’s an event marketer?” and laughed. She did not recognise the role of an event marketer but acknowledged marketing was a really important part of her role:

My role is all about events and the promotion and marketing of events. I have a background of working in the media and understand how to promote and maximise ticket sales. I used to work for a group of music festival brands in the Midlands and got a good grounding of what worked when I was responsible for X festival. It is a tough but enjoyable job.

Nicky identified with event marketing. As she confirmed in the last extract, she is an event professional with specialist skills. This influenced and shaped her thinking and response in interview. Danny and John are two senior marketing professionals working in an event agency. They were both clear in confirming their marketing credentials in events. Danny disclosed, “I’m a qualified marketer in that sense because I’ve got a marketing degree” and in the same conversation he said, “I have a marketing mind set”. He also identified himself as an event marketer but not an event professional. “I see myself as an event marketer. An event marketer and event manager are different”. He passionately described an event marketer (himself) as “It is all about feeling the brand. I am a brand custodian”. John also identified himself as an event marketer and brand ambassador like Danny. He said, “I am an event marketer and brand ambassador”. He also stated he had “Twenty-four years’ experience as an event marketer”. John stated his organisation was divided into two divisions: “We are divided really between, primarily, sales and marketing”. Danny and John are unique in being the only two event professionals among those interviewed to identify as marketers. Mitch is an event professional with responsibility for marketing in his organisation. He implements marketing strategy more than event organisation. He has two senior event managers that organise the event operational activity. He highlighted the organisational marketing challenges and, as such, his event marketer credentials:

The challenges are highlighted by what you’ve just said so most people identify (Organisation name given) and the brand, and we are fortunate, a world-famous brand (Festival name given). We’ve got a lot of work to do for people to fully understand that (Organisation name given) is a charity – that’s the biggest challenge. There were many challenges when I stepped into this role, the most difficult ones at the time because the organisation was in a really bad place financially and its reputation, and that was on the borders of ruining our reputation, because of some of the work and the bad decisions made by the organisation in years gone by. So, the challenges there were to re-engage with the community and this is where you know we talk about marketing. I would be sensitive to tip toe ... I’m not going to tip toe around anything ... I’ll be sensitive with regard to the words that I choose to describe this. When I stepped into my current role the perception locally within the LGBT community in Manchester was very derogatory and negative towards (event brand name given) based on the way the organisation had been run and dwindling fundraising totals and

lack of genuine sincerity to engagement from senior level employees and workers to the local community. And what we had to do there is to find out why that happened, look internally and then, most importantly, engage with our audiences, engage with our community and ask them the question and source the feedback.

We created an initiative, a campaign called 'be involved', and a series of different initiatives in it whereby it enables us to go out into the community. We had a number of listening groups, we did audience survey feedback, we did several audience feedback surveys, we did a recruitment drive for new trustees, we formed a community collective which is a group of people that come together and act as a sounding board for (event brand name given) and this was all to get the views and opinions of our audience. What do you think of (event brand name given) now, where would you like it to go, and that enabled us to then create a structure for the organisation to make sure we are delivering what our audiences wanted. We went out there and asked people what's missing. You know what (organisation name given) is missing, what would you like to see. What works and what doesn't work, and it enabled us to then form a strategy to ensure we are delivering all these key factors that were recognised and identified.

Mitch also shared his passion for audience development:

Our audience for the (event name given) is 18-45 ...50/50 male female split. We worked hard for that to get there over the last two years, it used to be much closer to slightly over 70% at one time ... males to females and now we obviously closely monitor who are audience are. We monitor all different identities, be it male, if you identify as female, transgender. It is really interesting to see how things have changed and how we have engaged more with a female audience from a marketing and promotion perspective.

Marketing helps me in decision-making. We are able to see what works for us and what doesn't work for us when we evaluate any marketing campaigns that we've done. We use that intelligence along with any feedback we've harvested to make decisions moving forward.

These extracts illustrate the importance of marketing as a management process and function specific to Mitch's role and his understanding of how he utilises his thought processes and thinking in organisational situations. All four interviewees illustrated are clearly event marketing orientated in their roles and responsibilities. Literature reference to event marketers is scant. According to Preston (2012), "an event marketer should be central to event management, using market intelligence and industry benchmark standards to guide development and implementation toward a more market-focused perspective" (p. 55). An event marketer is able to offer specialist marketing knowledge and support the efforts of the event manager (Berridge, 2007). Allen et al. (2008) refer to event marketing manager and marketer of events. They state: "marketers of events and festivals have the benefit of new knowledge in services marketing, stakeholder management, customer relationship management and e-marketing to shape their strategies" (p. 422). They also confirm, "event marketing managers seek insights into consumers of their festival/event and the event marketing environment before developing their marketing strategies and plans. Event managers also adopt these approaches but don't have the specialist knowledge like an event marketing person employed to deploy marketing tactics" (Allen et al., 2008, p. 280). The literature here supports the specialist principle highlighted earlier and distinguishes between an event manager and event marketer or event marketing person.

Interviewees Mary and Kat are identified as having event marketing responsibility but their roles are different to those of others in this section. They are specifically responsible for communications and, as such, offer specialist skills and knowledge. N. Jackson (2013) refers to event communicator and "event promoters need to be able to reach and then persuade key audiences to attend your event. Understanding and applying a variety of aspects of communication theory will help you reach your target audience through appropriate channels" (pp. 23-24). It is evident from this narrative Mary had a lot of communications experience and marketing knowledge but cannot clearly identify with it as she stated "my main focus is on the accounts". In our conversation, she clearly illustrated an understanding of marketing and communications in advising clients and her role within the business. She said,

A lot of clients I work with have never done a communication project, whether that's a live event or a marketing project. It is my job to teach them how the process works and almost adjust the process to meet them and meet the team in terms of availability

etc., so planning to get the best out of it from both sides. I make sure I try and maximise their potential in relation to event planning and marketing.

I see my job as being able to interpret between both (client and agency) and helping the two to find the skills from each to maximise the marketing and communication opportunities.

In terms of our own marketing we tend to divide that within the management team dependent on different types of roles and responsibilities. I look after the social media marketing group.

It is evident Mary had marketing knowledge from the conversations shown here as she advises clients and holds managerial responsibility for social media within her organisation. Kat, another specialist, discussed her knowledge of marketing developed over a number of years working in industry but she identified herself as a communications person. She said,

I wouldn't say I was an expert at marketing but I would say I have lots of experience in my past lives on the marketing front but I think I would consider myself a communications professional more than a marketing professional. I don't see a marketing professional and a communications professional as the same.

Kat's view towards marketing is shaped by structured roles and demarcation of responsibility within her organisation. There are separate Head of Communication and subordinate marketing manager positions within the organisation where she works. This is evident and illustrated in the following passage:

As a communication professional, the mindset is thinking about the implications of every change or difference on each of the key audiences that we work with and also we are looking at the pitfalls as a comms professional. You are always looking at crisis, issues, what could go wrong ...what's the impact on the image and reputation of the organisation and what impact on the image and reputation of the city and a communication professional in my role is always looking at image and reputation. Whereas marketing is very much focused on getting a message out there and getting people to go to an event or it is basically taking something that you've got and promoting it and marketing it.

And in this part of our conversation Kat said,

My first job was marketing so I would say marketing is about using all the tools and skills and all the avenues of getting information out there that are available to you to get the message, get the word out about something and make sure you protect your reputation and corporate image.

It seems the conversation extracts confirmed Mary and Kat were specialists. This specialist and focused knowledge and skills set shaped responses. Kat came across as a self-promoter because she wanted to talk about her communication skills, not marketing. This was not her focus in daily operations. She had some marketing skills but wanted to make sure I knew she was a communication specialist. This came across as self-promotion. It is the same with Mary. She sees herself as a senior manager in an account management position. Her role is marketing-orientated and focused on the customer but she does not relate this to marketing. She is marginalised from the marketing function. She is a specialist with relational skills in looking after her client, expressed earlier in detail in this chapter as she demonstrated low self-esteem in marketing identity but self-efficacy in account management capability.

4.6 What is going on in the event professional role – organiser, marketer section

So, I now need to try and understand the essence of this section. The first section was all about individual identity in response to questioning about marketing. The second section adds to the story on identity and is all about preference and management identity; specifically, how the individual demarcated him/herself in identity terms, as an event professional with preference for organising or promoting/marketing an event.

The literature discussing self-presentation, generalist or specialist principles was useful in analysing the data. The conventional literature outlined the definitional role of an event manager or event marketer and the combination influenced me in discussing interviewee preference. The data in this section illustrated some demarcation in event professional roles in organising and operational duties or promotion/marketing of an event. This must influence how each interviewee understands marketing managerial practice in the subject. This is not an easy thing to do but is essential in trying to understand and interpret interviewees'

preference and identity in generalist or specialist ways. Now it is important to try and conclude what this chapter is really all about.

4.7 Conclusion

This chapter is all about identity and the individual. Their thoughts, feelings and responses captured in discourse and behaviour chatting about marketing and marketing situations. This is all about them, their subjectivity in response to marketing actions in their daily work life. This was expressed by interviewees in conversation as two types of identity: individual identity and role preference identity.

Individual identity referred to them as “self” – their own thoughts and feelings shaped by interactions, behaviours and exposure within the workplace. This manifested itself as self-promotion, self-esteem and self-efficacy. This was influenced by their involvement in the marketing area within their own organisation and affected their confidence levels when talking about marketing in interview.

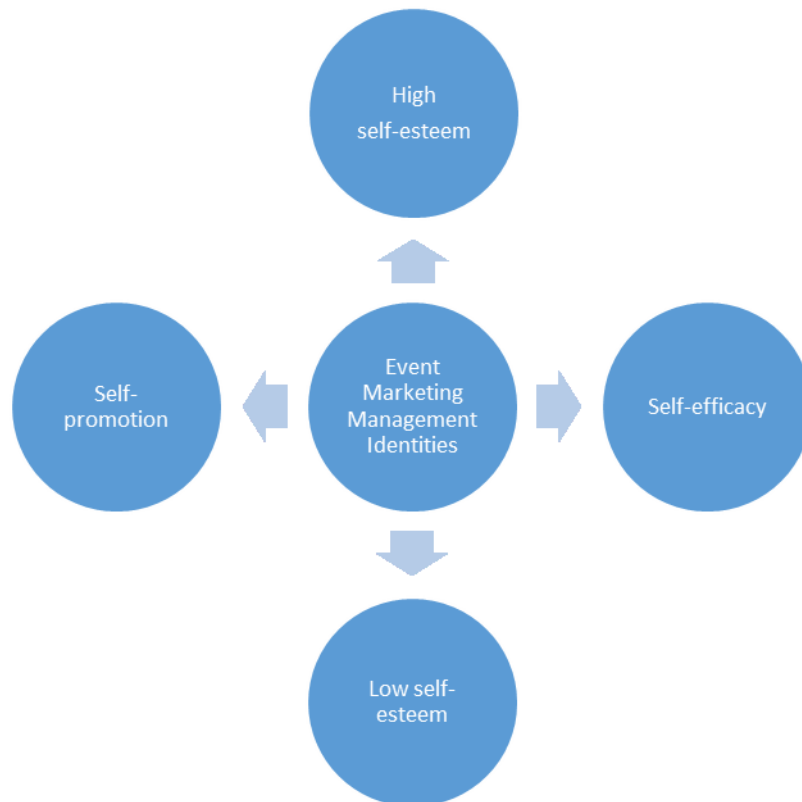
Role preference identity related to management responsibility and the tasks they performed within the organisation. The literature relates to two specific roles within the event management sphere when describing event marketing management – the event manager and event marketer. The literature is inconclusive on tasks related with each role but the data clearly illustrated to me interviewees had preference for, either marketing an event or organising an event. Some of the interviewees did not fit these two positions but the generalist and specialist literature helped with the discussion in this area. This type of identity confirmed interviewees were more likely to identify as an event manager or event marketer and we can see this in the data. This also affected their individual identities discussed earlier.

This chapter is all about the individual and their exposure and thoughts to event marketing in the workplace. The conversations are rich and expressive, interesting and illuminating.

The chapter is also the start of a journey about the individual (interviewee) as a person in a social context, about their interpretations of marketing situations in the work place (their social world) and the social interactions (their experiences with others) and social production (their marketing effort). Meanwhile, a word kept cropping up in the literature and in conversation with interviewees about event marketing. The word is ‘performance’ and I

interpreted this as their own marketing performance in different social contexts. This is an interesting development and discussed in my overall conclusions in Chapter 7.

Figure 1 illustrates event management identities featured in Chapter 4.



Chapter 5 follows on from chapter 4. Chapter 4 is all about the event marketing individual identities that emerged from the data (from self-promotion to self-efficacy). These identities shaped the way interviewees understood aspects of event marketing practice, dependent on their professional event background as an event organiser or event marketer.

Chapter 5 is all about the event marketing network; the event marketing environment (public or private sector) and interaction and behaviours between interviewees (as actors) and others in various forms.

4.8 Reflexivity 1

This is a very important section of my thesis. Why you might ask? It started with the interviews, the interaction, the behaviours and the way interviewees expressed their views about event marketing. I was surprised in what I witnessed. The interview with John was especially illuminating and a new experience for me. In the interview itself, I was drawn to him. I now realise that I could see ‘myself in him’: what he was saying and how he expressed himself. The conversation fluctuated from adulation to disappointment but ‘professional empathy’ was in play here. I was looking at him and seeing me. The emotions, frustrations, the openness, the staging and theatrics. The actor role-playing was an eye opener but, this is the point. I was talking to people. They were exposing ‘the-self’. Their thoughts, feelings, ‘their inner-self’ and it was illuminating. I saw some of this raw in the actual interview and conversations that ensued but the majority of their identities only became apparent when I analysed and looked at the data itself. What have I learned here? People are human and they demonstrate, describe and express themselves in a number of ways. These ‘emotions’ and ‘expressions’ are another sort of meaning and are important in the way professionals demonstrate confidence, vulnerability and other feelings towards the subject in everyday work situations. This has shaped my understanding and focused my attention on demonstrative human acts and how people are perceived or act in situation and environments. I have now started to read about new sociological phenomenon as part of my professional development and teaching delivery in event and festival management. Psycho-social phenomenon such as psycho-social theory (how people act or demonstrate behaviours in different environment) and self-expression particularly interest me and over the past four weeks have delivered lectures in these area as part of my curriculum delivery within units. This is new content and an example of how this process has shaped my development and way of thinking about event marketing managerial practice in my dissemination of professional practice to cohorts of practitioners of the future. Meanwhile, I visited students on placement in industry a few weeks ago, and part of the discussion/visit focused on work situations with their colleagues. They expressed their feelings/thoughts in our conversation about their experiences (positive and negative). The conversations were detailed and lengthy as I was able to talk confidently about possible outcomes; what have they learnt, situational factors, scenarios, identities and other stuff. I was coaching (not lecturing) them. This is also a new experience for me.

Chapter 5

THE EVENT MARKETING EXTENDED NETWORK

5.1 Introduction

In Chapter 4, event marketing actor identities were exposed and this chapter reveals the social milieu in which they operate. This begins to reveal the complexity of the phenomena because a diversity of roles exists in a dynamic social network that contrasts with the simplified function and process descriptions of event marketing in the conventional literature in Chapter 2. I will draw on network theory from the social sciences and other literature to help me in my discussion here. The sociological gaze is gaining momentum. I utilise the words interviewee and actor to mean the same in illustrative terms. The reason is explained in Chapter 3.

We see a variety of views expressed about the event marketing environment in which the event marketing actors operate within private and public sector organisations. This is significant as their interaction and behaviour within these organisational networks differ. The chapter discusses the nature of networks described by interviewees and the nature of marketing actor networking (internal and external). The conclusions drawn will be examined in Chapter 7.

This chapter divides into three sections. Organisational networks relates to the nature of the organisation (private or public) and event marketing environment interviewee actors' work in deploying marketing tactics. Internal marketing actor networks/networking relates to relationships and interactions within the social and organisational network. External marketing actor networks/networking relates to the same features as internal but with external actors from agencies and consultancy.

5.2 Organisational networks

This section critically discusses the nature of the interviewees' organisational networks. This is important as the data revealed actors worked in private and public organisational networks

influenced by different dynamics including commercial, political, functional and creativity. Network theory is an important theoretical approach to illustrate actor interaction, participation and behaviour in these dynamic networks. Network theory is rapidly making its mark as a practical, challenging and intriguing tool for studying organisations and actor interaction. It is a unique approach to connecting people, institutions and organisations (Czarniawska & Hernes, 2005). Instead of analysing individual behaviours, attitudes and beliefs, network analysis focuses its attention on how these interactions constitute a framework or structure that can be studied and analysed in its own right (Galaskiewicz & Wasserman, 1993). Granovetter (1985) states that actors are embedded in a relational system, and one must conceive of this relational context to understand their behaviours. The purpose of network analysis is to examine relational systems in which actors dwell and to determine how the nature of relationship structures impact behaviours. The primary focus of network analysis is the interdependence of actors and how their positions in networks influence their opportunities, constraints, and behaviours (Wasserman, 1994; Wasserman & Faust, 1994). The 'organisation as a network' mind set is widely considered by researchers and practitioners as a useful approach for gaining insights into organisational management (Oberg, 2008; Santoro, 2006). Existing approaches to the structural analysis of organisations have explored organisations as networks (Durugbo, 2011; Merrill, 2008; Poell & Van der Krogt, 2010; Fl Santoro et al., 2006) The network idealisation identifies patterns of relations and involvement (centralised and decentralised) within and between systems, people and groups. These networks include collaborative networks for leveraging information and communication, friendship networks for informal interactions and friendships, hierarchical networks for filling administrative layers, business networks for collaboration among online businesses (Oh & Jeng, 2011) and task networks for new product development (Batallas, 2006; Durugbo, 2011; Oberg, 2008). Furthermore, the 'organisation as a network' mind set, based on network analysis, offers a useful approach for promoting organisational flexibility and adaptability, particularly in the quality and sharing of information (Durugbo, 2011).

In the event and festival management literature, Larson (2003) and Stokes (2006) adopted a network approach to examine the relationship between stakeholders at an event. This allows researchers to examine the dynamics of inter-organisational relationships that lead to specific outcomes such as innovation and relational interaction. Network theory focuses not only on the relationships between the festival organisation and its stakeholders, but also on the

relationships between the different stakeholders (Rowley, 1997). Thus, network theory contributes to understanding the multiple relationships between actors contributing to organising an event or festival. The network concept is used in studies of relationships between individuals, rather than organisations. The network approach is particularly useful where there are many organisations involved in the development of an event (Mackellar, 2013). One way of understanding the complexity of the event organisation is to see it as a project network. A project network is a web of relationships in which no single actor can act as a legitimate authority for the network as a whole. Event and festival work is a highly co-operative endeavour among many actors, which makes it problematic to regard an event or festival as an isolated project. It is more relevant to speak of multiple projects that work in various ways of organising and promoting the festival (Larson, 2002). Events and festivals are thus organised and promoted by actors in an inter-organisational network where everyone works with the event based on utilitarian interests (Larson, 2009). A network consists of positions (organisations) with links (relations) between them (Thorelli, 1986). The interactions between the organisations involve largescale, mutual exchanges of resources (in one extreme) or fierce hostility and conflict (in the other extreme) (Benson, 1975). Power (i.e. the ability to influence the decisions of others) is an essential concept when analysing networks (Thorelli, 1986). "Power is the medium through which conflicts of interest are ultimately resolved, and influences who gets what, when, and how" (G. Morgan et al., 1997, p. 158). G. Morgan et al. (1997) discussed different sources of power, including formal authority, control of scarce resources, control of decision processes, control of boundaries, interpersonal alliances, and symbolism. With different sources of power flowing between the links in the network, it is relevant to speak of the network as political (Thorelli, 1986). Political activity implies the conscious effort to muster and use force to overcome opposition in a choice situation. Larson (2002), in a study of a Swedish festival, found that the actors in a festival network adopt different political strategies in their interactions, such as gate-keeping, negotiation, coalition building, trust, and identity building, in order to strengthen their power position towards one another, and thus secure goal fulfilment. Larson (2003), and (Getz et al., 2006) identified actors who interact in a festival network and include the festival organisation (which consists of management staff including marketing personnel) and suppliers of good and services usually having a commercial relationship to the festival. This is significant as it illustrates the importance of internal and external actors in the festival network. Actors in a festival network are likely to have a diversity of group interests and

asymmetrical power positions. The power structure is dynamic, positions may change over time, and hierarchies break down (Larson, 2003). However, in a festival network that has existed for many years, long-term relationships bring commitment. Lawler and Yoon (1996) argue that frequent interaction between two actors in a network tends to make their relation valuable in its own right, because positive emotions are produced by successful exchanges.

The next section examines the nature of the interviewees' organisational networks as these shaped their thinking and discussion. In the last chapter, the interviewees (as actors) were identified into two event marketing actor groups (event manager/organiser or event marketer type) with different management/marketing preferences. This is discussed in Chapter 7. This is important as their interaction and behaviour as part of the network analysis is analysed here.

5.2.1 The nature of the private sector organisational network

The majority of the event marketers identified as a cluster of actors with similar characteristics mentioned in the last chapter worked for private sector organisations in an agency or event-type organisation. Only Kat worked in a communication role for a tourism organisation. They all revealed working in a customer focused, commercial, dynamic and creative event marketing network and dynamic environment. Commerciality was an important business function for these businesses and marketers contributed to the commercial activity. According to Lachman (1985), "profit-making business firms commonly represent the private sector, and non-profit service or government regulatory agencies commonly represent the public sector" (p. 671). Profits and self-interest are the overall legitimising goals of private firms, whereas the legitimising goal of public ownership is social amelioration that would not be achieved under private ownership (Blau & Scott, 1962; Boyne, 2002; Niskanen, 1971; Rainey, Backoff, & Levine, 1976; Wamsley & Zald, 1973). Whereas private firms are owned by entrepreneurs or shareholders, public agencies are owned collectively by members of political communities. This distinction is associated with two further public/private contrasts. First, unlike their private counterparts, public agencies are funded largely by taxation rather than fees paid directly by customers (Niskanen, 1971; Wamsley & Zald, 1973). Second, public sector organisations are controlled predominantly by political forces, not market forces. In other words, the primary constraints are imposed by the political system

rather than the economic system (Dahl & Lindblom, 1953). The other type of organisation to be discussed is the public sector organisation.

5.2.2 The nature of the public sector organisational network

Four of the six event managers (the other cluster of marketing actors identified in Chapter 4) worked for large public sector authorities in event management teams organising and delivering large event portfolios. The other two worked in venues but delivered and facilitated large event programmes. All six were involved in marketing activity but this was not their main function. What is significant here is the public sector organisation, complex structure of the organisation and function of the team in relation to the event marketing effort. According to Walsh (1994), the public service is going through a management revolution. Every service, it seems, from health to waste management and from the courts to housing management, subjected to radical reorganisation, based on the application of market principles and although this observation is over twenty years old it is still relevant today. The management of the public sector is political management, and marketing, if it is to be effective, will need to be politically informed (Walsh, 1994). Many services in advanced economies, such as those of the UK., have come under pressure to become more efficient and effective so as to reduce their demands on taxpayers, while maintaining the volume and quality of services supplied to the public. To achieve this, they have been subjected to the introduction of various “private sector” management techniques and the frequent adoption of some form of neo-market system in which the purchasers and providers of public services have been split and are frequently required to contract with each other (Brignall, 2000). Public organisations should import managerial processes and behaviour from the private sector (Box, 1999; Carroll & Garkut, 1996; Hood, 1991; Keen & Murphy, 1996; Metcalfe, 1993; Newman & Clarke, 1994). Public managers have multiple goals imposed upon them by the numerous stakeholders that they must attempt to satisfy. Farnham and Horton (1993) argue that private firms must pursue the single goal of profit: “it is success – or failure – in the market which is ultimately the measure of effective private business management, nothing else” (p. 31).

By contrast, public agencies are pushed and pulled in many directions simultaneously. It is therefore especially important for public managers to be able to balance and reconcile conflicting objectives (Boyne, 2002).

Private and public sector organisations have different cultures, environments and practices. They have different agendas and goals and all this social milieu must influence interviewee (or actor) responses and expressions in interview as they interact with others in social interaction – meetings (formal or informal), in conversation and other actions. This is the subject of the next few sections of this chapter. The next section critically discusses interactional and relational dynamics of actors within internal and external networks and their networking activity.

5.3 The internal marketing actor networks/networking

Similarities between the public and private sectors emphasise a commonality of general management functions (Murray, 1983). Whether public or private, management consists of establishing an organisational purpose and developing objectives; planning; selecting, managing, and motivating personnel; and controlling organisational and personnel performance; but in the private sector, a major business function that influences overall performance is commercial activity. The event marketer types mentioned earlier in this chapter (and referred to in Chapter 4) worked in the private sector with responsibility for decision making at senior management or director level. The first network to be discussed and revealed in the data is the commercial network.

5.3.1 The commercial network

Commerciality was at the heart of the decision making process in private sector organisations. According to Uncles (2000), “market orientation is concerned with the processes and activities associated with creating and satisfying customers by continually assessing their needs and wants, and doing so in a way that there is a demonstrable and measurable impact on business performance” (p. 1). John and Danny worked for a London event agency, a sales and marketing organisation with commercial ambition. They (John and Danny) as Directors were responsible for meeting team targets within their organisation. Chapman and Martin (1996) confirm successful business managers need to exhibit commercial flair or acumen in meeting targets. The team roles divided into two specific sections: sales and marketing. The sales team were responsible for commercial activity and meeting exhibitor and sponsorship targets. The marketing team were responsible for generating tickets sales and visitors as John and Danny explained. Danny stated, “We are very much on the commercial side. We are 100% commercially driven and it is my

responsibility to ensure we hit our targets. Without hitting our budgets, we would not have a show or job! Marketing is vital to meeting our commercial targets”. Getz and Page (2016) assert “very little research has been conducted on events as businesses, or from a business management perspective, so their comparative financial operations are little understood” (p. 282). Danny continued,

Our sales and marketing teams work on different parts of the business but are also integrated into business units that function cohesively. It is really important they work together to add value and focus on delivery of targets and commercial activity. We do our own marketing and don’t rely on agencies to deliver our activity.

The integrative nature of the team dynamic is an important purposive feature here to ensure value creation; as Danny confirmed in the last conversation they “work together to add value”. Getz and Page (2016) also state, “all events have to secure, manage, and account for their resources and add value to the overall business function” (p. 282). My interpretation here is that the close proximity of the teams and their integral working is about communication, shared knowledge and innovation. In the context of interpersonal communication, the similarity between a direct selling party and word-of mouth communication is striking. Both utilise interpersonal dyads or networks of friends, relatives, co-workers, neighbours, and acquaintances. These dyads and networks that may play prominently in communications are also recognised by direct selling organisations as natural starting points for establishing a direct selling distributorship (Johnson, 1999). This agency is a direct selling organisation and inter-personal communication at team and organisational level is important. Johnson (1999) suggests the strategies for organisations that use direct selling techniques consist of two approaches: (1) individual/one-to-one selling, and (2) group selling. Danny’s team utilises a direct selling approach. This could be figurative of how Danny’s team operates as an integrative commercial network of sales and marketing professionals with their customers or clients. They work as distinctive target driven teams focusing on different parts of the business in generating revenue (exhibition stand sales, sponsorship and consumer ticket sales) but also work as a commercial network or group in maximising opportunities and driving value. Clients and customers are important as part of this value driven approach. Sales and marketing integration is an important factor to this team’s success but they also work as an internal commercial network with other professionals within their agency business. The closeness of integration and communication must be

important factors to the commercial team's working. Dwyer, Schurr, and Oh (1987) state commerciality is based on the idea that the commercial motivation of the interpersonal communication is a relative event and is solely judged by individuals within the context of an interpersonal communication network. According to Gottfredson, Puryear and Phillips (2005), forward thinking companies are making their value chains more elastic and their organisations more flexible and corporate businesses are rigorously assessing each of their functions in which they have sufficient scale and skills. Greater focus on capability sourcing can improve a company's strategic position by reducing costs, streamlining the organisation and improving quality (Gottfredson et al., 2005). The integration of the sales and marketing function helps Danny's team to be flexible in driving value for the shows and, as such, supports the agencies' commerciality in the wider value chain at organisation level. Danny discussed the importance and types of revenues generated for this commercial portfolio of shows. He said, "It is all about the revenue ... so we have to make sure we're hitting our stand sales targets, ticket sales, our sponsorship targets".

The importance of this last statement relates to primary revenue generation. The focus for this team is revenue generation, types of revenues, and meeting of targets. Their approach to generating revenues is dependent on whether they work in sales or marketing and the types of customers they engage in the commercial network. Stand and sponsorship targets are the responsibility of the sales team and visitation is the marketing team's focus. Both rely on each other to maximise value and the overall experience for all concerned. Danny did not elaborate to which section within the commercial team was more important. Very little research has been done on events as business ventures, so knowledge of microeconomics in the event sector is limited (Getz & Page, 2016). Wanhill (2006) is one of only a few researchers to have examined event finances. Pricing theory and related marketing strategies are relevant here. A study by Wanhill (2006) on a single festival's costs and revenue management and related issues showed that strong stakeholders could inflict higher costs on an event, while the event organisers had the potential to keep costs under control from weaker ones. Relationships with stakeholders and revenue management were not discussed with Danny or John. Danny also talked about how they go about show development and commercial activity within the agency. He said,

Portfolio development is an interesting one. At the moment we do large scale exhibitions; there could be scope for doing slightly smaller events for one or two days

which reach out to the rest of the UK. As an Event Director it is important to go to competitors in terms of your strategic vision or direction for our events. I work closely with the sales and marketing managers responsible for our event brand portfolio. We are integrated and work closely together. We are not unique but are successful in working as sales and marketing teams.

This is another important point. Danny works closely with his managers in ensuring focus. They are a focused team and it is evident here they are possibly going to innovate the current portfolio in relation to size and duration and this may be rolled out throughout the UK. It is all about the team and a strong team ethos to be successful with this agency. Yeoman and McMahon-Beattie (2004) discussed revenue management for events and concluded that financial management for events contains a fixed and perishable capacity and predictable demand fluctuations. Using historical data on demand fluctuations, or forecasts, revenue managers adjust prices or make offers to entice customers in what would be low-demand periods. This can affect programming and staffing as well (Getz & Page, 2016). John also shared his thoughts on commercial working in the agency and within the sales and marketing teams. He said,

We are a very commercial and target driven organisation; the environment out there is really nice. The sales team are very much around selling the exhibitor content or exhibitor stands and the marketing team are responsible for driving visitor numbers and ticket sales.

John advocated Danny's earlier comments about the structure of the agency, but also confirmed the working environment was pleasant. The environment that an organisation operates within shapes its structures and processes. This suggests that organisations should match their structures and processes to their environment, in order to maximise performance (Donaldson, 2001). John detailed the commercial activity and stated the sales team sold exhibitor stand sales and content without any further elaboration and he used an unusual word to express the marketing teams approach to maximising visitation. He used the word 'drive'. My impression here is that the marketing team are also very target oriented and have set targets to fulfil ticket revenues and quantity and types of visitor. John commented about the structure:

Our organisational structure is designed around integrated internal teams. Our exhibitors are those businesses, they veer between quite small one or two man operations and large international companies. We need to be able to understand how those businesses tick and what they need to get from their relationship with us and their presence at the shows.

This is a very interesting point made by John. The idea of integration earlier discussed by Danny. This word keeps appearing in conversation and the closeness of working between these two teams is a vital part of the organisational DNA in this agency environment. Danny stated earlier this was not a unique proposition but to have teams working specifically on one product from a marketing or sales perspective and locate them next to each other is clearly a strategy this company thinks is important in maximising their business performance.

Theoretical discussions in supply chain integration illuminate us to the possibilities and opportunities such as enhanced performance and stream lining of operational activity can bring to an organisation. Zhao, Huo, Flynn and Yeung (2008) state improvement of inter-organisational processes such as integration and streamlining has become a priority. Supply chain integration literature focuses on performance and the relationship between customers and suppliers. This is an important factor in discussing integration of the sales and marketing function at the London event agency. This is a supply chain relationship between the internal team of sales and marketing professionals and the wider customer base of exhibitors, visitors and suppliers important to the delivery of the consumer exhibitions portfolio. The conversation with John and Danny focuses on the internal make-up of the team but it is important to identify and discuss the integrative nature of the organisation working as part of the commercial network. Flynn et al. (2010) apply a contingency approach to examine the relationship between internal, customer and supplier integration and both operational and business performance. They suggest that customer and supplier integration moderate the relationship between internal integration and performance. Whilst some supply chain integration definitions emphasise flows of materials and parts, others focus more on flows of information, resources and cash (H. L. Lee & Whang, 2001). The flow (or sharing of information), resources such as intellectual and emotional input from team members and cash in target fulfilment illustrate supply chain integration as a strategic function for Danny and John's organisation. Danny and John do not mention the relationship between the two teams working in close proximity with each other. The goal of supply chain integration is to

achieve effective and efficient flows of products and services, information, money and decisions, to provide maximum value to the customer at low cost and high speed (Frohlich & Westbrook, 2001). Some authors described internal integration as the most significant differentiator of overall firm performance (Mentzer, Stank, & Esper, 2008; Stank, Keller, & Daugherty, 2001). Droge, Jayaram, and Vickery (2004) found that both internal and external integration were related to financial performance and market share. Swink and Song (2007) found that the individual dimensions of supply chain integration had differing impacts on business performance. John discussed the current growth and development of the existing portfolio of consumer shows as an indication of growth and business performance within the agency. He stated,

Growth has come out of cloning existing shows that we have and part has been through acquisition. Cloning is creating another version from the same brand, for example, we would do a new version of the (event brand name given) in Harrogate or as we have done this year we would create a new (event brand name given) in Edinburgh. So a sort of geographic extension.

The (event brand name given) portfolio reporting to me, so coming down the tier if you like, reporting to me is an Event Director, we are then recruiting for a marketing manager. At the moment then there's a sales manager, reporting to the sales manager is a sales exec and then a sales assistant, three sales people and on the marketing side I've mentioned the marketing manager then there's a senior marketing exec and marketing exec, so three members of staff and we end up with three sales and three marketing really on the show because there are so many of them.

Danny and John work in a dynamic environment. The commercial function in their organisation is integrated as they work closely together to ensure they maximise their commercial opportunities. There is a clear divide in specific organisational function within their agency and a culture that focuses on sales and marketing and the development of large consumer shows, exhibitions and brands. Han (1989) proposed that a market-orientated firm is likely to be innovative, which, in turn, is likely to lead to achievement of superior performance. Given that a market-oriented firm is presumed to have superior market-sensing and customer-linking capabilities, it should be in a position to 'innovate' in a manner that provides superior value for its target customers (Narver & Slater, 1990). Service firms, like

agencies, may also do so by developing new products/services or reformulation of existing ones, discovering new approaches for management or competitive strategy. Effective organisations are configurations of management practices that facilitate the development of the knowledge that becomes the basis for competitive advantage (Narver & Slater, 1990). Danny and John work in a service firm that develops new products/services and reformulates existing ones. John described this method as “Cloning”. I also interpret the integration of the sales and marketing function within their agency as a management approach for competitive advantage. It is the practice of team integration, which is important here and integral to the agency’s successful performance. Mitch also described similar integrated team activity within his service organisation. He said,

I’m involved in both creating and delivering, because we have such a small team it is very much a hands on CEO role. As a team we will deliver our targets and commercial activity. I’m involved with all the decision making. We work together closely as a team so we solicit opinions across the team and I will make sure that I am kept informed of everything really that is put out there so I’ll review a lot of stuff and from a marketing perspective.

We are a small team and integrated as a business function. We are the sales, marketing and operation function all working together; we deliver and get the results needed.

Mitch explained the team dynamic in a different way to Danny and John. He was involved in decision making but also in ideation and implementation. Danny and John did not discuss these elements in their commercial function. Mitch’s team is smaller and more integrated as one function due to size and objectivity. Mitch made it clear he needed to be informed at all times as he liked to review the marketing effort. This is Mitch (CEO) using his authority and position within the network. His influence is evident in the decision making process and network theory identifies power and authority as primary features within an organisational network (Oh & Jeng, 2011). Mitch revealed they get the results and assumption can be made here this includes commercial activity such as ticket revenue and event sponsorship.

Mary stated that she worked with project teams within their commercial function. She made the final decisions, working in collaboration with other team members, and implementation

of commercial activity was done by members of the team as an integrated approach. Nicky shared her views on the marketing team effort:

We work very closely as an events and marketing team. There are only three of us.

We work in collaboration with others and make sure that we all know what each other is doing. I work part time and I need to be able to trust the other team members in making sure we deliver the end result. I think communication and working alongside colleagues that you can trust and depend on is important.

Nicky uses an interesting word here, collaboration. Collaboration is an important factor within any network. The network Nicky works in is traditional. I am surprised she used the word collaboration because this is a word a lot of marketers use when discussing co-creation and development of products. The majority of event marketers worked in integrated event and marketing teams. All teams discussed earlier in this chapter are relatively small but all share similar organisational characteristics in management structure and focus.

The literature suggests service firms are market oriented and focus on different approaches within their own market to develop new products and services. Proprius (2002) differentiates product innovations from process innovations. A product innovation is a new and improved product introduced to the market, while a process innovation relates to the nature of production processes. In relation to the integrated working of the various event and marketing teams in the service firms represented in the private sector organisations, it is evident that process innovation is taking place within the different commercial functions.

According to Allen et al. (2008), most events organisations are conscious of the significance of the creation of effective teams to their success, with some developing creative responses to facilitate their formation. Macduff (1995) proposed a 14-point formula for effective event team building and maintenance, which included teams being of manageable size. He stated, “most effective event teams are between two and 25 people, with the majority fewer than 10” (p. 209). According to Lichtenstein (1997), team integration is a multidimensional concept that concerns how well individual team members function within the team and how well team members work with and relate to one another. He defines a team as well integrated when its members understand and feel comfortable with their respective roles on the team. In addition, Kaiser and Woodman (1985) state integrated teams participate freely in team discussions and decision making and when they feel positive about the team’s overall goals and functioning.

Structure and composition of work teams are likely to systematically affect group team dynamics (Lichtenstein, 1997). Preston (2012) states “events are created by teams and ideally the event marketer should be central to event management” (p. 55).

The data and literature illustrate the importance of team integration and working within the private sector event marketing organisation to implement commercial and marketing tactics in event and festival promotion. The literature also indicates this practice is a process of innovation in maximising opportunity and performance. The majority of event marketers work in small, integrated teams of event marketers or with event marketing professionals. The teams are small and, according to Macduff (1995), most effective teams comprise between two and 25 staff. All teamwork mentioned by interviewee event marketers in the private sector organisation came within this dimension.

5.3.2 What is happening in the commercial network section

The commercial network and its actors interact and participate in private sector organisations and this group focus on driving value, target achievement and sales. The teams in these dynamic commercial networks share information, are small and integrate as a business function to ensure they work in close proximity and maximise opportunity. Integration is crucial to the commercial teams working within this network. Roles within these businesses are demarcated between sales and marketing but the foundation of these networks is to manage supply and demand and develop event and festival products for commercial markets. Integration is important, according to the literature, to improve business performance and productivity. The word ‘performance’ is prominent in this section of the chapter.

The next section examines the political network. The political network is evident in data from interviewees identified as actors within the event manager cluster and all worked in public sector organisations.

5.3.3 The political network

Public sector organisations are controlled predominantly by political forces, not market forces. In other words, the primary constraints are imposed by the political system rather than the economic system (Dahl & Lindblom, 1953). Bozeman (1987) argues that political control is the essence of publicness and political authority affects some of the behaviour and processes of all organisations. Public pertains to the effects of political authority (Boyne,

2002). Public managers have multiple goals imposed upon them by the numerous stakeholders that they must attempt to satisfy (Boyne, 2002). Event managers Chris and Andy explained working for local authorities is politically challenging and multi-dimensional. They work for different authorities.

Andy revealed,

A department within the Regeneration Directorate of (Council name given) Regeneration looks at all things to make (place name given) a better place. The Politicians see Culture as a vital part of regeneration. We came out of the Capital of Culture year in 2008 when we were a much bigger organisation, we are kind of the legacy from that. As well as events, Culture (Place name given) looks after the cruise line terminal, tourism in the city, some marketing of cultural activities, funding of cultural organisations and we have a commercial team and arts and participation element to it and a film unit as well as the events team.

This clearly illustrated the events teamwork alongside a large and complex network of inter-organisational teams within the Regeneration Directorate with similar interests in developing regeneration and a positive outlook for their city. Andy specifically mentions the politicians within the last statement. He confirmed politicians within this local authority see his department as vital to local economy in relationship to stability, longevity and advantage. This is something Andy feels is important in their long term viability when local authorities are impacted by change and potential funding cuts.

Andy also confirmed the challenge of working in a local authority regarding funding and the political landscape:

We are still looking at our programme for 17 and 18, to be honest it is quite difficult at the moment because we are politically, nationally and locally in a transitional period, partly because of Brexit, national government funding for local government that's all up in the air and Brexit does link in to that due to the amount of money we get from Europe for our cultural programmes and cultural events. We are quite heavily subsidised by Europe so that funding will obviously disappear going forward and it is how is that replaced, if it is replaced.

The first part of the conversation about the 17/18 programme is interesting. The department in which Andy works seemed to be in a state of flux. He stated, “It is quite difficult”. I think this transitional period is down to politics and the local, regional and national agenda at present. It is all about uncertainty. This uncertainty is affecting the team in forward planning as Andy confirmed they were still looking at their current portfolio. Theoretical arguments suggest that politics often interferes with normal organisational processes (e.g., decision making, promotion, and rewards) and damages productivity and performance on individual and organisational levels (Vigoda, 2000). Organisations are social entities that involve a struggle for resources, personal conflicts, and a variety of influence tactics executed by individuals and groups to obtain benefits and goals in different ways (Molm, 1997). The political network affecting and influencing the development of the 17/18 programme is not just about politicians working for the local authority. It extends beyond the local authority demarcation to national and European politics in funding and project decisions. Andy confirmed this here.

In developing our 17-18 programme we have a very ambitious mayor. We have an elected mayor in (place name given) who wants us to look at how we can make the city a better place and he sees Culture, there is a quote he uses, ‘Rocket fuel to the local economy’. He sees that we’ve got such a large percentage of our work force works within the service industry be it in hotels or bars, restaurants, lots of industry related to high footfall, people coming to the city.

This is an interesting part of the conversation. I think the political network emerged into the commercial domain here. Andy stated the mayor saw Culture as ‘Rocket fuel to the local economy’. This is clear evidence the local authority (the Mayor as leader) sees events as a major contributor to the local community and a beacon for prosperity. The mayor is ambitious to improve the current offering and wants events to be a catalyst in place and destination development. Estimating the political climate of a work unit is a complex task but it is crucial for a better understanding of organisations (Vigoda, 2000). Organisational politics is usually defined as behaviour strategically designed to maximise self-interests (Ferris, Russ, & Fandt, 1989) and this could be the case here to elevate the ambitions and political agenda of the mayor. Ferris and Kacmar (1992) found that organisational politics was perceived as self-serving behaviour by employees to achieve self-interests, advantages, and benefits at the expense of others and sometimes contrary to the interests of the entire organisation or work

unit. This behaviour was frequently associated with manipulation, defamation, subversiveness, and illegitimate ways of overusing power to attain one's objectives. Parker, Dipboye and S. Jackson (1995) found that organisational politics was not related to job satisfaction, loyalty, senior management effectiveness, and endorsements of positive organisational values. Nevertheless, they found that respondents who perceived more politics in the organisation also tended to see the organisation as less supportive of innovation. Andy seemed very positive about the mayor and his wider ambitions and illustrated this in how decision making was made. Andy stated,

Decisions are based on the sense of place, sense of community. It is got to be relevant to the city and bring people as well. One of the great things about having an events team, I've been told by our Chief Executive and other people, is the fact that they can throw all kinds of other things at us, so lots of short term notice events.

Andy is positive in his commentary and seemed upbeat (noted in my research diary). It is a form of endorsement that the Chief Executive and The Mayor (two senior managers in the local authority) recognise and value the work Andy and the wider events team do. They also recognised the importance of having a flexible and adaptable event team as a vital resource with a range of benefits for the organisation. Andy also mentioned bureaucracy as a challenge.

It is just getting too difficult now I think, certainly from a public sector perspective; that challenge we have to overcome to put an event on through the procurement processes, legal processes, because we are public sector we have to follow so many guidelines in standing orders, it is getting harder.

This is another influential factor within the political network that impacts Andy's work in organising and delivering events: bureaucracy. Andy confirmed it was 'Getting too difficult now'....in relation to purchasing and the wider 'risk' agenda. Numerous changes have occurred in the planning and provision of public sector services and such changes have been characterised as public sector reforms and include the rise of privatisation, delegation to localities, competition, the promotion of enterprise, deregulation and a focus on service quality (Thomson, 1992). The context of these changes has been primarily political (Schofield, 2001). In theory and practice, the dominant message of these reforms has been the rise of a managerialist model at the expense of a public administration model for public

sector management/workers (Schofield, 2001). The concepts of hierarchical control and accountability are fundamental to the understanding of public sector administration. Equally fundamental is the need to have a concept of regulation between the state and the public (Schofield, 2001). Schofield (2001) states that public administration is achieved, in part, by bureaux – which can be conceived as institutions, people and rules. Some authors argue that it is the very process of bureaucratisation that defines the public sector (Aberbach & Rockman, 1985; J. Q. Wilson, 1991). This is because the public sector is based upon public law and public finance and, for these reasons alone, Andy is frustrated because of red tape and the need to demonstrate value in the procurement process. He just wants to get on with the job organising and delivering events with his team. It is evident from the conversations here, Andy worked in a complex network of inter-organisational departments influenced by politicians and the wider political agenda. The team he works in is a business unit that develops economic impacts such as income coming into the city through the events they organise but also long term helps with visitor numbers and satisfaction. The local authority is large, ambitious and successful in event delivery. People in this city expect a cultural programme as part of the city's vibrant and dynamic environment. It is clear he is worried about the future but the leading politicians in his local authority support the work Andy and his team do. Andy illustrated to me his understanding of the complex network of professionals working within his local authority and the need to be aware of their agendas and working relationships. This discussion is later in this chapter. He also revealed his frustration with the bureaucratic processes of working for a local authority.

Another event manager, Chris, worked for a local authority and organisation in the Midlands with a similar organisational ambition of utilising events for local economic impact and regeneration. He said,

I'm a manager with some decision making authority and with us being a local authority, ultimate decisions, large scale decisions are made via the political process.

Our own remit is obviously sport, leisure, culture and museums, we have input into the corporate event agenda as well so we'll contribute to wider corporate policy and stakeholder groups' work that happens with communities and the political ... political regimes as well ... probably most of the day to day work with other departments that we do with the city council .. corporate communications team, the PR and marketing

function within the authority, the tourism team, the city's tourism team and inward investment team and the conference bureau as well from an events perspective.

The first statement in this section confirmed Chris had limited decision making power within his local authority and large-scale decisions were made by the political process. Chris needed to work with many different teams. Relationships, flexibility and adaptability within his network were important characteristics and he needed to influence the corporate agenda. Powell (2003) has built an argument for the network form as a distinct organisational arrangement. He defined networks by a set of descriptive characteristics and critical components. They are distinct from market or hierarchical arrangements in their heavy reliance on reciprocity, collaboration, complementary interdependence, a reputation and relationship basis for communication, and an informal climate oriented toward mutual gain. Bradach and Eccles (1989) mapped price, authority, and trust as control mechanisms onto market, hierarchy, and network, respectively, and noted that these are ideal types that in reality are often combined. Andy expressed this point about the political network focused on hierarchy, authority and bureaucracy as characteristics of the political network in this public sector organisation. Chris talked about the need to work with many other departments on a day-to-day basis. He talked about "The political regimes". I think he means the political culture of working within a local authority and the processes that you need to complete to get things done. Chris also utilised corporate language such as "Stakeholders" and was business-like and this is evident in the next section of the conversation:

From a strategic perspective I've had a lot of influence on the corporate events programme in educating colleagues ... other stakeholders in how events ... how you know the purpose and benefits of events fit into corporate objectives, city council's current vision and how events can be used to achieve that right down to operational event production and all the facilitation.

He used some very interesting words here such as 'Educating colleagues'. I think Chris has an agenda here to promote events as a strategic tool within his local authority (not just in terms of benefits for the local town) but for himself and his department's survival in an era of budget cuts, realignments and change. When he states 'Educating colleagues'. I think he means promoting the benefits of using events within the local authority. Chris is ambitious. He has a formal education in marketing and his use of language and focus is illustrative of

someone wanting to drive the corporate event agenda and move up the career ladder. He wants to be at the centre of decision-making and events and festival give him the platform for him and his department to do this within the political network. He wants to be involved and be at the heart of the strategic process. This is evident here as he was part of a bidding process for the local authority.

We submitted the bid to The European Capital Cities of Sport Federation that award the status of...they stipulate that as part of the candidacy that you have to do that and have to engage residents in physical sports activity ... again ... just relating the way we work back as part of the political process when we sort approval to submit it to become European City of Sport we include all that in a political document presentation, one of our themes of the programme would be to engage communities in this way.

When we found out that we were successful we started the more detailed programming for this year. The management team sat down and included individual teams ... our wider service team includes culture it includes leisure centres ... it includes sports development. So people with a broad range of specialisms in working with younger people, old people, family groups and, you know, different audiences ... so we convened a meeting with them and we suggested brainstorming. I suppose almost what these programmes, activities and events would look like, some of the already existed ... they were an extension to existing activity ... some were new concepts ... initiatives that would target different audiences.

Will involve and do involve regularly dealing with groups, community groups, the media, residents ... we pulled together a programme of dates, times and activities. This was then broken down into a number of options for commercial partners to come and work with us.

This political network is not just about the staff working within the local authority. It includes many different actors in the network, including the local community and wider political and decision-making bodies at national and international level. This is complexed and bureaucratic. Chris is at the centre of this process with his team at strategic and tactical level. He is comfortable working with many different types of actors, including the media, and he gives insight into his thinking. It is structured and focused on achievement and getting the job

done. There is a juxtaposition in approach and language used between Andy and Chris. Andy is more practical and hands-on in his description of the political network and his influence within it. Chris is more ambitious, corporate and manipulative in his approach. It is evident Chris is entrepreneurial in the way he approaches things. He indicated they did a lot of brainstorming in generating ideas, they engaged the local community in market-testing and offered sponsorship opportunities for organisations to get involved in the programme of activity. The political and commercial networks meet. Andy didn't mention any of this. Chris mentioned other bodies within the political network as stated here:

That was the corporate approach that we took, the timeframe involved, budget that was made available at the time. We engaged internal departments: public health that now sits within the local authority, marketing communications, tourism, DMO ... Conference Bureau ... all of those internal teams, to pull together that brand and those messages.

He stated they make the big decisions via the political process. He also explained he was part of a large and complex organisation with a variety of departments at an inter-departmental level. The network of departments in the local authority illustrates the complexity of the organisation and the network interacts and functions when developing and implementing strategy. They work with a lot of internal teams as an internal network. The event team within this local authority is a facilitator as well as a strategic business unit and function. Other event managers shared similar views to Andy and Chris.

5.3.4 What is happening in the political network section

The political network is all about the authority, power relations and influence played out in conversation with interviewees. The managers in this network are aware of the need to build effective relationships with politicians and adapt their working style and interactive approach as part of the political nature and culture at work within this environment. The relationships here are in constant flux of change and politicians have enormous power and authority. The political actors act as senior managers, gatekeepers, and are very ambitious. The nature of the political organisation influences decision-making and makes it very difficult for event marketing activity to be completed. The wider political network and decisions made influence the development of local event marketing activity such as event programmes. Funding is constantly a worry for actors operating in the political network. The political

network includes a variety of actors and they all contribute to decision making that makes the process bureaucratic and difficult to manage. Some of the political actors have a lot of power and control over others within this network and destiny of the event marketing process. The interviewees are aware of this political power and authority and justify their existence within their respective organisations.

The next section discusses the internal relationships, interactions and thoughts from interviewees about their marketing colleagues (as actors within a network) within public sector organisations within the functional and project network. Functional and project networks are themes drawn from interviewee data or literature and are inter-related in this section.

5.3.5 The functional and project network

The functional network appeared from discourse with interviewees' recollections of their current relationships, interactions, behaviours and thoughts about marketing colleagues and collaboration on specific event projects. Susie identified this as follows:

We have marketing officers within the organisation with a sole remit to do marketing, but as project manager for (music festival name given), I am responsible for tendering and contracting outside marketing agencies and working alongside marketing colleagues within the organisation. I need to have an understanding of what I'm contracting basically and because I'm the project manager, although I don't need to have in depth understanding, I do need to know what I'm talking about and making sure that the marketing's happening for the event.

This is an interesting part of the conversation and when you break it down, Susie is actually saying a lot about the marketing team, her marketing role (although she is foremost an Event Director and music festival project manager) and external marketing services professionals she contracts. Humans routinely judge the social behaviour of others (Brothers, 2001). These judgments can be made on the basis of moral beliefs or can be just an interpretation of an actor's intention and the several possible outcomes of that intention within networks (Colby & Kohlberg, 1987). The integration of cognitive evaluation with emotional bias allows humans to confidently judge the social consequences of other people's actions (Fletcher et al., 1995; Frith & Frith, 2006). I interpreted Susie as not having a lot of confidence or trust in

her marketing colleagues as she commented “Sole remit as marketing”. I think what she means here is that the marketing function they offer is not enough for the music festival in terms of planning or implementation purposes and she needs other marketing stakeholders to help her in developing the existing music festival. I also think she wants to work with marketing agencies and, moreover, she sees herself as a more adaptable and flexible actor as she stated she works as a project manager. I get the impression from this extract there is a tension between the two camps. Larson (2002, 2003, 2009) developed a metaphor for the event network: a political market square. The metaphor can be used to describe the concept of an event as an imaginary space onto which the actors project their various beliefs about how the event can serve their interests. This space is a political market square. The actors are creative entrepreneurs who develop and market products and services. They contact other actors in order to realise their expectations and in so doing establish important relationships. This is what is happening here between Susie and her marketing colleagues within the local authority. The political market square involves three central concepts – access, interaction and change dynamics. Access is about the borders of the market square and who is allowed to act on the square. Here the only actors in this square are the event manager and the marketing personnel allocated to work with the event team in promoting their events and festivals in their portfolio. This could be interpreted as a closed network. Interaction among actors in the political market square may be understood through a combination of two perspectives – conflict and consensus (Larson, 2001). There seem to be some aspects of conflict here, interpreting between the lines. The degree of change dynamics in the political square, understood through its access and the type of interaction that takes place.

Susie continued to illuminate me further:

I’m responsible for the budget. I need to ensure that what the marketing team are spending the money on is fit for purpose. Is it the correct way to be spending the money and budget ... is going to get us our end game ... so I do need to understand, you know, how our marketing is going to be delivered.

This is another interesting admission. She seemed not to trust the internal marketing team and her focus is on checking their implementation and budget management. R. M. Morgan & Hunt (1994) state that building long-term relationships based on relationship commitment and trust leads to productive and effective relational exchanges, but this is not evident here.

Also, Gummeson (1998) says that building long-term relationships based on consensus leads to a win-win situation for the actors involved. Thus, consensus is often regarded as important in relationships, but I don't think this is played out here between the two groups of actors in Susie's story. Connolly (1993) defines consensus as the freely given and informed consent of actors, which involves concepts such as commitment and trust. The literature here suggests Susie may not have an affective, consensual and long term trusting relationship with the marketing team. Susie acts as a gatekeeper. Scott (2011) defined gatekeepers as actors that have the potential for control over others. Susie is ultimately in control here as she holds the budget and final decision making. This is about power and authority – the event manager over the marketer. Power can be viewed as a resource one possesses or as a social relation characterised by dependence (i.e., as an influence over someone) (Emerson, 1962). The marketer in the internal marketing network here acts as a facilitator of marketing activity for the event manager; a principal agent relationship in this case. Events are somewhat unique when it comes to stakeholder relationships and management. They are dynamic organisations that display variable stakeholder relationships and unique management challenges because the organisation must expand periodically in terms of staffing, marketing, and logistical capabilities in order to produce the event (Getz et al., 2006). Because event and festival relationships are often short term and risky, it is a challenge for the event and festival organisation to build commitment among stakeholders (Lawler & Yoon, 1996). Commitment building is a strategy that event and festival organisations can use to create mutual dependence between themselves and their stakeholders (Larson, 2001). I interpret Susie may find it difficult to get commitment from her marketing colleagues because of the project and temporal nature of event organising and the challenges this can bring marketers working in a local authority. They work at corporate level with a set of organisational objectives in relation to their marketing priorities and effort. "The event organiser is dependent on a number of other actors in order to realize the event. With the intention of addressing a task too complex to resolve by itself, the organizer enters into collaborative alliances" (D. Wood, 1991, p. 4). Susie is dependent on the internal marketing team for advice and help with marketing implementation. She doesn't say kind things about the internal marketing team and labels them "Functional". The marketers working for the local authority, according to Susie, are functional. I interpret functional as giving general marketing advice and support and minimum interaction and support. I also interpret functional as traditional. Functionality

described here suggested separation or teams not working closely together. Susie worked in a dynamic team environment:

So like I say we have functional marketers within Culture. When I say that by their own admission there the people who sort out the city dressing, the Culture website, the e-blast which is our fortnightly newsletter, they sort out some of the socials ... what we ask for in the outside marketing agency is that they have the insider knowledge of the music industry such as how to target festivalgoers basically who specifically go to music festivals ... what we're looking to do with LIMF in particular is set it away from ... we don't want it to be seen as a council event .. a council music festival doesn't really float the boat.

This last statement gives deeper insight. Susie stated here the functional marketing team is a corporate function utilised by the local authority in destination terms as she highlighted city dressing as one of the areas of responsibility for the 'Functional marketers'. She also confirmed the marketers themselves perceive their role as functional. When an organisation or department is structured functionally and only recognises processes within organisational departments or units, then functional management of functional processes ensues (Paim, 2008). She made another candid admission here as she contracts external marketing services because she does not want her festival labelled as a council event. This admission illustrated to me Susie's lack of trust in the internal marketing team's ability to develop a festival music brand. Actors have naturally different interests and goals by taking part in producing and marketing the event (Getz 1997), illustrated by Susie branding her marketing colleagues as 'functional marketers'. Literature on organising and marketing events has acknowledged the importance of building relationships with other actors (Getz, 1997; Long, 2000; Watt, 1998)). Watt (1998) noted "these partners may be beneficial because of their special skills and the resources they have available" (p. 47). Susie does not identify their skills as special; instead she described them as functional and traditional as the next extracts confirmed:

People understand that the city council has put the event on but we don't want to be part of the traditional marketing, shall I say, that the council as a whole runs. So we don't want to fall into the same bracket as bin collections, the leisure centre or council website ... very functional but obviously, being an event, it does need to have vibrancy behind it. It does need to have that personality. Having a brand personality

behind the marketing and the branding enables our communication so that people get a sense and a feeling of what you are trying to do. You just don't get that from a council website.

I get the impression Susie's opinion about the civil responsibilities of the council gets in the way of entrepreneurialism and image. She stated that here in the extract as she mentioned: "We don't want to be part of the traditional marketing, shall I say, that the council as a whole runs". Susie sees her position and organisation as separate from the council. More creative, entrepreneurial and positioned as a major contributor to the economic wealth and prosperity of the destination. She confirmed this also in the next extracts:

I am positioning our events as exciting ... what I don't want to do is fall into the bracket ... it is how I describe myself ... I'm an event manager who just happens to work for the council. (Cultural name given) is entrepreneurial.

I've nothing against everybody else within a traditional authority environment, it is down to the job roles. Having a Culture team who aren't boring, who aren't quiet, who don't want traditional marketing for events, that's never going to work. You're not going to have a successful Cultural Unit there. You need to be set apart from the crowd. People need to know that the City Council delivers the events but we do need to have a stand-alone feel as well at the same time.

We don't want to be under (council website name given), people go to that for licensing highways, bin collection, leisure centres you know, they don't go looking at it for events and if they do they are just redirected to our website which is a lot more on brand I would say with what we are trying to achieve.

The last three extracts are about professional and personnel identity. Susie does not want to be seen as traditional or functional. There is a lot of conversation here about Susie's thoughts working in events management in a local authority and her attitude and behaviour to developing a music festival brand. She did not want to be associated with the local authority. She is rebellious and does not want her music festival brand to be associated with tradition and traditional council marketing outputs. Working for a local authority, in Susie's eyes, is traditional and functional. She is different and wanted to be associated with creativity and standout. They are a team focused, passionate and forward thinking outside the normal

council remit. To drive the music brand festival and personality it was important for Susie not to consult with her marketing colleagues internally but to outsource and contract a marketing agency with specialist knowledge.

Andy, a close colleague of Susie, also shared his views about his marketing colleagues in the local authority, which differed from Susie's:

It is really complicated in (Cultural organisation name given) because we have our own marketers and there are different levels of marketing responsibility within the organisation. I'm always confused about marketing.

Andy confirmed he found marketing confusing and this could be down to the multiple levels of marketers and different departments within his own local authority. He also said "We have specialist marketers" but according to Susie they were functional and she needed to contract an outside agency for specialist marketing services. Andy continued "That's the only role they have. They only do marketing and that's all they do all day every day". This is a similar account to Susie's. I don't know what they both mean by "Only do marketing and that's all they do all day every day". I assumed that they related here to their own roles and project management and the different facets of event and festival management. In the previous chapter, I related this to generalist and specialist management. Andy confirmed, "But then there are many other things involved with events, I would argue, than doing marketing in my opinion". He continued,

Although someone will produce the brochures, the branding or the publicity, adverts or whatever. If that is not right, as event manager or event producer you have the overall responsibility for the event.

Andy related his position to hierarchy and in terms of marketing advice and service. He identified marketing as a small part of event management but integral to that function. This is a tactical and myopic view of marketing. He mentioned event marketing responsibility here:

Responsibility for marketing within this organisation is the internal marketing team. There is also an internal wider city marketing team. Then there is marketing (destination name given) as well, which is a separate organisation. There is a complex network of marketing professionals beyond those I have mentioned. We have a lot of marketing people.

Andy admits here for the first time here there is a complex network of marketing professionals in his organisation and I think is intimidated by the number, different types and marketing structure. I don't think the marketing team within his authority is complexed, but multi-layered. Social networks analysis is one of the most used paradigms in marketing (Wasserman & Faust, 1994) and a social network can be described as a set of people (or groups of people) with some pattern of contacts or interactions amongst them (Scott, 2011). Andy has contact and interaction with some of the marketing teams, but not all, and he related this to perceptions of complexity. Susie did not seem intimidated, but contracted externally for marketing services because she needed specialist knowledge. I think Susie and Andy relate functionality to tradition. There are plenty of marketing resources available to both Andy and Susie but there is a level of disengagement between the event team and the marketing team. Andy and Susie interact and behave with their marketing colleagues in the local authority in different ways. Andy discussed the different marketing teams:

It is all at different levels. The problem is each of the marketing teams or marketing deliverables is slightly looking at different things. So for example Marketing (place name given) is very much about putting the city on the world map, so they are not interested in, say, necessarily an event like, trying to think of an example, Chinese New Year. It is famous for attracting a local audience but something that could be a lot bigger but they are not really interested in that. They are much more interested in the global market place.

Andy recognised different marketing functions within the local authority and he understood each marketing section's priorities. He mentioned the word 'Problem' and described this in relation to the different teams' marketing focus within the local authority. It seems natural to assume that all the connections or social relationships between the members of the network take place at the same level but the real situation is far different. The actual relationships amongst the members of a social network take place (mostly) inside of different groups (levels or layers) (Boccaletti et al., 2014) and I think this is what is happening here. Andy interacts with some of the marketing team and related 'problem' to not having relationships, interaction or involvement with those teams. Andy only focused on events.

Andy continued to share his thoughts about his interaction, relationships and thoughts towards his marketing colleagues. He revealed,

I try not to get as bothered about things as much as I used to because I get frustrated. A lot of people argue and put forward their views on marketing and as it is not something I would see for myself as a particular strength. They know far more about it than I do. I'll say ok if that's what you think as a wider political statutory body; they think it is better and it is not for me to say. I make my point of view known. But I won't bang my head against the wall until I get my own way.

Andy is clearly apathetic in this situation. He confirmed "I try not to get as bothered about things as much as I used to because I get frustrated". Marin, Biedrzycki, and Firinciogullari (1991) state apathy means a lack of motivation. I relate apathy here to Andy's knowledge of the subject and the argumentative and confrontational behaviour mentioned in this extract. Actors within the functional network have strong opinions about the marketing function but Andy's voice is submissive due to his lack of (or perceived lack of) knowledge and interest in the subject area. He has an opinion that he shares but is not forceful in ensuring he gets his own way at meetings. This seemed to be a theme for Andy and reflected in his behaviour mentioned in event marketing identities in Chapter four, such as low self-esteem. Andy mentioned conflict between the two parties in the functional network. He said "There a tension between event managers and marketing deliverables". This is evidence of tension and conflict between the two parties within the functional network. Susie did not mention this. This term, 'Marketing deliverables', is interesting and I assume this is to do with delivery of the event marketing plan or disagreement in planning. Many different actors perform the organising and marketing of an event but the event manager and event marketer are central to this function. According to Larson (2001), these actors act in a so-called 'project network'. The project network concept focuses on inter-organisational relationships from a (temporary) project perspective. A project network is temporally limited, dynamically changing, and is open in the sense that there are no definite criteria by which the boundary of the network may be identified and controlled (Larson, 2001). Some kinds of mutual interests can be viewed as the foundation for building project networks, such as the marketing and promotion of an event. It creates an arena for different actors to meet. According to Watt (1998), there has to be agreement between all the partners on the purpose of an event and its benefits. Only with these shared aims and objectives, and a clearly defined working relationship, will partnerships work (Larson, 2001). Actors within project networks often have individual interests (i.e. the interests are based on commitment to individual goals). Sometimes actors in

the project network have opposing interests. The different interests, and, thus, the individual commitment, often lead to tensions between actors, conflicts, and exercising of power (Larson, 2001). “Interests are subjectively interpreted and socially constructed by individuals because they are based on individuals’ values and expectations” (Lundin & Söderholm, 1995, p. 442). Andy also shared his frustrations about interactions with his marketing colleagues:

I was talking to one of my colleagues this morning about a marketing plan we are looking at for the wider 17/18 programme, as it is two key years for us. I asked the question do we do a wider marketing plan for the whole programme or do we still do individual event marketing? She couldn’t answer my question and decided to walk off and chat to someone else. I stood there in disbelief. Frustrated, yes I do get frustrated!

There is a clear tension between Andy and his marketing colleagues in day-to-day interaction and dialogue. Andy is not confident in his marketing knowledge or use of marketing language in conversation and he feels frustrated as per the last extract. He discusses marketing as an area of conflict and argument and I think it also comes down to mutual respect and a lack of mutual understanding. According to Larson (2001), marketing project work is performed in interaction with other personnel and organisations, each having their own project in connection with the event. In order to execute the project task (i.e. to stage the event) the event organiser depends on building fruitful relationships with other actors. This does not seem to be happening here between Andy and his colleagues from the marketing team. Thus, actors in a so-called project network (Hellgren, 1995) perform the organising and execution of the event. Watt (1998) noted marketing partners may be beneficial because of their specialist skills and the resources they have available but (Larson, 2001) states the literature has not alluded to the problematic aspects of relational interaction. Roche (1994) suggests a political approach in understanding organising and marketing events. To study political processes between actors having a number of different interests would contribute to understanding how decisions are made in the project network of an event, and reveal the role of power-holders in event production (Hall, 1994; Roche, 1994) These actors engage themselves in order to further their own interest and, therefore, political processes are present within the relationship between actors (Larson, 2001). Trust, belief that another party’s ability, intentions and motives coincide with one’s interest (Lewicki, McAllister, & Bies, 1998) is another meaningful concept in the analysis of inter-organisational interaction. This is what is happening between Andy and marketing colleagues. His colleagues are a support

system in supporting him with advice and implementation. They are not fully committed to the event or festival because they have other priorities. This is only a small part of their role and Andy acknowledges this. He does not fully understand the marketing subject or their priorities and this leads to frustration and upset. Then Andy stated,

The day-to-day relationship with my marketing colleagues is really good and I think they are very good at their job. I really enjoy working with individual colleagues, some better than others. It is different when I work with the marketing team. I just don't think they necessarily sometimes get the tools to do their job correctly or in the right way. I think I get good advice from them in terms of I say I want to talk to these people but what is my best way of doing it and I need to get this messaging, they'll give me advice and I take it on board.

I've got to trust them basically because I don't know 'the lingo', I don't know the ways to market, how they do that communication. I've got to rely on their knowledge to do it well. It goes over my head a little bit. Sometimes I lack confidence and question my own ability. I put a lot of blame on marketing for a lot of problems in events management or on the event marketer implementing the programme.

It is evident here in the two extracts that Andy works with two types of internal marketing network actors – individual and team – and his behaviour is different dependent on which network he is working within at the time. From an academic perspective, they are acquaintance and collaborative networks. Acquaintance networks describe cognitive, affective relationships between two people (Krackhardt & Hanson, 1993) and collaborative networks describe working on a joint project or formally sharing resources as part of one's role within the organisation (Kagan, 1991). Working on events (organising or marketing) provides opportunities for interactions among actors from diverse professional and organisational backgrounds (Lampel & Meyer, 2008) leading to the creation of new acquaintance or collaborative relationships. Another benefit of working in event networks is to transform weak ties or weak relationships into strong ties or strong relationships (Ihm & Castillo, 2017). The strength of a tie is a combination of the amount of time, the emotional intensity, the intimacy (mutual confiding) and the reciprocal services, which characterise the tie. Strong ties are those that are reciprocal. Weak ties are unidirectional of trust and obligation is a guiding principle underlying alliances among corporations (Podolny & Page,

1998). Andy's relationship with his colleagues seems to be good but relationships with individual colleagues are better than that with the whole team. He is much better working with individuals. The literature suggests Andy works more effectively with acquaintance networks but his relationship with the marketing team is weak. He also stated,

I am not confident about marketing conversations in meetings with stakeholders or internal teams and people talking around marketing communications or communications or the message.

. It depends on who gave the marketing person that message or took it on themselves to say that message to get people there. I think ultimately it is the event manager or project manager that takes ultimate responsibility for the marketing message that goes out but the production of that message and what platforms it goes on is the responsibility of the event marketer.

Andy's attitude and behaviour towards the marketing network of professionals is varied. He has to rely on their advice, although in some cases he doesn't trust them and apportions blame for some of the negative outcomes. It is evident here Andy's lack of confidence influenced his behaviour and attitude immensely. He relies on marketing to attract visitors and needs advice from his colleagues. He acknowledged he had good relationships with them but then stated in the same conversation there were tensions between the teams but they gave good advice. He demonstrated these characteristics and comments in Chapter 4 with low self-esteem. This is difficult to understand. He also talked to them about marketing planning and programming. I think Andy has to seek more advice about marketing than Susie. She is more confident about the subject, although they hold the same role within the local authority. Andy's behaviour to his marketing colleagues could be a reflection of his attitude towards the subject. He has demonstrated in Chapters 4 and 5 that he does not like or understand the subject and he has to rely on others. He is not independent of the process and has to engage with the network of marketing professionals within the authority. The network and its complexity adds to Andy's frustration and engagement with marketing within the local authority. His behaviour towards the network, the relationships forged and attitude towards marketing within the organisation is different to Susie. Kath said she spent a lot of her time engaging with her marketing colleagues and wider network of professionals. These were a vital professional resource for Kath as she stated here:

There's internal meetings with the events team, the marketing team, the sponsorship team and the arts and participation team, so again this is so we all work together for the different elements of the event. This is important. I make the final decisions but I need to engage with all the different teams in the local authority, especially marketing. They promote and make sure they get the message out there. I sometimes need to go to them for advice.

This conversation with Kath demonstrated the complexity to me about working in a large authority and the need to engage with a variety of professionals inside and outside of the marketing arena. Marketing is only one part to be engaged in the process. Kath spent a lot of time in meetings, according to her accounts. Kath also had a different account of the marketing teams within the organisation where she worked:

We have a marketing team of three people and one designer at (Organisation name given). (Organisation name given) has many different events that we organise. You get designated one of the marketing managers and then they will come to all the internal meetings to discuss matters. They are responsible for the different marketing assets, budgets, but with (music festival name given) the marketing team they get their own separate budget.

We are currently trying to change the way we do marketing of Chinese New Year because we do think in house we could appeal to a wider audience and attract more visitors.

They distribute 10,000 posters and just put them in shop windows. They don't do a lot of social media or website and activity. The programme is good but I think we could do better. They do a very good job of it but I think our in house marketing team could do a really good job too. I'm frustrated with the marketing of Chinese New Year.

I have a very good relationship with our marketing team. It is great to have the expertise of a marketing team and an events team. Marketing is important for the event so there's no point in agreeing with something if we don't understand it.

Kath's account of functional marketing networks within the local authority organisation is different from those of Susie and Andy. Within this organisation, dependent on seniority and area of responsibility such as management of an event, managers have access to certain

marketing assets within the functional network. Andy stated earlier in this chapter there are various layers of marketing professionals responsible for different areas but Kath has access to a certain marketing manager and team. She is happy with the relationship with her colleagues and recognised their expertise as a resource vital to her role in managing and delivering Chinese New Year. Kath is happy working within the collaborative network (Kagan, 1991).

There is a very important point about event marketing networks not discussed in the conventional event marketing literature in Chapter 2. The event professionals in this local authority rely on their marketing colleagues for marketing planning, implementation and advice. The job role and tasks they have to perform as actors focus on event management planning, organisation and delivery. The events and festivals they organise are large in format, complexed and complicated. These managers need a variety of resources and a network they can trust and work with to ensure they maximise their opportunities.

Organisational structure also plays its part in role demarcation between the event team and marketing team. Marketing is just one resource needed to maximise delivery and completion. The event managers have some marketing knowledge but they rely on their marketing colleagues within the organisation to write and deliver the event marketing plan.

Relationships are vitally important and the majority report good relationships but the ways they describe them with marketing colleagues differ. Susie called them functional; Andy refers to them as helpful but also frustrating. Informal relationships seem to be as important as formal. Chris, another event manager, working for a local authority in the Midlands, shared his views towards his marketing colleagues and functional and project network as follows:

Probably most of the day to day work with other departments that we do with the city council ... corporate communications team, the PR and marketing function within the authority, the tourism team, the city's tourism team and inward investment team and the conference bureau as well from an events perspective.

Chris confirmed his actor status and he worked with many different actors from many departments within the functional and project network. This is a complex network, which includes many different marketing departments as part of the organisational structure, such as

communication, commercial, tourism and other event related activity beyond Chris's team. He also stated,

The post I'm in at the moment is multi-faceted and the events management part is half of it, the business development and marketing and the commercial element for our wider business ... so things like leisure centres and museums, cultural programmes it is quite split, complementary but split, so events and marketing are all rolled into one really. I work closely with many different marketing professionals and need their advice and input.

This last extracts confirmed the management role and his event marketing responsibility within his organisation. He stated here the importance of event and marketing as part of his role and importance of working with other marketing colleagues. He also said,

We've got really good relationships internally with the marketing team ... obviously it is their job day to day to channel these things out to various publications and audiences but I'd argue that nobody knows quite like the event manager the ins and outs of what the event is, what it is for, or what it hopes to achieve. With me having a marketing background I can influence what those messages are and try and make the points I feel we need to make with the marketing team.

This is an interesting point in the conversation as Chris confirmed his marketing background is important for him influencing marketing activity agreed with his colleagues that work in the functional network. He also confirmed they had good relations but also stated there is tension, as shown here:

There is a tension between the marketing team and events team sometimes but it is important we try to understand each other, especially the commercial challenges ... do they complement each other ... do you understand what the marketing team do ... do the marketing team understand what the events and commercial do or whatever your section is.

This last statement is about mutual understanding. That Chris clearly understands the importance of collaborative working and empathy can be attributed to his professional marketing background. He also stated he had a very good relationship with his corporate communication actor colleagues within the functional network:

I enjoy a fantastic working relationship with the corporate communications team; they are quite happy for me to have quite a lot of autonomy with a lot of the activity that we do whether that's using channels like social media or some of the other digital platforms that we use.

There is an important observation here that relates to relationships and benefits. His 'Fantastic working relationship with the corporate communications team' lets Chris have some autonomy in using the local authority social media platform to promote his events. This is also about trust and another example of collaborative understanding and working within the project network.

There is some similarity here between Susie, Andy and Kath's commentary and Chris's comments. Chris confirmed he has a good relationship with the marketing team and is able to influence them and make marketing decisions. He described his role as multi-faceted and with some marketing responsibility but the relational context of his role as very important and necessary, especially at corporate level. He stated a tension exists between the marketing team and events team at times and related this to a series of questions about mutual understanding. This corroborated with earlier comments made by Andy and confirmed tensions in both local authorities at times between the two functions. This last discussion and those with Susie, Andy and Kath confirmed an important factor and something profound not found in the literature. Public sector organisational structure is set up in a way that elements are not integrated but segregated into different functions, which work together but are singular in function. Each department is fundamentally set up to offer a range of services at corporate level within the council but the job roles are separate and not integrated and multifunctional as in commercial organisations. The political agenda and the way public sector organisations are set up may influence the way the events team and the internal marketing network of professionals operate.

5.3.6 What is going on in the functional network

The functional and project network discussed in this section illustrated the relationships, interaction and behavioural characteristics between event and their marketing colleagues. There is clear departmental segregation between both teams but collaboration in terms of event planning, organisation and marketing. The event actors rely on the marketing actors for advice and support in marketing planning and implementation and, as such, a functional and

event project network formed. The relationships between the two teams in the network are good but individual actor experiences differ dependent on their marketing knowledge and interactive role-play with marketing colleagues. A variety of comments are made about marketing actor colleagues in this network. The event managers rely on the functional marketing network for advice and maximising potential but also challenge the level of service and commitment given. The event team describe the service offered by their marketing colleagues as functional or traditional approaches to marketing, but this is also shaped by the functional role of the marketing team in the local authority organisation.

The next section critically discusses the external marketing actor network and networking. Both public and private sector organisations, according to interviewee data, employ external marketing actors for specialist skills and knowledge in the creative network from agency and consultancy and this is discussed here.

5.4 The external marketing actor networks/networking

According to Allen et al. (2008), event network structures within the private sector include the ability to contract specialist businesses with current expertise and experience. The concept of network structure is supported by contemporary event management thinking on downsizing, sticking to core activities and outsourcing, and can be very effective for certain kinds of events (Allen et al., 2010). Most specialist event management companies are relatively small in size, yet many conduct quite large and complex events (Sharples et al., 2014). Central among the benefits of employing this structure is its ability to allow the event management firm to specialise in the management function and so become increasingly capable in this area.

In marketing event and festival products public and private sector organisations buy in specialist services based on their need for commercial or specialist services such as creative and content specialists.

5.4.1 The creative and specialist network

Danny described how he developed external relationships with some of their external specialist marketing actors such as the operational function. Danny said,

We've had a relationship with our operational partners (event organisation name given) for probably about 20 years and we are very happy with them. In terms of (event agency name) we use various different ops teams for event delivery. The marketing team here and outsourced provision work very well together as one team. The Ops team is a part of our marketing effort.

Partnership is a two way thing. The benefits of partnership depend on your aim and objectives. But financial benefit is certainly one. But if it is down to working with a partner you've got marketing benefits and exposure if that's the aim but it is things that both of you can come away from and say yes that was a good thing, let's do that again.

Many different actors, as discussed above, perform the organising and marketing of an event. These actors act in a so-called project network and this was mentioned earlier in the chapter. The project network concept focuses on inter-organisational relationships from a (temporary) project perspective. A project network is temporally limited, dynamically changing, and is open in the sense that there are no definite criteria by which the boundary of the network may be identified and controlled (Larson, 2001). Danny's relationships with his external actors are long-term. These two extracts with Danny disclosed the importance of long-term relationships, continuity, personality and partnership and the sense of team dynamic. Danny works on a series of consumer shows with a leading, high quality magazine. The shows are well established and as he candidly said, "The shows reflect the magazine and, through relationship building, establish business practices and communication". Hunt and Morgan (1994) state that building long-term relationships based on relationship commitment and trust leads to productive and effective relational exchanges. There is also evidence of a reciprocated tie in the external creative and specialist network between Danny and operational partner. Friedkin (1980) defined reciprocated ties as being strong. That is, both parties recognise their mutual relationship, the ties are reciprocated, and thus strong. If only one of the parties acknowledges or recognises the mutual relationship, it is a non-reciprocated (weak) tie. This is a reciprocated tie. John discussed a major external marketing actor important to him, The Director of Content. He said,

Then also working within the team on a consultancy basis we then have a Director of Content who we employ on a consultancy basis who does three days a week. They are

responsible and cover a number of different areas at the moment. They look after gallery content so within the (event show name given) we have galleries with textile artists showing work art textiles to be presented on the wall or on plinths and the Director of Content is responsible for managing that process for selecting those artists. It is a real creative process.

This last statement highlighted the importance of a professional offering a specialist service such as Director of Content. They know their craft. The artistry and implicit knowledge this individual has is important in terms of value, the brand offering and content of the actual show. There is explicit detail here in relation to the specialist knowledge and responsibility needed to be Director of Content. John stated, “It is a real creative process”. This network of professionals is vital to the event marketing effort employed to develop an event product and is illustrated here in conversation. John also shared his views further:

Being responsive to demand gives us some insight into the needs about what they’re interested in doing while they are with us. The content part of that is more complex because you’ve got people who want to come in and make a simplistic kind of crochet brooch for example and someone for whom that would be completely alien. But it is also that the conversations around content ... The Director of Content isn’t just going it is got be X this is what we are doing, it is done in a very collaborative way.

John revealed further detail about the importance of this creative individual. The Director of Content was responsible for making crucial decisions in content but also the authenticity and show direction. This individual needs to have focus on the customer and wider market place and this knowledge shaped content provision and ticket sales.

Mitch also confirmed he worked with a variety of external marketing actors in specialist creative roles. He said,

From a paid perspective we have a core team of six we then have a number of freelancers which differs throughout the year, typically we would average between 4 and 6 project managers or project supervisors working on any specific project at any one time and then we have literally hundreds of volunteers and contractors including creatives.

We contract external Creative and Content Directors. They both work together but they are totally in different fields. Creative directors and Content Directors. One is about environments, another one's around deciding all the content and programming elements. We need specialist knowledge and expertise to make sure our content is relevant to the audience.

Mitch has a core team of event and marketing professionals and needs specialist services and professionals to add value and focus. Two specific roles mentioned in this piece have different remits to add value to the events in his portfolio. The roles are different from that mentioned by John. It is evident these two individuals collaborate and work together as stated and are important to the overall marketing effort. The specialist knowledge they offer is crucial to the development of the events organised by Mitch and his team. He also said,

We also contract a number of agencies to support our marketing plans. We have an advertising agency, a communications/PR agency and now we've just employed our first social media and digital agency. Social media needs a lot of focus.

This last extract illuminated me to the importance of external agencies as support systems within the creative and specialist network and outputs generated. The specialism and services offered and contracted are important and give an organisation focus such as social media and digital output. The notion of relationships and trust is not evident here like in the other networks.

Nicky stated,

We work alongside a communications agency and a specialist social media agency that looks after all our social media networks. It is important because I don't have the time or specialist knowledge and focus needed. They are external but an important part of the team.

This last statement from Nicky clearly illustrated the importance of working in partnership or association with an agency. Here she stated the need for social media expertise and related that need due to lack of time and knowledge.

These interviewees have close relationships with specialist agencies or consultant that offer a range of skills needed by them to maximise opportunity. They use very powerful language

such as partnership. The relationships seem to be strong, based on trust and longevity. Ihm and Castillo (2017) operationalise the strength of the tie into three dimensions based on reciprocity, closeness and frequency. Reciprocity is regarded as a detector for the strength of tie. The second dimension is closeness. Close distance represents strong ties. The third tie is frequency. Frequency has been operationalised as a combination of amount of time and the intensity of communication (Granovetter, 1973). More frequent interaction, communication or contact signifies strong ties and that appears to be happening here. The interviewees talk about their relationships with their external actors in a positive manner. They talk about the external actors as part of the team dynamic, the time spent working together or aspects of interaction, participation or value in relation to marketing of the event. Some kinds of mutual interests can be viewed as the foundation for building project networks, which was mentioned earlier in this chapter. It creates an arena for different actors to meet. According to Watt (1998), there has to be agreement between all the partners on the purpose of an event and its benefits. Only with these shared aims and objectives, and a clearly defined working relationship, will partnerships work. Also, Lovelock & Gummesson (2004) say that building long-term relationships based on consensus leads to a win-win situation for the actors involved. Thus, consensus is often regarded as important in relationships. Connolly (1993) defines consensus as the freely given and informed consent of actors, which involves concepts such as commitment and trust. Previous research suggests that the reciprocity of trust and obligation is a guiding principle underlying alliances (Bovasso, 1992; Podolny & Page, 1998; Powell, 2003). Ford and Mouzas (2013) state that business networking is used to “refer to the conscious attempt of an actor to change or develop the process of interaction of the structure of relationship in which it is directly involved and has suggested that networking is at the core of management in the business landscape” (p. 433). This marketing perspective often focuses on customer relationship marketing and differentiating oneself from competitors. Ford and Mouzas (2013) more broadly refer to networking as consisting of “interactions”. These business interactions may seek to address short-term or long-term issues and can vary based on the form, usefulness, and value of the interaction (Kitchen, 2017a, 2017b). It is apparent relationship building and networking take place between the interviewees actors and their specialist and creative actor counterparts. Benson (1975) states that “consensus is present in highly coordinated and cooperative interactions between organizations in a network” (p. 235). According to Kitchen (2017), networking can occur during various activities based on individual interaction with other actors. It is commonly

stated that a key part of networking is achieving some form of outcome (Hoang & Antoncic, 2003). In general, networking interactions may lead to adaptation or transformation of some or all of the resources and activities of the actors, therefore leading to a more complex interdependency between the actors and further interactions (Ford & Mouzas, 2013). Mary offered a different view in terms of agency capability and specialist creative services offered by her team for clients:

At (agency name given) we have a very broad capability spectrum; we aren't a live events company, logistic or creative company, we aren't a medical communications agency, we aren't a brand communications agency, we are all of that.

Having such capability was important for Mary. The broad spectrum of team members to support the marketing effort in working with her clients was important in serviceability and competitive advantage. The actors were similar to the others mentioned in this section including Content Directors and Creative Directors (plural). She continued,

When I'm inside (agency name given) talking to a Creative Director I have to represent my client in terms of what they want and need and try and put that into language that a creative would understand. And similarly when I'm talking to a client I have to understand what the creative wants and needs from them, asking the right questions, gaining the right information, and then it is a translation process as there is a different language for both sides, internally as an agency and especially the client. I see my job as being able to interpret between both and helping the two to find the skills from each one to maximise opportunities.

This last piece gives a different insight into the inner working of a creative event agency and team members within the creative network. It alludes to the concept of interpretation and translation and notes the need for co-operation between the client, the agency intermediary and creative team in developing the marketing output. Mary talks about the 'translation process' and need to understand two languages (clients' and colleagues') but does not explain this in any detail. Mary values her skills in the principal agent relationship crucial to marketing maximisation. The creative network here is established but still needs help and a support system in understanding language, interpretation and translation. She continued,

We have a creative department and because we are a creative agency a Creative Director would join at the start and it is their job really to push the boundaries of the norm. The Creative Director explores the space that we are going to use and they look at the delegate journey in terms of how we engage with our delegates right from the very start, so what's the very first piece of communication that goes to them and how is that supposed to impact them. And then when they arrive at the event what do they feel, what do they experience and what does that look like. Is that an indoor is that an outdoor is that a personal experience, is that a group experience and what is it that's going to really make them remember that meeting. And that's their most important job, it is about taking the message and almost turning that message's words written on paper into an experience that tells you that message almost without saying it.

The Creative Director is a part of the extended event marketing network here and collaborates creatively in their actor role-play in offering advice and valuable input into the agency client relationship dynamic. The Creative Directors in different organisations have variable roles that include elements of creativity. Actors on the stage have to adapt and play different roles to fulfil and entertain audiences and that is what is happening here. Different Creative Directors in the actor roles adapt and offer input into client briefs, problem solving and support to colleagues in interpretation and translation. Mary continued,

A Content Director would be much more about it is almost pen to paper. Or what's been said. So what are the actual words either communicated verbally or communicated on paper and how are they coming across. Somebody who works to form the agenda and pull out the key messages to really ensure that clients are clear on their objectives of their session and what their key messages are, really focusing on the fact that as a delegate when you go to an event you cannot remember every single word that will be spoken at the event so what will you remember. And it is about ensuring simple tools and techniques just as simple as tell them tell them tell them ... making sure that they are repeating their key message and that the focus of their sessions stays on their key message. And they don't get lost because sometimes you have everybody coming together once a year, there is so much you want to tell them and then you have the opportunity to tell them. And actually what we have to remember is that we have to focus ... it is about focused communication.

Mary worked with a variety of colleagues from her team including a Creative Team, Creative Director and Content Director. The Creative Director in Mary's agency was responsible for the event environment. The Content Director in Mary's agency looked after 'the words' in written and verbal content. Meanwhile, the Content Director in John's agency was responsible for exhibition content within his shows, which included artists and galleries. In Mary's agency this would be the responsibility of the Creative Director. Susie, one of the event managers, was the only event professional to employ an external marketing actor to help her with the music festival she organised. She needed specialist music knowledge for the line-up. She said, "I am responsible for tendering and contracting outside marketing agencies so I need to have an understanding of what I'm contracting". She added,

For the music festival which is my big project we actually bring somebody in because we realise although we've got as they describe themselves "functional marketers" within Culture. We haven't got that industry music knowledge that I need for the music festival so in particular when I'm writing the remit of what I'm looking for in a marketing agency for that project, it has to be someone with that insider knowledge of the music industry and previous experience of working within that market festival. It is specific targeted knowledge that I'm really looking for.

This last statement is informative. It confirmed what I thought was happening here. Susie had a large budget for the music festival, which she described as 'My big project'. This says as much about Susie as it does about the need for specialist event marketing services. This music festival is a multi-million pound project and flagship brand for the authority. It was important Susie maximised opportunities in audience footfall and satisfaction as a local authority spending public money. To do that she needed someone with music festival industry knowledge. The specialist music festival knowledge she needed was not available internally. She asserted,

We are contracting this marketing agency to make the festival sexy and appeal to our target market. The brand that we've developed over four years now is very strong and that's through the marketing ...that's through the social networking ... the communication and the followers we've now built up is off the scale from what it used to be. When we used our own marketing people internally it was more difficult to get things done

Yxx is our (festival name given) curator. So Yxx is the one with specific music industry background. I'm the project manager, I pull all the strands of (festival name given) together but Yxx is the Creative behind (festival name given) and that's a big part of the reason why it is gone in the direction it has because he understands the music industry ... he's got those connections. He's only one person but that's all you need for the curator ... you just need the creative to give us the "creative way" or brief.

It is important to Susie that she gets external input and advice. The internal marketing actors are functional and work within institutional organisational boundaries and bureaucracy. Susie needs more creative input from external marketing actors and specialists with music knowledge. Susie refers to her music expert as "Festival Curator". The curatorial role described here is creative but is more about music expertise that you would find in a museum-type environment. She needs that expertise. Her colleagues within the organisation cannot offer the level or depth of expertise needed to deliver her vision for the multi-million pound music production. It is clear in this section of the chapter the extended network of creatives, creative and content directors offer a range of services and value to the interviewees.

5.4.2 What is going on in the external marketing actors and creative/specialist section

The interaction that takes place here is mainly between the event marketers and external marketing actors in a commercial event marketing environment. The private sector organisation is different from its public sector counterpart as outlined in the analysis. The event marketers have effective long-term relationships with their external counterparts and these actors include marketing agency staff and consultants that offer specialist services such as creativity and content advice and these are different dependent on which event marketer you speak to. These services are important for the events and festivals to evolve, develop and remain competitive. The external marketing actors are an essential part of the team in innovation and marketing orientation and the team (event marketers and external actors) evolved based on trust, longevity and relationship building. Each role is interpreted differently within organisations but they play a vital role within the extended event marketing network and contribute to the event marketing effort and success.

5.5 Conclusion

The conventional event marketing literature in Chapter 2 does not describe the event marketing network. The literature supporting the event marketing network is drawn from network theory and social network theory from the social sciences as well as general business management.

Two types of organisation are featured and described in detail in this chapter. These two types of organisation are the private and public sector and are different in so many ways. This is played out by the interviewees as actors in role-play described in social context and situations as interaction, behaviour, feelings and expression. This is interesting stuff.

Organisational culture and all that's wrapped up in this phenomenon has an influence and impact on interviewees' subjective views of the event marketing domain within their own organisations. This sets the scene for some interesting discussions.

Four networks are revealed in the data and described in this chapter. They are the commercial, political, function and creative networks. Three networks are defined as internalised networks and the creative network is externalised in characterisation and discussion. The features of each are discussed as episodes of a stage set with different stages and social interactions. The actors are open and candid in their expressive tone and honesty.

Each network has distinctiveness and functionality, all related to event marketing functionality. The individual identities and role identities are important factors that manifest themselves further in the different networks. Their level of involvement and confidence is shaped by the descriptions in Chapter 4 but also played out in situ as described in Chapter 5. The two chapters are inter-linked in many different ways and these are comprehensively discussed in the overall conclusions in Chapter 7. The networks and their distinctive individual work practices influence interviewees' subjective accounts of event marketing. The main features of each network revealed different facets:

The commercial network was dynamic, target driven, customer focused and working practices meant teams within this scope worked closely together. The political network was about policy-making, strategic influence and agendas. The functional network was about relationships (formal and informal), forced working practices due to human resource

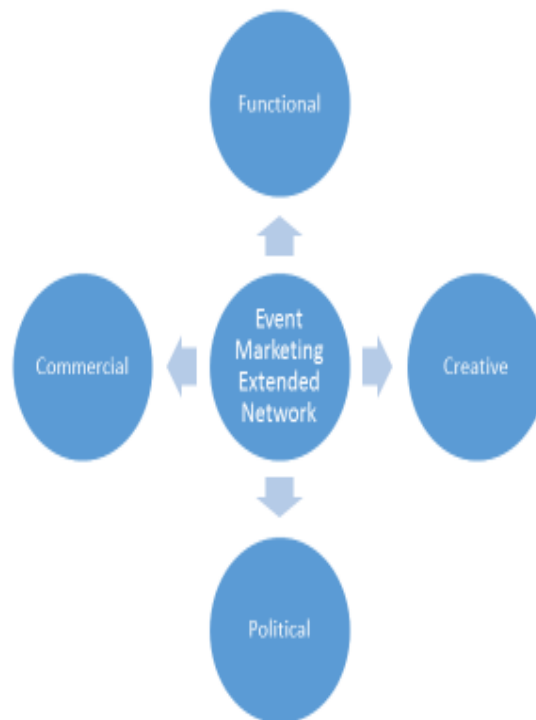
management and servility and the creative network was about adding value and specialist knowledge. A more detailed discussion of outcomes of this chapter is provided in Chapter 7.

My closing gambit and conclusion about this chapter relates to performance. The word 'performance' is featured in many guises in this chapter. It reveals itself in the data and literature and like Chapter 4 is becoming a regular feature. As stated in Chapter 4 the discussions with interviewees in relation to management identity and event networks all related to their own accounts of how they perform in the event management and event marketing arena in different ways. There is a dynamic event marketing network in play here.

5.6 Reflexivity 2

My knowledge of networks was limited before I expedited this piece of research. I was aware of networks as part of stakeholder management and quoted Reid and Arcodia (2002) as a prominent reference point in teaching but the seam of literature relating to networks in events and festival management is scant but informative. Larson's (2001) work on dynamic networks within festivals was insightful and helped me with pre-understanding of the situation before analysis of the data began. It was the sociological gaze and literature appertaining to network analysis that supported me with the lengthy scrutiny of the data. This process has given me a greater understanding of the notion of networks, their fluidity and importance in organisations and management. The commercial and creative networks are particularly interesting in this chapter as they relate to my own professional practice. There were some useful insights that I can take from the research to help with my professional teaching practice and wider sphere now and in the future. A couple of examples include a conference presentation in July title 'Talent spotting: unearthing the creative network in event and festival management' at the AEME conference. I have submitted an abstract and the inspiration for this paper is a direct result from this research, and making some subtle changes to my professional practice and the way I interact with my colleagues within the event agency environment. The data expressed in the commercial network was illuminating, especially the close working practices.

Figure 2: Extended Event Marketing Networks



Chapter 6 follows on from Chapter 5. Chapter 5 is all about the event marketing extended network and the internal and external event marketing actors/networks and networking and how their interactions, behaviours and advice shape the event marketing effort. The next chapter is all about the efforts from the interactions of this network and titled Event Marketing Innovative Output. The chapter is all about the outcomes of the social interaction in various forms as social production and innovation: Story (message), storytelling and content. All of these chapters are inter-related as the next chapter reveals.

CHAPTER 6

EVENT MARKETING INNOVATIVE OUTPUT

6.1 Introduction

This chapter is all about innovative event marketing output as a direct result of the relationships, interaction and behaviours of interviewees discussed in Chapters 4 and 5 that drew out the social nature of event marketing practice. Chapter 4 revealed a variety of event marketing actor identities in the event marketing function. Chapter 5 expanded on these event marketing actor identities and explored the extended event marketing networks and dynamism that exist in the interviewee organisations, the social interaction and networking between event professionals and colleagues. The responses of interviewees in these chapters came through as their stories and it is these stories as ‘story phenomena’ that become the focus of chapter 6. The ‘story phenomena’ revealed by interviewees asserted that message (or story), story-telling and content are innovations in event marketing output and referred to in this chapter as innovative event marketing output not covered in the conventional event marketing literature in Chapter 2. I will draw on storytelling theory as part of my analysis from the social sciences and other literature to help me in my discussion here. The sociological gaze is now in full view.

This chapter divides into three sections: Innovation relates to innovative practice and output as a direct result of the interaction between actors inside the various networks; Story and Storytelling relates to development of event narrative to be understood by customers (in text, visual imagery and process); Content relates to elements of the story in event programming, object, artefacts and artistry.

The first section is a mini-literature review about innovation and innovative practices in events and festivals and I believe the hunch data here supports hermeneutics in action (additional mini-literature review, the interviews and story, storytelling data). The mini literature review is necessary and warranted to support understanding of the subject, as the conventional literature offered very little insight here. This also extends to the storytelling section.

6.2 Innovation

Events that embrace creativity and innovation have been described by McGuire (2003) as having entrepreneurial culture and according to Getz et al. (2010) these events are best placed to seize market opportunities and generate added value. In Chapter 5 Susie remarked about the importance of having entrepreneurial flair and need to contract and employ external specialists (as part of the extended event marketing network) such as the curator to help with music artist choice and selection and content for the music festival programme. Carlsen et al. (2010) explain how innovation in the events industry is the introduction of new and useful products, services, methods, practices and processes and various interviewees in Chapter 5 remarked about practices and processes (within the existing organisational structure) or through engagement with extended event marketing actors and networks. This chapter is all about innovative event marketing practices and generated outputs (as a consequence) of interaction between actors in the extended event marketing networks) not reported in the conventional literature in Chapter 2. Larson (2011)) states “organising a festival that has already been held several times before involves a set of problems of another form than those of a festival that is being arranged for the first time. In the beginning, it is often amateurs and enthusiasts for the festival’s theme who play the primary roles. As the festival matures, a professionalization takes place in which specialised persons are engaged for marketing and composing of the program” (p. 288). Larson’s viewpoint is interesting and suggests the festival life-cycle starts with the amateur and enthusiast but as we will see this is not always the case (Larson, 2011). In a professional or organisational setting, many event ideas are generated at the conceptualisation stage by events professionals or teams that need to launch event and festival products for commercial reasons (profit etc.) as part of portfolio development or to meet organisational objectives. This is the case for John and Danny as directors with commercial responsibility. In Susie’s case, she worked with the incumbent event team and others as part of a project network innovating and directing the music festival’s future. Larson (2001) states that specialists may be needed to help existing event professionals in developing strategic direction such as content, programming or future shaping of a show and this is happening with John and his contractual relationship with the Content Director, employed to give specialist artistic advice and direction. The data in the narrative with John and other event professionals supports this observation. Larson (2001) states that if a festival is well established, it may have institutional status, and, as such,

innovation may be difficult. The claim is that once the festival is seen as an institution, its audience and stakeholders have clear notions about what the festival stands for, and this means that changing its direction becomes more difficult. Stability and continuity are maintained, then, at the cost of a lower inclination to change (Larsen et al., 2010).

Consequently, how the recurring festival can be re-invented in order to get visitors to return and to attract new visitors is a constant focus for event professionals. Forestalling a decline, maintenance or prospecting for new customers requires development and re-invention of the event or festival product, a process in which new and creative ideas are generated in the event or festival organisation in parallel with adaptations to social trends (Larson, 2003). Chapter 5 illuminated us to this activity in the extended event marketing network between organisational actors and their external counterparts in giving specialist advice and innovative solutions to develop existing events and festivals.

Tasks are performed within the extended event marketing network as a direct consequence of a formal relationship and interaction between organisational, inter-organisational and specialist actors. Some tasks can be mundane, as in the case of Danny and his long term relationship with his external event operational supplier, and he cited level of professional understanding and quality of service offered by the external supplier as important in maintaining their current relational and contractual status. Some tasks can be unique. Unique tasks can require entrepreneurship, because pre-determined actions and behaviours are absent to a great extent (Larson, 2011). Lundin and Soderholm (1995) state visionary, flexible and creative actions are needed in marketing output and this is evident in this chapter. Whereas unique or new tasks are performed preferably without scripts (Gioia & Poole, 1984), inter-organisational structure and cultural constraints such as bureaucracy, apathetic relationships between event and marketing colleagues, job-role demarcation and complexity in the public sector indicate repetitive working practices in the functional and political networks. Lundin and Söderholm (1998) maintained that people who work on recurring projects on a routine basis usually have a clear image of how the project can and should be run, based on past experiences in the specific area. Lundin et al (1998) said that despite the fact every new project begins with new stipulations (such as instruction from event to marketing professional in the functional network), in which people have the possibility to exploit previous experiences of how a project can be managed, these possibilities for learning and sharing practice are not utilised. The method of working is repetitive from project to project – even

mistakes tend to be repeated (Winch, 2001), and combined with her mistrust of her colleague this may explain why Susie coined the phrase ‘functional marketer’. To help explain this phenomenon, Ekstedt, Lundin, Soderholm and Wirdenius (2003) state that despite the fact that recurring projects would seem to have the potential for developing and reinventing work processes and thereby generating innovation of the product, this does not happen. This is an important point in driving innovation in working practices within interviewee organisations. Danny and John stated the importance of closeness and integrative working practices between the sales and marketing teams but Susie and John alluded to the fragmented working practices in their organisation by stating tension existed between event and marketing colleagues and they labelled them functional.

Masterman (2006) discusses how there is increasing pressure on event organisers to be more creative and entrepreneurial in generating revenue. However, Rae (2009); L. Harris and Rae (2009); and Anderson et al. (2010) argue that a downturn in the economy can, and does, stimulate creativity and innovation. Danny, John and Susie all described aspects of creativity and innovation in their management practice and alluded to aspects of entrepreneurial and innovative behaviour based on commercial objectivity. Sonder (2003) discusses how creativity and innovation are crucial in today’s fast market where event managers have to be able to react quickly to market place changes and this phenomenon helps explain why Danny and John adopt an integrated team approach for the same show’s sales and marketing team to work closely together to react and adapt to market forces. Tum et al. (2006) note how increased competition has made innovation a necessity for event managers to implement in practice. Carlsen et al. (2010) discuss how festival organisers need to innovate across a range of management areas including programming and marketing. Programming can be interpreted here as content and as a direct result of some innovative practices played out in the extended marketing network between actors, innovative event marketing output was generated a point not covered in the conventional event marketing literature. Some of the interviewees are involved in innovative practices expressed as story, storytelling and content. The link between innovation and storytelling is also evident in literature in nursing and teaching practice.

6.2.1 What is going on in the innovation section in this chapter

This section of the chapter discusses innovation and how innovative practices and output as story, storytelling and content are generated from interaction between actors in the extended networks described in Chapter 5. The literature suggests innovation and innovative activity is represented as creativity, entrepreneurialism and through management practices and this is happening in a variety of interactive roleplay and actions in the event marketing extended network. The relationship and interaction between cast members in the creative network particularly contributed a lot of innovative output as storytelling and content in this chapter, expressed by interviewees.

The next section examines ‘the story’ and ‘story development’ as innovative event marketing output.

6.3 Story and story development as ‘innovative event marketing output’

All 12 interviewees agreed that getting the story and message ‘out there’ was crucial. Many talked about ‘story’. Danny said ‘It is really important we innovate and get the story right out there. It is crucial!’ Nicky said “Ooh when I think of our Christmas market it makes me feel all warm inside. This is the story I want our visitors to ‘feel like’ when they think about our event”. Susie said “We make sure our stories are understood”. John was bullish in his discussion “Stories are fundamental to innovation and brand development. We have a good story to tell and we make sure its told”. He stared at me intensely when he spoke to me in interview. Andy said “Events need a good story if they are going to be successful” and Ricky stated: “Our venue is full of stories. We’ve been here since the 1930s and there’s a few ghosts about..... We did a PR stunt at Halloween once but I don’t think we got it into the right media”. Others agreed and extracts are included in this chapter.

There are some interesting words at play here. Words as ‘innovation’ ‘crucial’ ‘feel’ ‘understood’ ‘fundamental’ ‘successful’ ‘right media’. They all have a connection with either a message or a series of messages wrapped up as a ‘story’ to engage audiences. Danny and John’s assessment is based on a commercial footing; Nicky’s is all about seasonality and feelings of warmth and togetherness; Andy focuses on success and is an ambiguous word and when I looked at the transcript, he did not elaborate further. Ricky related his story to the venue’s history and marketing effort although he wasn’t upbeat.

A lot of the literature describes communication or message but not story in marketing communications. Mentions of story or storytelling in event marketing literature is scarce. A number of marketing communications trends overlies the specific challenges and opportunities that special event organisers have with marketing communications. For example, marketing communications have become increasingly dynamic—today, the roles of the senders and the receivers increasingly interchange through the course of their interactions (Vlasic & Kesic, 2007). Masterman and E. Wood (2006) state branding is also important in event marketing communications as it is inextricably linked with image, perception, attitude and message. They also suggest “creativity is an important aspect of successful event marketing communications, it is not enough to ensure effectiveness on its own” (Masterman and E. Wood, 2006: 71). Shimp (1997) states that communications and message must be honest, and credible and must avoid being overwhelming. Additionally, Masterman and E. Wood (2006) argue the need to develop the overall theme by creating specific messages for each communication method and medium to be used; capturing creative themes includes telling the right story with clarity. Only Masterman and E. Wood mention the word story in the last extract despite all 12 interviewees mentioning ‘story’.

Humans have told stories for thousands of years and every culture in history has created stories (Gains, 2013). Zaltman (2003) states “Storytelling is not just something we happen to do. It is something we virtually have to do if we want to remember anything. The stories we create are the memories we have” (p. 190). This is important as all interviewees agreed getting the right story and message across to consumers was vital. Nicky’s statement earlier talks about Christmas and ‘feelings’ as a memory reminiscent of Christmas. Ricky talked about Halloween as another memory. Zaltman (2003) indicates storytelling is related to doing something that we will later remember – for example having an experience – and is therefore pertinent to events and festivals as experiential and products with orchestrated and edited stories attached. This validates interviewees’ responses that ensuring the right message (or story) and the way it is told (communicated) to the audience is important in the marketing of events and audience recollection and retention. Storytelling is pervasive through life. Much information is stored, indexed, and retrieved in the form of stories. People relate to each other in terms of stories—and service products and service brands such as events and festivals often play both central and peripheral roles in their stories (Woodside, Sood, & Miller, 2008). Wertime (2002) indicates consumers often use products and services as props or

anthropomorphic identities to enact story products that reflect archetypal myths. Storytelling of such enactments includes conversations between consumers and brands on both unconscious and conscious levels of thinking (Zaltman, 2003). Stories and storytelling are central to achieving a deeper understanding of consumers and how they think (Escalas & Stern, 2003; D. Holt, 2004; D. B. Holt, 2004). Woodside, Sood and Miller (2008) state five propositions inform this conclusion. First, people naturally think narratively rather than argumentatively or paradigmatically (Hiltunen, 2002; McKee & Fryer, 2003) and a good example of this is the use of the web and personal blogging. Weblogs are individuals' own stories of their lived experiences, beliefs and attitudes that often include pictures (photologs) and video (vlogs). Weblogs are expanding exponentially (Kluth, 2007) but micro-blogging is much more popular today and is a combination of blogging and instant messaging allowing users to create short messages to be posted and shared with an audience online utilised by both consumers and brands such as events and festivals and audiences attending.

Studies of microblogging websites have attracted the interest of researchers in recent years. For instance, Kwak, Lee, Park and Moon (2010) studied the topological features of Twitter, and indicated that Twitter serves more as a news medium than a social network. Bakshy, Hofman, Mason, & Watts (2011) investigated the attributes and relative influences of 1.6 M Twitter users, and found that users that either have been influential in the past or have a large number of followers are more likely to generate the largest information cascades. Wu, Hofman, Mason and Watts (2011) tried to answer 'who says what to whom' on Twitter. They classified elite users into celebrities, bloggers, representatives of media outlets and other formal organisations. Gonçalves, Perra and Vespignani (2011) constructed an activity-driven model to describe the structural features of dynamic networks and took Twitter as one of their empirical data sources. In addition, a study by Guan et al. (2014) discussed the posting and reposting characteristics of 21 'hot events' on Sina Weibo (Chinese equivalent to Twitter). They found that the average reposting proportion of hot events in Sina Weibo is much higher than the tweeted proportion of hot topics in Twitter. These studies confirm the popularity of Twitter as a social media and messaging phenomenon.

Many interviewees mentioned using social media (Twitter, Facebook and others) as their main media platforms to communicate with and get the story across to consumers because "it was free" said this accessible, interactive and didactic (Interviewees Danny, John, Susie and Ricky said this). Conventional event marketing literature describes Weblogs and

microblogging as communication platforms and refers mainly to technique as N. Jackson (2013) does in his chapter *Promoting your event online* and sections on weblogs and microblogging (pp 202-3). The discussion here is about the meaning of message described by actors, and how these platforms affect their description and thinking about the subject. The word 'message' appeared a lot in conversation with interviewees about 'types of message'. They also stated in interview that 'the message' and 'communicating the right story' are the same and crucial in their event marketing efforts. This suggests that these interviewees (as practitioners) cognitively think of and refer to 'message' and 'story' as the same, which can be understood to some extent by the popularity of social media sites like Twitter and by event professionals' usage of micro-blogging sites to communicate their message and brand communication. Some of the interviewees utilise a variety of social media platforms to get their message across as Danny disclosed to me, exemplifying the earlier point as follows:

It is important that we use a variety of social media platforms to get the right story and message across. We use blogs to communicate our main content such as which celebrities will be attending the show and Twitter for instant messaging and response with our audience. Getting the mixture right between content and platform is important for us in selling tickets and attracting the right type of audience.

The conversation with Danny confirmed that interviewees relate the words, story and message as one and this originates from the use of social media as a primary communication format in promotion and marketing of events and festivals to audiences and other stakeholders. They are inseparable. Danny confirmed they use specific types of social media to do certain tasks, although he uses the word variety. This suggests different types of social media platforms are used to convey certain messages as part of their marketing activity, as shown in the first part of the sentence where he stated, "It is important that we use a variety of social media platforms to get the right story and message across". Further analysis of this sentence reveals conscious decisions are made by marketing staff in his team to ensure they choose the right platform to engage audiences in different ways. He also states that different types of social media have different functions, such as blogs to communicate a lot of content to audiences such as exhibitors or celebrity attendance to sell tickets. Twitter is mentioned specifically. Danny also mentions that decision making is crucial to ensure they choose the right platform to communicate the message (or story) and what they say (content) to

maximise opportunities in the commercial network (mentioned in chapter 5) such as selling tickets, reaching targets, attracting the right audience and managing capacity.

The second proposition mentioned by (Woodside et al., 2008) suggests a substantial amount of information stored in and retrieved from memory is episodic – stories that include inciting incidents, experiences, outcomes/evaluations, and summaries and nuances of person-to-person and person-and-brand relationships within specific contexts (Esch, Langner, Schmitt, & Geus, 2006; Fournier, 1998; Smit, Bronner, & Tolboom, 2007). Events and festivals offer audiences a multitude of experiences, all within the same environment (Berridge, 2007; Crowther, 2010a; Mackellar, 2013; McLoughlin, 2014). Crowther (2010) developed the concept of ‘the marketing space’ illustrated as ‘an experience journey’ unique to events and festivals in which he suggests organisations utilise this type of platform to engage audiences in a specific event or festival space, which includes three experiential stages: the anticipation stage (pre-event); the experience itself (during the event); and reflection stage (post-event). This is important in the development of thinking of how story forms in the mind of an audience, and is reflected upon and then shared with others. Events are a bundle of stories waiting to be discovered by those attending (Allen et al., 2012). Woodside et al. (2008) indicate a lot of information is stored in the memory of attendees and is episodic. Audiences attending events organised by Danny, John and Susie return year after year and while these actors utilise a variety of marketing communication channels to maximise the relational and commercial opportunities, according to Woodside et al. (2008), past information and recollection from previous experiences/occurrences and their evaluation of such is important in person-to-brand relationships. Crowther (2010), however, does not refer to past experiences and memory retrieval and accounts for recollection of the actual experience in the reflection stage. The third proposition suggested by Woodside et al. (2008) as important in storytelling is retrieving, reliving or repeat-watching stories results in what (Hiltunen, 2002) refers to as ‘proper pleasure’, relating usefully to the work of N. Holt (2003). Watching, retrieving and telling stories enables the individual to experience one or more archetypal myths. An archetype is an unconscious primary form, an original pattern or prototype in the human mind. Fourth, specific brands and products often play pivotal roles enabling consumers to achieve the proper pleasure that results in a consumer mentally and/or physically enacting a specific archetype—and reliving the experience by periodically retelling a given story. The brand-consumer storytelling and pleasure outcome builds on

Bagozzi and Natarajan's (2000) idea "that people need help in finding what makes them happy, and this is where marketing comes in" (p. 10). Susie, a festival director for an international music festival stated festivalgoers who attend her event conformed to a certain archetype, which she labelled 'museos'. She commented as follows:

Festivalgoers attend our event year after year. I know it is free but they come because we offer a fantastic atmosphere, a great line up of bands and a safe and fun environment for all the family. I know they are having a good time because I can see the pleasure on their faces. They are smiling, shouting, dancing and screaming. I think it is kind of tribal – it is fantastic to see thousands dancing and chanting to the band! It gives me a lot of pleasure and pride.

The best way to promote our festival is word of mouth. It is the best form of marketing. Those that have attended in the past tell others and the word gets out there. People recollect their experience to others and the message is out. My job is done!

The two extracts from Susie confirm (in her case) positive stories re-lived from attendance and experienced via a free music festival help develop a powerful message and storyline, and marketing of the event via attendee word-of-mouth. For the first time here there is a difference between message and story. Susie is responsible (as author) in developing the message (and the decisions necessary) and story but interpretation of the storyline and the way festival chapters are understood through storytelling is up to those attending or those that have attended. The message is the cohesive communication and interpretation by the public or stakeholders of the primary features of the music festival; branding, band line up, safety and fun environment as chapters of the storyline and content, which is discussed later in this chapter. Those attending (for the first time or as repeat visitors) interpret this information from word-of-mouth or through social media, website or some other marketing effort and decide to attend or communicate with others. The storyline is developed through interactive media such as social media and updates and another important factor is time, but this is not mentioned in the conversational extracts with Susie. Neither is the input of the audience in developing and sharing of the story mentioned by Susie. Susie also confirmed she knew they were enjoying the experience – or 'involvement in the story' – because of the collective demonstration at the event – or such pleasures as dancing, shouting, screaming and smiling. This supports Woodside et al. (2008) observation that the music festival Susie is responsible

for plays a pivotal role by offering attendees pleasure, that results in a consumer physically enacting a specific archetype, in this case a festivalgoer. Susie used the word “tribal” as a collective term in describing the physical demonstration of pleasure by thousands at the event all acting the same as ‘having a good time’. It is the organisation, planning, management and delivery of the music festival as a temporal product and brand that gives the story a title, identity and meaning and Susie acts as the author of the script without her knowing it because she sees herself as Festival Director and event professional. Festivalgoers that have attended in the past share their experiences through conversation via a variety of means and in so doing tell the story and retell the story to others, and inadvertently promote the festival to others. Susie referred to attendees’ recollection of their experiences as marketing through word of mouth. Here she referred to experiential recollection as ‘the message’, not story, and also confirmed she thought word of mouth was a powerful marketing tool by claiming “my job is done”. In other words, get the message, story and storyline right, the rest will take care of itself. M. Williams and Buttle (2011) suggest word-of-mouth (WOM) has long been seen as an important influence on customer attitude, intention and behaviour but very little is known about how, if at all, organisations manage this phenomenon. Susie confirmed in the last extract that word-of-mouth was important by stating ‘job done!’ According to Susie, word-of-mouth is a powerful communication tool and crucial in message development and storytelling. Word-of-mouth is defined as informal person-to-person communication between a perceived non-commercial communicator and a receiver about a brand, a product, a service or an organisation (Anderson, 1998; Buttle, 1996; Sen & Lerman, 2007). Word-of-mouth gains persuasiveness through a higher perceived credibility and trustworthiness (Buttle, 1998; Chatterjee, 2001; Godes & Mayzlin, 2004). The dominant focus of earlier authors is on the positive word-of-mouth produced by a satisfied customer communicating with a prospect (Blodgett, Granbois, & Walters, 1993; Bowman & Narayandas, 2001; East, Hammond, & Lomax, 2008; K Maru File, Cermak, & Prince, 1994; Karen Maru File, Cermak, & Alan Prince, 1994; Swan & Oliver, 1989; Westbrook, 1987). The literature here relates to word-of-mouth as a powerful communication tool between persons and supports Susie’s earlier thoughts without reference to story, story development or storytelling. It is evident from Susie’s account and literature that word-of-mouth through verbal or digital means is vital to story, storytelling and brand development for events and festivals. Yeoman (2013) confirmed people want to celebrate their particular form of culture, tradition, difference or, perhaps, eccentricity at festivals and, as Susie stated in her previous extract, they can do this through

dance and various communication acts. More consumers want to lead active, varied lives away from work, lives that can respond to their every interest, instinct and indulgence and cast them in the very best light in front of friends, families and networks alike (Quadri-Felitti & Fiore, 2012); furthermore, as Susie said, the majority attending her music festival were families. Many music festivals are targeting families. People's participation in live events becomes more important as their relation to social capital becomes increasingly profound. Experiences that are able to boost cultural knowledge and parade personal achievement to the outside world are growing in appeal. Festivals thus offer social capital, richness and new experiences. Widening access to the mobile internet has also allowed evidence to be broadcast of what we are doing in real-time – typically choosing social networks as the place to share details of, for example, our music festival experience and sporting event attendance. In addition, the process of proving the appeal of our leisure choice is appearing in a much more visual format. While mere descriptions of what they were experiencing and enjoying, via a status update or post, once satisfied millions of smartphone owners across the world, now many are using the relatively sophisticated camera and video functions on phones to broadcast their lives as visual images (Yeoman, 2013). The literature indicates here that social media plays a pivotal role in society in helping consumers communicate via networks and share imagery as another form of message and storytelling, using a variety of devices, but Susie did not mention this in the previous extract and instead focused the discussion on word-of-mouth as her main promotional platform for marketing communication purposes.

The fifth proposition by Woodside et al. (2008) suggests individuals seek clarity, to make sense of prior conversations, events, and outcomes from others and themselves by telling stories. Story repetition is often a plea for clarity that may be achievable in part by recognising that the drama in the story is one illustration of one or more specific archetypes. The observation that many consumers are motivated to report, via blogs and other forms of personal communication, on their lived experiences involving buying and using brands is a recognition that consumer storytelling is prevalent in society.

Consumer storytelling theory builds on several related streams of theory and research, including (Holt, 2003) view that dramatic consumption experiences must be scripted by experiential service providers such as event organisers through the planning and careful management of consumer events and festivals (Woodside et al., 2008). A story's structure includes two important elements: chronology and causality (Delgadillo & Escalas, 2004).

Regarding chronology, narrative thinking organises events in terms of a temporal dimension: Action occurs over time. Events and festivals by their very nature are temporal, timely, and occur over a specific period of time (Allen et al., 2008). According to (Delgadillo & Escalas, 2004), event planning is similar to narrative thinking in relation to chronology, and actors within their event management professional sphere develop a storyline for the event or festival as is made evident in the next section. Time figures in narrations as episodes (e.g. situations via scenes within acts in a drama), according to (Delgadillo & Escalas, 2004). Events and festivals, by their very nature and social dimension, present as forms of drama like you would see on a stage in a theatrical production and, as such, a story with dramaturgical elements. Nelson (2009) indicates it is in the field of Sociology, where we discover Erving Goffman, that the stage is set for event management production and design. Goffman uses the metaphor of theatre to describe how all individuals give performances, control their scripts and enter settings in which to create experiences as a storyline. An audience at an event interact and participate over a timely period, just like in a theatre. In a manner similar to actors in a theatrical production, people utilise various dramatic devices, as language, gestures and expression to influence another's perception of an interactive situation and, as such, understanding of the story (Grove, Fisk, & Bitner, 1992). A variety of theories exist that examine the role of environments and the interaction of people within those spaces as part of their overall experience and involvement (Adams, Phung, & Venkatesh, 2011; Aubert-Gamet & Cova, 1999; Bitner, 1992; Blesser & Salter, 1955; G. Brown, Lee, King, & Shipway, 2015; Goffman, 1959; Kotler, 1973; Lin, 2004). This is another form of storytelling through experiential engagement as objects, artefacts, spaces and audience interaction.

The episodes described by Delgadillo and Escalas (2004), are identifiable as timed elements of an event programme (or parts of the drama) that make up the main content of the events itself and, as such, the story. The elements of the programme (or drama in their words) play a vast role, whether relating to keynote speakers at a conference or celebrity chefs demonstrating at a food and drink event. Each episode, according to these authors, has a beginning, middle, and end; whereas time in reality is an undifferentiated continuous flow (Bruner, 1990; Escalas, 1998), in the case of event management, time is specified and planned as a project. Narrative thought structures elements (scenes, action, talk, and acts) into an organised framework that establishes relationships between the story's elements (e.g. actors including persons, products, and brands) and allows for causal inferencing (Delgadillo

& Escalas, 2004). Bruner (1990) proposes two dimensions that relate to crafting a good story: the landscape of action and the landscape of consciousness. The landscape of action consists of events that are visible (by sight or imagination) to the casual observer: initiating event, resulting actions, and outcomes. The landscape of consciousness, meanwhile, allows the reader/viewer to get inside the head of the story's characters. As Delgadillo & Escalas emphasise, "According to Bruner, a story with both a landscape of action and consciousness is a better story than one that contains only a landscape of action" (p. 187).

6.3.1 What is going on in the story and story development section

All 12 interviewees agreed message, story and story development were important and marketing communications literature supports this in relation to the message. Stories are developed and told by humans and stored in our memories and storytelling is about doing something like having an experience, attending an event, and sharing it with others. We store our stories in our memory and relate to them in service products and brands. Consumer storytelling includes conversations between people and brands. Stories told use a variety of media. Stories can be personal or professional. Twitter is a popular media platform used by consumers and professionals to get a message or story 'out there', to share or to inform. Interviewees did not separate 'message' or 'story' in interview and the popularity of social media and concept of 'instant messaging' to communicate to event audiences by event marketing professionals is the reason the two were attributed as the same in conversation. Stories are constructed, episodic, timely, stored in memory and referred to repeatedly by humans. Brands and products play a pivotal role experientially and in storytelling. Word-of-mouth is a popular way for humans to relive and share stories through storytelling with others. A story's structure includes two elements according to the literature: chronology and causality. Actors develop stories through their daily work life in planning, organising and planning of events and festivals for audiences to participate as part of consumer story development and storytelling. Whereas the interviewees referred to story as marketing communication, in this chapter it is recognised as innovative event marketing output, which was not covered in depth by the conventional event marketing literature in Chapter 2.

The next section critically examines interviewees' views on message, story and story development and gives an account of their stories as 'story phenomena'.

6.4 Story and Storytelling as ‘story phenomena’

Mitch stated “The branding, the message, the story, the idea are crucial elements of event marketing and promotion. Get it wrong and you are stuffed!” This is a very distinctive and structured sentence, which needs further analysis to understand its inference. This sentence confirmed that in Mitch’s opinion; communication is the most crucial part of event marketing but it is the elements that make up the communication that are interesting here. I checked the transcript and he said these words in the order stated above. You can break down the words into two areas; one relates to creativity (and innovation) and the other to communication method and development. Branding relates to identity, while message and story refer to what’s said by the organisation and how the audience interprets and understands it. As stated earlier, message is about the essence of the story and story referred to as the features of the festival that make up the key message. Mitch’s use of the word ‘crucial’ illustrates the importance of these components in his organisation’s event marketing activity and focus.

Andy, a self-confessed event operations professional, stated earlier in the analysis that he didn’t know a lot about marketing but a lot of his interview was taken up with a discussion about message, story and story development. His marketing thinking focused on communication and story development. In this regard he said:

Getting the story right is important not just to me but the city. It is about attracting a bigger crowd to your event. If they know what the message and story is all about, they can make an informed choice to attend or not.

This is an interesting extract. Andy and Mitch, in the conversations about message and story, focus on the story as important in their professional marketing functional roles and relate it to management decision making. Andy stated it here as ‘getting the story right’. The literature earlier referred to facets that make up a story as chronology, causality and episodes (Delgadillo & Escalas, 2004; Woodside et al., 2008). Andy’s professional background and thinking would help him in developing his story because, according to theory, chronology is about orderly structure just like event project management; episodes are timely features of the event project planned as programming, designed to attract the audience, and causality is the experience offered. Andy inadvertently is an author, an editor writing a story through his professional role; event planning, execution and the decisions he makes help with the story and its development to appeal to audiences attending. The event professionals here make it

clear they understand the power of the narrative as part of the event marketing effort. Andy crystallised this point by saying “I am confident in terms of I know what narrative I want to get across”. This is a very short but important statement. Andy displayed confidence in this section of the interview but in Chapter 4 presents himself as having low self-esteem when he chats about marketing. There is clear evidence that he is able to demonstrate confidence about his marketing thoughts and this is linked to the way he thinks as an event professional in his practical capacity. He admitted in Chapter 4 he is more comfortable in his event operational role. Backer (2014) states, “the role of events manager is necessarily tactical and focused on short-term goals, and therefore considering the future is difficult as they tend to be operationally focused” (p. 85). He is empowered and assured here in his marketing conversation centred on story development. He mentions the words ‘confident’ and ‘narrative’ in the same sentence. This confidence is shown in his ability to make decisions about the necessary direction of the event ‘as narrative and story development’ linked to operational thinking, organisational outcomes and delivery of the event. He also described his thinking towards ‘story’ and meaning of story from his perspective. He explained:

Event marketing plays a key role and part in letting people know the event is taking place and helps them make decisions. The story is all about what the event is and the experience offered. What’s included and what’s on.

The first part of the conversation relates to communication and is not the focus of this chapter. This is covered in the discussion of conventional literature, Chapter 2. The second part described story meaning or what the story is all about, according to this interviewee. I interpret this as the ‘subject’ of the event and intended outcome for the audience as an experience. The next extract relates to content in two parts: first, the ticket and ‘experiential promise’ as ‘what’s included’ and, second, the programme of activity as part of the event stated as ‘what’s on’.

Interactive storytelling can give meaning here to what Andy is describing as a new form of storytelling in which users can influence the progression and outcome of a story. In such interactive stories the reader/spectator moves from being a receiver to an active co-creator of the story they are experiencing, thus promising a more profound experience (Vorderer, 2000, 2001; Zillmann & Vorderer, 2000). Andy stated “The story is all about what the event is and experience offered” and it is the audience that interprets what’s on offer, including the

experience as ‘the story’ and they learn about the story by attending to and interacting with it. Interactive story telling is aligned to the gaming industry but a lot of the experiential features are similar to events and festivals.

Consumers of media products such as films, books or computer games are called different things depending on the medium. Hence, book consumers are called readers; film consumers are called viewers or spectators; event consumers are also called spectators but can be festivalgoers; delegates, as game consumers, are called players. The commonality here is that consumers interact, participate and understand the story from doing. Audience immersion is important in experiential event design (Berridge, 2007). Interactive storytelling borrows characteristics from all of these media including events: consumers are experiencing a story but not necessarily reading it, consumers are viewing an animated sequence of pictures but also experiencing a story, consumers are interacting with a game or event. Consumers of interactive stories are more than mere spectators or readers as they make choices that directly and meaningfully affect the progression and outcome of a story. Instead they are participants in a drama which would not be the same without them (Laaksolahti, 2008), and that’s what Andy is referring to. He continued:

The story is all about the name, the content, the type of experience people can envisage, and linked to expectations, but it is also about the past and heritage of the event. Events and their stories are crafted over time not just by me but by the people who participate in them. We are all story tellers

I am going to refer to gaming literature to help explain what is going on here. The gaming literature is illuminating in making sense of what Andy is referring to in his meaning of story. The future proofing of event management needs to look to gaming design (Robertson & Brown, 2014).

Interactive storytelling in gaming is based on a belief that a storytelling system is no more (or less) important for a good storytelling experience, than a camera is for a good film experience, or a typewriter for a good reading experience. In this latter view, a storytelling system is a tool used by gifted developers to produce interactive stories. A player’s experience of an interactive story will ultimately rely to a much larger extent on how the tools are used by developers, although certain tools may provide their own characteristic flavour (Laaksolahti, 2008). Laaksolahti (2008) explains it is the developer’s responsibility to design

a game that players will understand and story told by playing the game. Andy is saying the same thing. People attending his events will understand the story told through attendance and interaction with the event. Gaming and events are similar media products – they both offer an immersive live experience. Andy also used an interesting term: ‘crafted by’. Andy is articulate and professional and ‘crafted by’ in this context referenced the decisions he makes in relation to event content, innovation and developmental aspects of the story and focused on the audience. This is evident in his remarks about audiences participating in the event: “The people who participate in them. We are all story tellers”. Participation is a key ingredient in contemporary event management and experiential marketing (Berridge, 2012a). Mackellar (2013) states “the term ‘audience’ may include a range of people who may or may not attend an event with the intention of participating. The concept of an audience is a fluid concept that can change as quickly as it is formed: performers can be spectators, competitors can become spectators, and volunteers can spectate and mingle with the crowd simultaneously” (pp. 2-3). Mackellar makes an interesting point here. She says it is very difficult to demarcate ‘audience’ and ‘participation’ because who is the actual audience? In managing and marketing events it is important to clearly define all parts of the audience so as to meet their needs and expectations (Mackellar, 2013). Andy, in his last extract, confirmed this through story development and storytelling by crafting and creating an immersive event and story that people want to participate in and share with others. He also said: “Getting the story right is the responsibility of a mixture of people”, presumably referring to the extended event marketing networks mentioned in Chapter 5, as well as the audience. “A range of academic and industry studies have spotlighted the importance of audience participation and recognised differences in audience involvement, passion and interest in event activities” (Mackellar, 2013, p. 70). Audience involvement in events can be understood through the work of Stebbins as this author suggests there are two participatory dimensions: casual leisure and serious leisure participations (Stebbins, 1992). Casual leisure focuses on a relaxed, more passive involvement whereas serious leisure is more active and involved. The more involved the event audience are in the story, the more they will understand, according to Andy and Gerritsen and van Olderen (2014) who noted stories can help people understand the world. Stories can activate pride, fantasy and desire (Rijnja & Jagt, 2004) and these stories are closely linked to event experience (Gerritsen & van Olderen, 2014). Andy mentioned his events were popular. He said: “All our events have a good story to tell. We like to think of our events as best sellers when it comes to books and the stories contained within them. All

of our events sell out!” A vital dimension of storytelling is authenticity, not in the sense of a ‘true story’ but in the sense of originality and credibility, and involving real emotions and meaningful values (Gerritsen & van Olderen, 2014). Andy works for a public sector organisation and is responsible for a large team, an enviable budget, and his portfolio includes one-off large city centre mass participation events 100,000+. Interpretation of ‘best seller’ is audience attendance based and storytelling literature refers to this as having events with stories that are credible, authentic and participatory.

Susie, a colleague of Andy, shared her view of story development in relation to brand as follows:

Having a brand personality behind the marketing and the brand helps with our communication so that people get a sense and a feeling of what we are trying to do and it is much easier to get the message and story across. The story is the reason why people choose to attend.

Susie’s remarks are very interesting because in the same conversation she mentions personality, communication, feelings, message and story. This is a lot to understand but I think underneath all this she is referring to story development and audience engagement and understanding through participation as she said: “The story is the reason why people choose to attend”. Stories are about meaningful events, and what makes them meaningful is that they have some degree of significance for someone. Stories are about human affairs, about important changes to the life situation brought about by such as attending an event and making meaning from experiences (Ochs & Capps, 1997). In fact, stories can be about almost anything and still remain interesting as long as they manage to convey how the particular sequence of events that they are telling is important to someone. Recent studies into music festivals looked at ‘festival narratives’ and elements that make up the storyline. Neville & Reicher (2011) considered participation, shared identity and relatedness, whereas (Holyfield, Cobb, Murray, & McKinzie, 2013) studied nostalgia, affect, and heritage in festival narratives. “A story will be better if located in its original environment. Thus, a story about a city or destination that takes place in that community will probably evoke a stronger experience”(Gerritsen & van Olderen, 2014, p. 230). The literature helps to make sense of what Susie is saying. Stories give meaning and help people understand what is going on. The title of the event, the detail and information contribute to the story. The personality, as she

called it, “the brand personality”, is formed from the identity forged and framed in people’s minds from attendance and participation in the event itself. Neville et al. (2011) suggested this based on their research into behaviour and crowd dynamics.

Another interviewee, Danny, stated, “People like to engage with a story”. He continued: “Our strapline is our story and is the basis of our marketing decisions. It is about bringing the pages of the magazine to life”. These remarks allude to a marketing professional who understands his trade. Danny is confident discussing story as a marketing and communication phenomenon. He recognised the importance of the audience in engaging with the event or ‘story’. He revealed that “the story” is the foundation of marketing thinking and decision making and fundamental in event brand development.

Danny distinguished between ‘story’ and ‘message’ and this gives useful insight into both meaning and the distinct difference between the two. Danny said that “Message is about delivering the information to the audience in the right tone and style” and “It is not chatty, it is casual, but it is middle-class casual”. Meanwhile, in relation to story he said:

Story is about what you are trying to say. It is the meaning. It is the content, what’s on offer and who is involved. Everyone interprets the story differently but it is our job to make sure we shape the story in a way people can interpret it. It is a challenge because we have to work with a partner magazine. They are the experts in telling stories through the pages of the magazine. We have to interpret what they are saying through a live event experience.

There is evidence here that illustrates message and story are different in meaning and communication format. Message is about the style of conversation, the amount, its factuality, and is information driven. The message is short and communicates aspects of the story to the audience in this case. The style of message is shaped and influenced by the content and brand (in this case) it represents. It is the first time this phenomenon has appeared in the data. A strong brand builds on clearly defined values, whereas a good story communicates those values in an understandable language (Fog, 2010). The message is seen as ‘chatty’ and relates to audience and social media. The data also revealed informality in the conversation and how the information is communicated in the message. The message adds to the overall story and story development. ‘Middle-class casual’ also relates to the aforementioned phenomenon and demonstrates how words and expression make up an important part of the

message too. Message could also be important in setting the tone and ambience online via social media. Meanwhile, Danny's description of story is illuminating and detailed. There is a contradiction at the beginning when he says story is all about what you are trying to say as this is similar to message, but the next part revealed it is all about totality. Totality is everything that the event represents. The story is the total bundle of experiences offered to the audience, wrapped up in value and communicated via event marketing communications such as messages in social media, advertisements and so on. The story is also about language – text and images – as interpretations of the story, constructed in the mind of the audience. The magazine and staff working in the magazine partnered with Danny's organisation are stakeholders in the story and set a template that he and his team follow to make sure the story and message meet the brand standards dictated. You could say all stories within the event and festival sector are constructed by subjective meaning of those involved, temporality, perishability and type of media product – the live event experience and its intangibility. Another interviewee gave a different account of message and story. Ricky said, "I think it is a lot more about message these days ... message is the story you are trying to convey". Ricky is an event professional but in general management. He is not a marketer as such and this has a bearing when it comes to meaning. The extract is confusing but if you try and interpret the subjectivity in this short extract he is saying exactly what Danny is indicating. "It is a lot more about message these days" refers to micro-blogging using social media and the story is an accumulation of different messages using this method. Stories are present in all aspects of life, but they are also told using all kinds of media including events and festivals. The choice of media for a story affects how it is experienced. While most stories can be told using any medium, certain combinations of story and media may be more successful than others (Laaksolahti, 2008). Branigan (1992) makes an interesting observation about story in society:

It seems to be everywhere: sometimes active and obvious, at other times fragmentary, dormant and tacit. We encounter it not just in novels and conversation but also as we look around a room, wonder about an event, or think about what to do next week. (p. 1)

Branigan (1992) describes here how we encounter stories in everyday life – conversation, by observations and in thought. He also specifies events.

According to interviewees' accounts about message in the last section, message is an element of the story and relates to extracts of the story communicated via social media or other platforms. Story, meanwhile, is all about content, structure, context and interpretation of the subject by others. The interviewees in this setting mentioned audiences attending events. When authors create stories they usually start with some idea about what it is that they wish to convey and proceed to select a sequence of events from their story world to accomplish that. "Stories are structured so as to make a ... selection of events from characters' life stories that is composed into a strategic sequence to arouse specific emotions and to express a specific view of life" (McKee, 1997, p. 33). Further examination of storytelling literature revealed more about what is happening in the conversational extracts.

Some interviewees see themselves as authors creating and constructing the story based on their past knowledge or focus on what the audience want to see and experience. They structure stories based on episodic decision-making around time using programming design, orchestrated and choreographed into an experiential storyline. A fundamental property of stories is that they order events along a temporal dimension (Bordwell & Thompson, 2013). Structuring a story between episodes makes sense and is crucial for an experience of narrative coherence and a tough challenge for interactive storytelling like events and festivals. Story refers to what has actually happened in a story and plot refers to the sequence of events as it is actually told (Chatman, 1980). In short, the plot functions as a viewport into the story world (Chatman, 1980), and Danny and Susie mentioned plot in the way they shaped their story thinking, without using the word. It is the way in which the reader comes to know what has happened, although a part of the story is usually inferred (Laaksolahti, 2008). The plot is the only connection that the reader has to the story. The events of a story can be arranged in various ways to produce different plots. According to Chatman (1980), the function of plot is

To emphasize or de-emphasize certain story-events, to interpret some and to leave others to inference, to show or to tell, to comment or to remain silent, to focus on this or that aspect of an event or character (p.43).

Duration concerns the relation between how long events last in the story and the time the plot spends on retelling them. Duration plays an important part in the development of an event or festival and in programme (Bowdin, 2011). Setting refers to the situation or world in which a story takes place. To a large extent, a story's setting stipulates what is likely to happen in it

and what is not (Laaksolahti, 2008). Over the years genres of stories have emerged that share certain elements such as setting, values that are at stake in the story, or plot progression. In events, (Hall & Sharples, 2008) recognise the importance of setting in communicating the authenticity of quality food and drink festivals and state that setting is imperative in developing a clear narrative and attracting the correct audience. Mackellar (2014), moreover, suggests setting influences audience behaviour and interpretation of the experience. Recognising the genre of a story makes the audience form expectations as to what will happen in it. Together setting and genre create a host of expectations regarding what is likely to happen in a story and what is not and is pertinent to what interviewees mentioned in earlier extracts. Kat referred to setting in her accounts of how people interpreted what was going on at the Christmas family festival she organised. She said “All of the communication messages and story about our family festival centred on setting and content – it was important that we made sure families attending knew it was safe and a fun environment to enjoy. Our storytelling focused on family and safety in a fun environment”. Kat continued: “When it comes to our City brand we want to make sure we let people know about our festivals. Our festival story is about variety – action packed all year round fun”.

Kat mentioned setting. Setting for her is about place and space and these are important elements of her story and storytelling. The Family festival used setting and the safety message in her storytelling. She commented, “Our storytelling focused on family and safety in a fun environment”. The literature endorsed by Kat confirmed here the importance of setting in message development, story and storytelling. She also illustrated the point that if you have a lot to say about your festival it is vital to mix in the story with a foundation of thinking routed with distinct messages, to make it “Action-packed, all year round fun”.

Mitch shared another view about the challenge of storytelling. He said,

We’ve tried a few different approaches to see how best people would like to refer to the festival and more specifically (brand name given). Yes it is a challenge to have because we have a lot of good, positive stories behind the reason why we are doing it. We want to make people of Greater Manchester proud of what they are enabling us to do with their support. So it is a challenge but a nice challenge.

Here Mitch stated they have tried a few approaches in storytelling (like writing a few short stories) about their festival. He admitted that it is challenging without further explanation and

referred to ‘positive stories’ and reasoning focused on public support for their work. This illustrated storytelling as strategic in engaging the public of Greater Manchester in donation giving and meeting organisational objectives. Other interviewees alluded to storytelling. Chris said, “I wanted to create an experience that intrinsically told the audience what we were setting out to do in a story format. The storyline includes the subject, the setting and programme of activity. This makes up the story”. Chris affirms the structure of storytelling as mentioned in previous descriptions in this chapter. Audience and experiential expectation are important in fuelling interest and attracting ticket sales and conversations about his events. Immersion is another aspect covered in interactive storytelling literature. Immersion refers to attendees perceiving a story in a way that makes them feel that they are actually there. Ryan (2004) describes the experience of immersion in relation to textual worlds in the following way: “In the phenomenology of reading, immersion is the experience through which a fictional world acquires the presence of an autonomous, language-independent of reality populated with live human beings” (p. 14). Ryan (2004) also suggests that there are different types of immersion – spatial, temporal and emotional. Chris intentionally makes decisions in his event design based on a story format and with immersion in mind when he develops his event stories. This is a very interesting development and clarified what other interviewees indicated. He goes one stage further and describes aspects of the story, which include the words ‘setting’ and ‘programme of activity’. Danny said, “Storytelling is about visual imagery and language” and indicated here aspects of immersion based around imagery and language and their emotionality value in telling a story. This point is made in the next extract: “It is like Prosecco ... everybody is talking about it. And it is the Prosecco conversation; it is also about aspiration and fashion. It is being part of that social set, the mind set”.

Here Danny is using an immersive metaphor, ‘Prosecco’, to bestow and draw attention to the storyline and the ‘celebratory’ and ‘social’ aspects of the experience offered at his event. John stated event storytelling is “The chat, the conversation, the sharing”. Danny and John are saying the same thing in these two statements. Language is an important aspect to storytelling and it is tone and use of words that help people understand. I like Danny’s example as he uses Prosecco to also convey the idea of atmosphere and ambience at his consumer show. Just like Prosecco it is popular, middle-class and aspirational with a sense of being contemporary and fashionable; it “Has the fizz and image!” If people are happy with the “Prosecco experience”, they will chat with others (conversation) and share their

experience verbally and through digital social media. This adds to the authenticity of the story and event.

John talked about the use of social media as a communication platform for storytelling in terms of authenticity:

It is about authenticity. People see through it and it just sounds like marketing speech, whereas actually the more authentic the voice, the more engagement you have as people believe the story as it is told by them.

There is another important point here between authenticity, belief and attendance. A recent music festival study found the interpretation of authenticity depended on consumer awareness of the festival's development of the artistic programming and the audience's emotional responses to the music may be delineated by their interpretations of music construction, emotional expression, and the interplay between emotional responses to the music and the regulation of self-identity (Matheson, 2008). Various studies examined authenticity in the context of events (Kates & Belk, 2001; Matheson, 2008; Papson, 1981; Robinson & Clifford, 2012) and refer to originality in eventscapes. John, meanwhile, refers to authenticity as testimonial as he talks about 'authentic voice'. He also refers to believability and story and accounts for authenticity through people sharing their stories via various means.

6.4.1 What is going on in the story and storytelling as 'story phenomena' section

In this section, interviewees confirmed they intuitively planned their message, story and how they told their stories. Interviewees were candid in the way they developed their storylines and how they structured the story, what constituted a good story and how their stories were manifested and interpreted by audiences and attendees. Literature in interactive storytelling and gaming design was drawn upon in trying to make sense of what is going on here. The message and story have different meanings but are important aspects in storytelling.

Audience interpretation is crucial in understanding the story and experiential expectations. A variety of technical detail was shared with me in how interviewees told their stories.

The last section of analysis in this chapter refers to storytelling and content.

6.5 Storytelling and content as ‘story phenomena’

According to Gerritsen and van Olderen (2014), layering is another essential dimension of storytelling. Powerful stories have several layers that can be interpreted at various levels. “That is the very reason why children want to hear the same story time and again” (Gerritsen & van Olderen, 2014, p. 230). The continued discovery of new elements in a familiar story like an event (visiting it each year) is something that may also play an important role in the repetition of leisure activities (Gerritsen & van Olderen, 2014).

In storytelling terms, explicit storytelling is narrated by a narrator and implicit storytelling means that a visual representation or object triggers a story to the visitor: he/she fills it with his/her own powers of imagination. An object may evoke a nostalgic memory from one’s personal or collective past. An object can also be a metaphor to reduce a true story to comprehensible dimensions (Gerritsen & van Olderen, 2014).

With respect to staging the event it is vital to start creating coherence between the experience instruments such as storytelling and thematising at the concept level using objects and artefacts as examples of event and festival content and programming. The next section briefly describes storytelling and content from interviewee data. Other theoretical approaches that may assist in explaining this phenomenon include symbolic representation and symbolic interaction (Berridge, 2007, 2012a, 2012b). Earlier in the chapter, interviewees gave accounts of the importance of setting and story development and storytelling. The conventional event marketing literature discussed in chapter 2 does not describe content in story or storytelling terms. Another term utilised by academics in event and festival literature is programming.

Programming is both an art and a science (Berridge, 2010). The event manager considers the artistic, entertainment, educational or sport-related criteria that an event should achieve, as well as marketing criteria (Allen et al., 2010). However, as with all successful entertainment, an intangible “wow” factor also differentiates the successful event programme and storyline (Allen et al., 2008). Few studies into content or programming exist (G. A. J. Bowdin, 2011), but some studies infer the importance of artists or other elements is perceived as ‘content’ important in attracting visitors or contributing to a festival’s success (Erasmus, 2011; Geus, Richards, & Toepoel, 2016; Kuijken, Leenders, Wijnberg, & Gemser, 2016; Larson, 2009, 2011; Stone, 2009). These studies do not mention story or refer to content as a facet of story development. One study by (Leenders, van Telgen, Gemser, & Van der Wurff, 2005) focused

on the role of form and content in the Dutch music festival market, but in relation to success and not storytelling. The study illustrated content as theme, reputation, music genre and line-up. The study also referred to innovation and competition and concurred that these factors are important in driving festival success. Findings from the study identified proper planning and booking the right artists as essential. Big budgets give festivals the opportunity to contract big stars and well known bands. Certain music genres including pop, rock and jazz are popular. Having a theme or message does not affect a festival's success; however, adding a theme or message can still contribute to the festival experience and this supports interviewees' views about the importance of message and clarity in event marketing and production. Other results in the study referred to improved performance. One key lesson is not to focus too much on messages or themes, which contradicts what interviewees told me. More important, according to Leenders et al. (2005), organisers may focus on developing a unique experience and develop new content formulas to address new tastes in the market. They discussed the festival offer and indicated those that offered more entertainment than solely music (as cinema, theatre and attractions offer) may be more successful. Moreover, organisers that offer new talent by staging new bands, artists or new styles of music may engage new audiences in the festival experience (Leenders et al., 2005).

The study conducted by Leenders et al. (2005) is a useful indicator to spotlight the important role of content in festival management. Interviewees also referred to content (as sport programming and sporting events) in interview but related this to storytelling. As Chris reported:

We submitted the successful bid to become city of sport for this year as we knew that we wanted to organise a programme of events with activities and festivals that were very much community orientated for a family audience for all age groups. The programme of activity was at the centre of our successful bid and storyline.

Chris illustrated some of the points mentioned by Leenders et al (2005) in his successful bid submission. He accounts for the success of the bid based on programme design and focus on activities for the family target audience. The Leenders et al. (2005) study made the point about the scope of the audience as a feature in content decision making and having a good line-up. This may refer to music but Chris must have had the right programme design as 'line-up', as he was successful in his bid submission. Chris also referred to the 'programme

of activity' as a crucial element of his successful bid and storyline. Storyline is interpreted here as message but Leenders et al. (2005) dismiss 'message' as a determinant of success. According to Chalip (2004), and Ziakas and Costa (2010; 2011), innovative programming is directly linked to the event's competitive advantage and sustainability. Interviewees in this chapter also referred to innovation as storytelling output and exemplified content as an important component of an event's story. Chris continued: "We presented a bid document and one of our themes of the programme would be to engage communities" and

When we found out that we were successful, we started to plan and focus on our detailed programming for this year. The management team sat down and included individual teams ... our wider service team, culture, it included leisure centres and sports development.

In the first extract, Chris mentioned 'themes of the programme'. Thematic representation in this conversation is all about the message and audience engagement as he stated the word 'communities'. Communities in this interpretation is all about the different types of people living in the area where Chris works. The second extract illustrated different teams' involvement in the strategic development of the sports programme and this reminds me of a comment made by Andy earlier in this chapter, that "There are many different people involved in the story". These two extracts spotlight the involvement of different teams and individuals in programme design and story development of events and festivals. Chris articulated the word 'theme' in relation to successful bidding but Leenders et al. (2005) are not exponents of theme in relation to festival success as they state "one key lesson is not to focus too much on message or themes and budgets" (p. 154). Chris also identified convening as part of the creative process in designing an innovative programme:

We convened a meeting with the different teams and we suggested brainstorming and coming up with ideas about how these programmes, activities and events would look. Some of them already existed ... they were an extension to existing activity ... some were new concepts ... initiatives that would target different audiences.

This sentence further advocates what other interviewees said about team involvement in programme design and management focus on audience needs. Leenders et al. (2005) describe 'scope of the audience' as content features in their study. Chris also described audience involvement as feedback in shaping the programme itself. This was insightful as none of the

other studies highlighted the involvement of audiences in programme or content decisions. He said:

We went out to these groups to present the programme and raise awareness of the programme and get some feedback of what they would want to see that would benefit them or they would be interested in and get involved in.

From the feedback we identified dates ...some of the questions we asked those groups were around what day of the week works better for you and what time of day works better for you ... what kind of locations would you like to see these events take place in.

In event marketing terms, this is about gaining audience insight. Leenders et al. (2005) based the scope of the audience on psychographic terms. Chris, meanwhile, referred to his audience as 'the community'. He described the process as "Creating an experience which is pleasurable for them" and referred to designing a programme of content as innovative. Andy agreed and described planning of an event programme as "Something that was artistic and had some integrity that showed we were thinking out of the box". Danny was more specific when he discussed content. He said "The marketing team are responsible for exhibitors and the direction of content at the fairs and what's going to happen in the future". All three say the same thing and apply their content decisions in a creative, innovative and experiential way focused on audience participation. The intention is for the audience to interpret the story through immersion in the experience itself. Berridge (2007) notes event experiences are immersive and storytelling is apparent through symbolism, characterisation, theme and interaction.

Danny illuminated the difficulties of commercial decisions and content as follows:

I would love to do a lot more with it from a creative point of view but I can't take away stand revenue because they have their target to hit. I couldn't justify to the Board that we missed our target by £20,000. Why? Because I felt like it was worth putting in a really nice feature that looked beautiful in there that helped with the storyline. It just isn't going to rub for them so we need to find a happy medium, something that is revenue generating.

Ziakas (2010) confirmed that event organisations face difficult commercial decisions in event and festival portfolio development. Danny seemed frustrated as he stated in the last extract that he would like to do more from a creative perspective. He is aware of his commercial targets. He is Event Director and ultimately responsible to the Board for achieving income. He related “A really nice feature” to story, indicating that content is seen as a form of communication that emotively and aesthetically engages the audience with immersive intention. The next extract also illustrated this point. He stated: “Decisions around the placing of champagne bars. It is also about visual image. It is that notion of belonging or being part of something”

Meanwhile, John, Danny’s colleague, talked about the role of the Content Director (mentioned in relation to the creative network in Chapter 5). He said:

They look after gallery content so within the (brand name given) shows we have galleries with textile artists showing work art, textiles to be presented on the wall or on plinths and the Director of Content is responsible for managing that process for selecting those artists. It is a real creative process.

The conversation here is similar to the Leenders et al. (2005) description of ‘line-up’ as a content feature. They define a ‘line-up’ as having “at least a couple of internationally known artists with various top-20 hits in more than three countries” (Leenders et al., 2005, p. 152). John continued,

The Director of Content looks after some of the feature content within the show. We have a feature within the show called the (name given) theatre, which is really about free demonstrations. Again it is about craft professionals demonstrating a particular technique or a particular make, producing something within a certain timeframe in a theatre environment, and the Director of Content is responsible for programming that space. Content attracts visitors and is like a book is a chapter of the events story.

John revealed here that free content refers to a feature and an attraction to entice the audience to buy a ticket and attend. This is inferred storytelling. The message is ‘free’ but it also includes a lot of narrative about crafting, artistry and learning about a technique. There is also a mention of time as he referred to a ‘Certain timeframe in a theatre environment and the Director of Content is responsible for programming that space’. There is a close relationship

between time, space and entertainment as “the content” for this show and an audience draw. These are important to attract crowds to events and festivals (Allen et al., 2010). Hall and Sharples (2008) state that cookery demonstrations are a major feature in audiences’ decision to attend a food and drink festival. John, in the final extracts, said,

It is an interesting balancing act. We need to be sensitive to the needs of our visitors coming through the door in terms of what their primary interests are; what they are primarily interested in: tapestry, crochet, mixed media, quilting, so we give thought to which artists, what medium those artists are working in is one aspect of it. I think there’s an interesting push and pull within the show. I think our visitors say that the galleries are something that’s inspirational. You want to have work that’s going to be attractive to people and make them pick up the phone and buy a ticket and attend the show. It is making the show relevant and the story feel real. It is also about fashion, the fashion of content.

The context of the final conversation from John refers to the audience and content design. John and the Content Director demonstrate their audience know-how and illustrate this by talking about ‘primary interests’. A discussion about content development, storyline and audience engagement is established in the literature and in this chapter. I really like the last sentence, where John said “It is making the show feel real; it is about fashion, the fashion of content”. For me, this illustrates the importance of the story and driving audience interaction and immersion.. Reality comes from attendance. Fashion is about relevance now and having content that is what the audience wants, immerses them in the event experience, and this is how the story is told through emotive and interactive engagement.

6.5.1 What is going on in the storytelling and content as ‘story phenomena’ section.

Layering is an important process in story development and storytelling. Practitioners use their own intuition and management experience as well as working with others to make decisions about content in the development of an event or festival and its story. The audience are central to these decisions and some interviewees used feedback and insight to inform decisions. Few studies into programming and content exist. Interviewees established the congruence between storyline, content and audience interpretation of the story through engagement with various content within the eventscape. Content is an important element to

attract visitors to the event and a lot of management effort goes into developing the entertainment programme. Academics and practitioners hold a variety of perspectives in relation to content and storytelling but according to research data in the scant literature it is important and a reality.

6.6 Conclusion

This chapter clearly illustrates the importance of innovation in event marketing terms – including creativity, management decision making manifested as creative ideas and input needed to develop a message with clarity and overall story. The story is acknowledged by interviewees as important in event and festival management and brand development. There is a clear distinction made in this chapter regarding the roles of message and story and how they are developed by practitioners. What is not so clear is the demarcation between story, story development and storytelling. The conventional literature in Chapter 2 did not disclose any information or descriptive elements about this subject area but the interviewees had a lot to say. I had to draw on storytelling theory from sociology and interactive storytelling from theory to help explain what is going on in this chapter. The last piece of the story jigsaw relates to content. While some studies mention programming, only one is specific about content and events. Interviewees' discussion about content is profound and directly related to storytelling, audience immersion and attendance. This chapter offers an interesting and insightful look at how innovative output from the various networks through story, storytelling and content is real and relevant in contemporary event marketing today.

6.7 Reflexivity 3

I had a hunch creativity and innovative practice was a part of the event marketing scene but the conventional event marketing literature in Chapter 2 only skirted around the subject. The mini-literature review at the beginning of the chapter revealed a seam of literature relating to innovation in festival management. This was a crucial part of the process to gain insight into current thinking about innovation and innovative practice. The most profound part of this chapter is the subjectivity and symphony of voices from practitioners expressed views about the importance of story, storytelling and content in event marketing managerial practice. They were unanimous about the need to tell a good story. Story was all about meaning and a method to engage event audiences. This is a new learning experience for me. Before now, I have never focused on the concept of story or storytelling in my practice. I was aware of

content and programming but not the latter. This is a game changer for me. It is an important phenomenon in event marketing managerial practice but neither the event marketing literature or me is discussing this phenomena. This is an innovation to be recognised, and an important output in managerial practice. I am going to include storytelling in my professional teaching practice and make note of this element in future commercial activity. I've already delivered a lecture to some final year students and related event sponsorship commercial proposal writing to storytelling theory. There is more to come!

Figure 3: Innovative Event Marketing Output – Story, Storytelling and Content



CHAPTER 7

CONCLUSIONS

7.1 Introduction

This research is about how event professionals (as practitioners working in various parts of the events industry) make sense of event marketing managerial practice in their work place. The aim is to contribute to professional practice, and to academic knowledge. This chapter outlines how that has been achieved, and describes the contribution to professional practice, and academic knowledge. Each chapter (Chapters 4, 5 and 6) dealing with the research data ends with a conclusion section drawing on observations and issues discussed. This chapter brings those points together in an overall set of conclusions that refer to marketing managerial practice in event and festival management, thereby making a contribution to knowledge about marketing managerial practice in the event and festival sectors.

It is evident that research into event marketing managerial practice has been largely inadequate in describing how event professionals make sense and meaning of the subject, and that there is a lot of scope for further work on event marketing managerial practice as a concept to be understood and used in the event and festival professions. Meanwhile, the evidence clearly points to a conceptual model not described in the reviewed literature, one that I explain in more detail and name the Event Marketing Functionality Model. The chapter continues by discussing how the conclusions make a contribution to professional practice. I then discuss the socio-phenomenological nature of the research and its contribution to this area. Finally, I discuss what other lessons I take from the research and suggest areas that are worth further investigation.

7.2 The conclusions reached so far

Chapter 2 examined a range of event marketing management literature to get a sense of current thinking about the subject. The review revealed a fragmented picture with an array of definitions and perspectives towards event marketing as a management function. Event marketing theory is scant, with very few studies focused on practitioner opinion regarding the meaning of event marketing managerial practice. The study most closely aligned to this area

of research, by Mayfield and Compton (1995), investigated the status of the marketing concept, and its adoption by festival organisers, finding that these professionals rated the management process as ‘important’ in organising festivals. This is a theme revealed in existing literature and from professional studies. The focus is on ‘rating’ principles such as ‘importance’ of event marketing in the event management process, without any detailed explanation or context. The majority of existing event marketing theory refers to components of the classic marketing literature as ‘technique’ manifested as analysis and decision-making tools and so-called revisionist-marketing principles such as service and relationship marketing. The event and festival marketing literature contextualises the general marketing management principles as variants, the event marketing mix being a typical example.

The simple models and theoretical representation in the academic literature describe aspects of event marketing in the workplace but fail to explain what is happening in daily operations. If event marketing is such an important management process, as mentioned in previous academic and professional studies, why are practitioner views not solicited on the subject? This is a concern, especially in a crowded and competitive market place when marketing spending is in the spotlight, the pace of change is never-ending and methods of communicating with event audiences have moved from the traditional to the interactive, using different technologies and social media (Backer & Hay, 2013; Bolan, 2014; Robertson & Brown, 2014; Yeoman et al., 2014). It is worrying if event marketing managerial decisions about event and festival marketing are not based on a detailed understanding of what happens in the workplace. To make an effective contribution to an organisation’s marketing objectives, and to maximise opportunities in the market place, a broader, more comprehensive framework based on what real people do (as practitioners) in event marketing terms needs to be developed as a direct result of their understanding. Otherwise, event organisations risk implementing theoretical ideas with no reference to the day-to-day operations of the event workplace, and, therefore, no reference to the reality of their workforce. Surely, this is crucial for any successful event business.

In Chapters 4, 5, and 6 I looked at the meaning of event marketing managerial practice revealed as management identities, extended event marketing networks and innovative event marketing output. Interviewees talked in the research about these dominant themes. In true hermeneutic style, despite having hunches from my initial review of the literature, it is the evidence that the interviewees produced (as data) that determined the direction of the thesis.

I will first look at what I learnt in Chapter 4 about event marketing and management identities.

First, the conventional literature in Chapter 2 did not help me with the analysis in Chapter 4. I had to look to sociology and specifically Impression Management to help explain what was going on here. This is important as this gives the chapter a sociological focus and is all about how event professionals revealed event marketing identities manifested “as meaning” in conversation and action as displayed behaviours (explicit body language, tone of word spoken, phraseology and facial expression). These behaviours, noted at the time in my research diary, are discussed in Chapter 3. The range of behaviours was subtle but significant as it signified behavioural change expressed not just in conversation but in physical form regarding what they thought about event marketing management within their professional sphere. These behaviours revealed to me much more about their emotional response to the meaning of the subject in the professional context, specifically of those demonstrating low self-esteem towards event marketing.

All 12 were unanimous about the important role of event marketing as a management process, and conventional literature examined in Chapter 2 supports this finding. This is not unique, but what is significant here is the response from practitioners about the meaning of event marketing managerial practice in their daily operations and how this was interpreted “as meaning” as event marketing management identities.

A set of implicit assumptions are drawn here from the data. The practitioners perceived that role (marketing versus other jobs), job title, nature of their role, management responsibility, tasks performed and professional background all play their part in shaping their management identity and views expressed about marketing. All 12 expressed a variety of opinions about the meaning of marketing, interpreted in this chapter as self-esteem, self-efficacy and self-promotion. Interviewees talked about event marketing in positive and pejorative terms in expressing meaning within their daily operations and event marketing efforts.

Interviewees with high self-esteem expressed confidence in discussing the subject and described marketing leadership in various forms. Marketing leadership is characterised by innovative marketing techniques, employment of a highly skilled work force, and careful control of distribution channels (A. Morrison & Roth, 1992). Performance reflects the extent to which the firm's financial and other objectives are achieved through execution of tactics

and marketing strategies (G. Knight, 2000). Webster (1992) suggests entrepreneurial orientation as an important facet of marketing leadership. All described aspects of marketing leadership outlined by A. Morrison and Roth (1992) and Webster (1992) in the discourse analysed in Chapter 4. All shared similar traits, characteristics, and considerable marketing backgrounds with enviable years of experience. All identified themselves as event marketers with overall strategic and marketing responsibility and were target driven. They managed marketing teams and functions. They used technical marketing language to express themselves with confidence. Korman's (1970) self-consistency theory predicts that individuals with high self-esteem choose occupations consistent with their interests, which would lead to greater levels of job satisfaction. The high-self-esteem person has been conceptualised as liking or valuing him/herself, as well as seeing him/herself as competent in dealing with the world he/she perceives (Cohen, 1959a, 1959b; Combs, Soper, & Courson, 1963). High self-esteem individuals were directly involved in marketing implementation and held senior marketing positions within their organisation and managed teams and budgets. They were very expressive in the way they described marketing in positive terms in their daily operations. Meanwhile, interviewees with self-efficacy also described marketing with confidence, but there are subtle differences between high self-esteem and self-efficacy.

Self-efficacy (one's belief in one's capability to perform a task) affects task effort, persistence, expressed interest, and the level of goal difficulty selected for performance (Gist, 1987). Interviewees talked about event marketing as a process in fulfilling event management and organisational tasks but were not as involved in the process as those with high self-esteem. Persons with self-efficacy believe in their skills and capabilities to fulfil a task – it is all about performance (Bandura & Wessels, 1994). Bandura (1977) emphasised that behaviour must be measured precisely in the analysis of efficacy and that measures should be tailored to the domain being studied. These interviewees also shared similar characteristics. They perceived themselves as event professionals with some marketing knowledge or experience. They were articulate when using technical marketing language in conversation and confident in using examples of how event marketing was used in daily situations. They agreed marketing played a major part and understood what marketing could offer them in delivering successful outcomes. They are marketing decision makers but seek advice from other marketing professionals. They retain overall decision making and budgetary responsibility, which is considerable but advice seeking suggested they lack confidence in making some

marketing decisions and their marketing experience or knowledge is not as extensive and is the difference between demonstrating high self-esteem and self-efficacy within the marketing domain. These interviewees were aware of their professional skillset and gained extra marketing qualifications to help them in the work place to interact and implement event marketing activity. Self-efficacy is a person's estimate of his or her capacity to orchestrate performance on a specific task (Girst & Mitchell, 1992). Interviewees with self-efficacy talked about marketing in their daily work tasks as part of their function but not their main role. Event organising and planning was their main function and marketing helped them with this task. They expressed themselves as event managers with some marketing knowledge or experience but sought the advice of others within the organisation. Interviewees with self-efficacy demonstrated different characteristics from those that expressed self-promotion. These were polar opposites in describing the meaning of event marketing.

Interviewees with self-promotion worked in event organisations but had no direct involvement in event marketing. The conversation with self-promoters centred on them and their function within the organisation. Designed to augment one's status and attractiveness, self-promotion includes pointing with pride to one's accomplishments, speaking directly about one's strengths and talents, and making internal rather than external attributions for achievements (Rudman, 1998). They described marketing as a servile function and created a sense of hierarchy. Their job role and function was more important than marketing. The self-promoters were hostile in the way they described the marketing function. They were vague about some of the meanings they expressed in interview about marketing and daily operations. They came across as if they didn't really understand the marketing function and their obsession with their own role and identity clouded their marketing judgement. Individuals may want to influence how they are seen by their colleagues, by their customers, and by their subordinates (K. Harris, 2007). By effectively manipulating these relationships, employees may create an image of themselves at work that influences subsequent performance appraisals (Wayne & Kacmar, 1991; Wayne & Liden, 1995) and the allocation of work tasks, extra responsibilities and role importance (Becker & Martin, 1995). The literature here states self-promoters manipulate the situation by creating an image that describes their role and position as more important than the marketing function and this is what happened in the interviews. A study by Singh, Kumra and Vinnicombe (2002) into impression management and promotion within the work place found that a self-focused

strategy serves to present a totally work-focused image, which they called professional demeanour. Both self-promoters were expressive in body language and tone of voice and were dismissive of the marketing function as they ‘talked up’ their roles and professional demeanour. They highlighted the importance of their job and function over marketing. They made sense of marketing within their organisation but their own jobs to them were more important and marketing facilitated their needs within the business. “Impression management, a component of persuasion, can play a key role in the personal and career development of event managers by enhancing the impression they give of themselves to their superiors” (N. Jackson, 2013, p. 15). He continued: “As well as selling your event, you need also to be able to ‘sell’ yourself” (N. Jackson, 2013, p. 15), and self-promoters made sense of marketing by self-promotion and ‘selling’ the importance of their roles within their own organisation and daily operations.

The last group were those interviewees demonstrating low self-esteem. These are polar opposites of interviewees identified as having high self-esteem. They conveyed their meaning in expressive terms and actions during interview and were contradictory in expressing views about marketing in their work life. It was evident from their expressive actions (and there were many) and frustrations that interviews revealed, they found marketing challenging and this was played out and confirmed in interview. They identified as event managers or general managers with some marketing knowledge or experience. They had distinctive identities but shared similar characteristics when they described marketing. They were both operational thinkers as they described in Chapter 4. They came across as an amalgam of shared marketing views but worked for different organisations. Both referred to marketing in tactical terms but also how it played out in their personal lives. Locke, McClear, and Knight (1996) noted, “A person with a high self-esteem will view a challenging job as a deserved opportunity which he can master and benefit from, whereas a person with low self-esteem is more likely to view it as an undeserved opportunity or a chance to fail” (p. 21). Both interviewees referred to pejorative comments about marketing but they also talked about organisational change a lot in interview. Organisational change dominated the discussion with both in interview. Organisational change affected the marketing function and staff changes had an effect on marketing morale. Locke, McLearn and Knight (1996) refer to ‘undeserved opportunity’ and the interviewees’ low self-esteem can be attributed to organisational change in the way they expressed their views. According to the model of

learned helplessness, when faced with unfavourable circumstances, individuals with a positive, optimistic explanatory style will be less likely to display motivational deficits (i.e. lower their effort, withdraw from task oriented behaviours), whereas those with a pessimistic explanatory style will display symptoms of helplessness (Peterson & Seligman, 1984). Both interviewees described incidents involving social interaction with marketing colleagues and feelings of frustration, helplessness and lack of mutual respect. Both confirmed they respected marketing colleagues but with a degree of mistrust or dissatisfaction. The low-self-esteem person is seen as disliking, devaluing him/herself, and in general perceiving him/herself as not competent to deal effectively with his/her environment (Fitch, 1970). As Fitch (1970) suggests, interviewees here with low self-esteem perceived themselves as competent event professionals but not event marketers. The social interaction with colleagues demonstrated this in Chapters 4 and 5. Their marketing identity and the way they expressed themselves in interview demonstrated low self-esteem in the event marketing but not in their professional event management persona.

The subjectivity expressed by interviewees in this chapter characterised their individual views and feelings interpreted as ‘meaning’ in their professional work life and daily operations. This meaning, expressed as management identity and sociological literature and specifically Impression Management, helped to unravel the management identities revealed as high and low self-esteem, self-efficacy and self-promotion. These identities manifested certain characteristics that shaped interviewees’ views towards event marketing in the work place and generalist and specialist principles also highlight this. It is evident from extracts in Chapter 4 and from past discussion that social interaction with colleagues in the work place was important in shaping opinions and descriptions of event marketing managerial practice in the work place.

The next chapter of analysis captured the social interactions between interviewees and colleagues/others ensconced in networks, which I interpreted and named the Extended Event Marketing Network. I termed the networks ‘extended’ because of the reach beyond the traditional marketing department/network to other areas of the organisation. They involve a lot more people than the marketing team. This chapter critically examined the data expressed as meaning of marketing as social interaction and situations between interviewees, colleagues and intermediaries manifested in internal and external networks. Four networks were revealed in the data as creative, political, commercial and functional domains and presented as

‘extended’ as they are outside the normal marketing function (marketing department), not readily seen or recognised. The conventional literature in Chapter 2 did not help with the analysis of the data here. Thus, I used network theory from sociology to help explain what was going on here. The sociological lens is gathering pace and focus for this study. Event network theory is limited in the literature (Getz et al., 2006; Larson, 2001, 2002, 2004, 2009) and focuses on festivals and wider stakeholder groups. I used this literature as part of the critical discussion in Chapter 5 and drew on a variety of management sources and academic studies to help explain specifics in different networks. Generalist and specialist principles discussed in this chapter and Chapter 4 are also relevant.

What was significant here is context. Context revealed as situational factors directly influenced the character and type of network revealed in the data dependent on the type of organisation where interviewees worked. Interviewees worked in either public or private sector organisations. Just like in Chapter 4 each network revealed a range of characteristics that influenced interviewees’ thinking and the descriptive meaning of marketing they formed from social interaction and working with different colleagues and professionals (as intermediaries). The level and type of social interaction described by interviewees was different in each network and characterised in different ways. Some of the social interaction made a lasting effect or impression on some interviewees, which was not positive and influenced their marketing effort/performance. This also shaped their thinking and views about the subject captured in Chapters 4 and 5.

Having deconstructed the ‘network’ into networks with notable facets it is important to draw conclusions from the social networking as interactions and behaviours interpreted as ‘marketing meaning’ expressed by interviewees working within these organisations, with colleagues and the wider event community, as distinctive characteristics underlie each network. The analysis in Chapter 5 described the networks from an internal and external perspective; three are internal (Commercial, Political and Functional) and one external (Creative) but the conclusions here focus on each network and their distinct characteristics.

First, based on conversations with interviewees working in the private sector the commercial network has distinctive characteristics. The commercial network is dynamic, client focused, target and results driven with a defined team structure and close working relationship between sales and marketing individuals collaborating as teams. There was evidence from the

data that described success for the commercial network. It was all about close working practices between the sales and marketing teams, including information sharing, customer and client focus and working on the same event/festival at the same time. The distinction here was the integrated approach adopted by the private sector organisations as innovative working practices. I had to look to other literature to describe this phenomenon. What is also interesting here is how the management identities (discussed in Chapter 4) of those working in the commercial network displayed some of the characteristics expressed in this area. Danny, John and Mitch displayed entrepreneurial flair, were driven, target focused and all had considerable marketing experience. On this occasion, we can conclude, individuals' working environment can shape their character, thinking and opinion through emulation as identity. The commercial network, when you take all this information into consideration, is about customer needs alignment, driven by commerciality and close working practices between teams.

Next is the creative network, closely aligned to commercial. The creative network appeared from conversations with interviewees talking about marketing support, or advice sought/given referring to specialist knowledge needed in developing an event or festival in event marketing terms. The conventional literature in Chapter 2 contains scant discussion of creative input in event marketing management but it exists in the wider event management literature (Larson, 2009, 2011) exemplifying creativity in festival organisations. Another study that developed a model of creativity and innovation in organisations revealed that "individual creativity and organisational innovation are closely interlocked systems.

Individual creativity is the most crucial element of organisational innovation and features of the organisation can be the most crucial determinants of an individual's creativity" (Amabile, 1997, p. 125). In the same study, Amabile (1997) stated "organisational creativity can be influenced by individuals working outside the normative organisational structure such as creative and ad agencies" (p. 129). The revelations in the literature made by Amabile (1997), about individual input into the creativity and innovation process (at organisational level), are pertinent, to what I found in the creative network, as interviewees needed creative input into the event marketing process, from outside the organisation to develop activities such as content (for John) and music artist and content advice (for Susie). Specialist management principles highlight that specialist knowledge the creative staff bring to the network contributes in innovative practices. This is vital and something practitioners relied on to

ensure their event or festival remained relevant and customer-focused to attract audiences to their products. Danny and Mary were also candid in their interaction and close working relationships with colleagues in the creative network. Danny used the word partnership and suggested external members working in this network were a close part of the team and were trusted members to deliver aspects of the event. Interviewees also disclosed working closely with external creative network members and the variety of members in this network included creative, content, communication, operational and music industry specialists. This network was all about adding value to interviewees' organisational event marketing performance and maximising opportunities in event and festival development in content, revenue generation through tickets sales, and audience attendance and promotion. This network shares similar characteristics with the commercial network, such as working closely together and customer focused activity. The creative network was all about advice giving, awareness and offer making as social interaction and information sharing between individuals in this sphere of working.

The final two networks in this section related to interviewees working in public sector organisations and distinct event marketing practices as social networking, interaction and behaviour as 'meaning' in language, working closely with colleagues within the organisation, inter-department relationships and perceptions of mistrust, one-upmanship, frustration, ambivalence, politics and political influence. The first is the functional/project network. Public sector organisations are bureaucratic, as the literature revealed, and the interviewee data in this network indicated staff worked clearly within demarcated job roles in different departments. The staff worked within a clearly defined structure as event or marketing personnel working in different teams within a local authority. They needed to work together as the event managers required advice and support with event and festivals promotion. The culture and structure of the organisation expected them to work together from a processual and managerial perspective. The marketing team took on a supporting and servile role to the event team in offering advice. The service they offered interviewees such as Andy and Susie was variable, with both of them giving different accounts of their experiences, but the one thing they both agreed on was the word 'functional' to describe the level of service given in advice and support through conversation, social interaction and overt behaviour. This shaped their meaning of marketing in conversation with me and both individuals described an array of positive and negative experiences. Susie worked within the creative network because she

needed specialist advice and help with the music festival which the functional/project network could not offer. She went outside the local authority confines to access the specialist advice needed. It was apparent in the data the functional network offered a limited service because of other factors beyond the event gaze. Susie stated the internal marketing team named themselves as 'functional marketers'. The generalist literature would suggest here that they offer a limited time-sensitive service as generic marketing advice, traditional and not as dynamic, customer-orientated and focused advice given by specialists in the creative network. Susie alluded to this in Chapter 4 as McCormack et al. (2009) state that by advancing the management of business processes, the organisation will have better control of their results, better prediction of goals, cost and performance; become more efficient in achieving set goals and improving management's ability to propose innovations. Susie worked with a creative team to implement innovation in her marketing plans for the music festival in a variety of ways not offered by the functional team. Meanwhile, McCormack et al. (2009) confirmed the functional management process oriented approach results in improvements in process performance, while, on the other hand, it promotes an increase in management complexity. Duncan and Moriarty (1998) described functional management in building relationships in organisations as a traditional, production orientated approach. The literature here helps to understand why Susie and Andy labelled the marketers in the local authority 'functional marketers' on account of the way they offered traditional and policy-driven public sector approved marketing advice to these individuals. The organisation itself is bureaucratic and policy driven (the public sector literature in Chapter 5 also confirmed this) and both Andy and Susie talked about website and social media restrictions due to local authority censorship and control. They work within restrictive event marketing practices. It is also evident labelling marketing colleagues 'functional' had an effect on relationships and how certain interviewees drew meaning about marketing from these experiential activities within the local authority work place. Andy was displeased with marketing colleagues' behaviour towards him, and situations manifested over time influenced his own personal and professional feelings and interpretation of marketing. This is an important point that needs further discussion here. The working practices within the local authority clearly prescribed teams' work within team structures, labelled as events and marketing and others, and as such demarcated and separate functions. This affected the working relationships, social networking and interaction between the two teams. In the creative network, it is all about information sharing, customer focus and working together. In the functional network it is about

information sharing, to a certain extent customer focus, but the big difference between the two came from working practice – in the functional network the two teams had different priorities and the marketers offered a limited service to interviewees as advice giving and support and not the collaborative integrated working described in the creative network. So, why is this important in relation to interviewees making sense of marketing? It is important because corporate policies such as public sector human resource management, defined as team, team structure and working practices, can affect how interviewees interpret meaning from situations. In fact, the functional network is all about human resource management, and policies implemented within these local authorities impacted on interviewees' event management and marketing performance.

The final network in Chapter 5 is the political network. The political network, according to interviewees, is about awareness of public policy, the wider public, regional and national agenda and effects on funding and event/marketing activity. Interviewees such as Andy and Chris talked about their local community in target market terms and awareness of how important it was to engage with their community in audience attendance and engagement terms. They both talked about the complexity of working in a local authority and the influence of the political network in many guises – from policy to personalities such as the Mayor and local councillors. Both interviewees had a lot of respect for the political process and people in authority. Andy was very upbeat in talking about the Mayor and his passion for events as 'an economic driver for the local economy'. The Mayor was an advocate for events and festivals in Andy's city as was disclosed in interview. Both interviewees were aware of the political agenda, political forces, corporate governance and challenges facing their local authorities. They both talked about change, especially in funding and the future and how their local authorities were having to re-shape thinking towards finances. Both were worried about the future. The political network is all about political navigation. Politics (at every level) influenced the working lives of interviewees in this network and contributed towards the way they made sense of marketing in their own working environment and how decisions at a corporate level shaped their working futures.

The last chapter dealt with innovation manifested as story, storytelling and content described as innovative event marketing output. Story phenomena appeared from interviewee data when they described marketing actions and activity in their everyday working lives. Story, storytelling and content in some form was discussed by all 12 interviewees and deemed as

innovative as a direct result of social interaction in the extended event marketing networks, whereas examination of the conventional event marketing literature in Chapter 2 revealed very little coverage or mention. The sociological lens is now in full gaze, as I had to turn to storytelling theory to help describe what was happening in this chapter. Few studies exist that mention story or content in event and festival literature. At the start of Chapter 6 I looked at event marketing and wider event and festival literature to make sense of innovation in its many forms (management thinking, actions and tactics) and the inherent Hermeneutic tradition in trying to interpret the subject. I needed to try and understand the conventional interpretation of innovation before I could progress to analyse the data.

The conventional literature described innovation in organisational terms as having an entrepreneurial culture. A variety of interviewees including Susie, Danny, John and Mitch described entrepreneurial efforts in describing event marketing. Carlsen et al. (2010) stated innovation in events and festivals included new methods and practices and Larson (2001) alluded to specialist persons being assigned to marketing and composing event and festival programmes. The literature here is a foundation of thinking for this chapter. The literature supports that working practices exist as ‘new methods and practices’ and ‘specialist people’ develop content for event and festival products. Examination of the data and scrutiny of storytelling theory and inter-active storytelling theory (from Gaming design) revealed a more complex and intuitive approach to event marketing, expressed as story, storytelling and content development. Interviewees described story intuitively as part of their event marketing managerial practice. It came across as instinct. Story and storytelling was something they did as part of their management thinking and tactical deployment in promotion and communications. It was effortless as they described this phenomenon. They also mentioned story and message in the same conversation and, at times, I asked them to describe the difference between the two. Answers were vague but my interpretation of the data and literature suggested story is all about the totality of the experience offered and its communication and message come from personal and professional use of micro-blogging activity such as Twitter and comprise communications about the story in short word length messages. The story and story development are formulated in many guises but the literature and data suggest decisions are made based on audience expectation of the experience offered. The audience are very much part of the story and the narrative shaped by their involvement through social interaction and spreading the word as promotion using social media and word-

of-mouth. Content and programme were very important elements disclosed in the data. Event marketing literature does not refer to these elements but a Dutch music festival study about content and its part in the festival success was useful in analysing these phenomena. Other texts mention event programming and its facets. Content, according to interviewees, was important in event promotion and in audience attendance, retention and development. Danny and John were explicit on the importance of content in marketing of their consumer exhibitions. Content can be interpreted ‘as adding value’ in various staged formats such as artist presentations and artistic exhibits, demonstration areas, entertainment area and social spaces – it was dependent on the event. Time was also important in programming terms. John mentioned he employed a ‘Content Director’ as he needed specialist knowledge to focus on event content for his show. He gave a detailed account about this in interview. Other interviewees mentioned the use of creatives within the creative network and content development, supporting observations made in the literature at the beginning of Chapter 6.

7.2.1 How my hunches changed over time

This section gives a detailed account of how my initial hunches were drawn, challenged and reshaped by different stages in the research process to the final set outlined in Stage 7. The final set of hunches are fundamental to my final conclusions detailed in this chapter. The process of how my initial hunches changed over time included acceptance or rejection at several stages in the process. This process was significant as my final hunches highlighted in Stage 7 were significantly different from my initial thoughts (Stage 1). The key stages in the process included development of the conventional literature review, interviews with event professionals and analysis of the primary data with other sources of literature beyond conventional sources. Stages 4, 5 and 6 were significant stages in the shaping of my final hunches as I drew upon new areas of literature including Impression Management, Network Theory and Storytelling Theory.

Stages 1 – 7 are detailed here:

Stage 1 after the literature review was conducted (the initial stage of hunch formulation) source: professional intuition (known as intuition from here) in this section onwards and literature:

Hunch 1 Event marketing is all about using different techniques in analysis and decision making (literature).

Hunch 2 Stakeholders are important in event marketing managerial practice (literature)

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition)

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition)

Hunch 5 Innovation is important in event marketing managerial practice (intuition)

Stage 2 during the interview process source: intuition, literature, voice of interviewees:

Hunch 1 Event marketing is all about using different techniques in analysis and decision making (literature) (*interviewees rejected this hunch*)

Hunch 2 Stakeholders are important in event marketing managerial practice (literature) (*after modification as interviewees talked more about their experiences and situations with colleagues and agents than wider stakeholder community*)

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition) – not discussed yet

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition) – not discussed yet

Hunch 5 Innovation is important in event marketing managerial practice (intuition) – not discussed yet.

During the interview process I changed some of the questions to be more focused about them and their situations in every day event marketing managerial practice. This is important and pertinent to the modification of hunches.

Stage 3 after the interview stage and just before analysis the hunches were modified to take into account interviewees' voices source: intuition, literature and data from interviewees:

Hunch 1 Event professionals' demeanour as identity and behaviour changes when they discuss event marketing managerial practice (voice of interviewees)

Hunch 2 Interaction with colleagues and specialist staff is important in event marketing managerial practice (voice of interviewees)

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition) – not discussed

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition) – not discussed

Hunch 5 Innovation is important in event marketing managerial practice (intuition) – not discussed

During the interview process I changed some of the questions to be more focused about them and their situations in every day event marketing managerial practice. This is important and pertinent to the modification of hunches.

Stage 4 the analysis stage Nvivo and interaction with the data (Chapter 4) source: voices of interviewees and drawing upon new literature from Impression Management (italics denotes accepted hunch):

Hunch 1 Event professionals' professional demeanour as identity and behaviour changes when they discuss event marketing managerial practice (voice of interviewees). This is accepted and you can read all about it in Chapter 4.

Hunch 2 Interaction with colleagues and specialist staff is important in event marketing managerial practice (voice of interviewees) – not discussed.

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition) – not discussed

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition) – This is accepted and you can read all about it in Chapter 4.

Hunch 5 Innovation is important in event marketing managerial practice (intuition) – not discussed.

Stage 5 the analysis stage Nvivo and interaction with the data (Chapter 5) source: voices of interviewees and drawing upon new literature from Network theory (italics denotes accepted hunch):

Hunch 1 Event professionals' professional demeanour as identity and behaviour changes when they discuss event marketing managerial practice (voice of interviewees). This is accepted and you can read all about it in Chapter 4.

Hunch 2 Interaction with colleagues and specialist staff is important in event marketing managerial practice (voice of interviewees). This is accepted and you can read all about it in Chapter 5.

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition) – not discussed yet.

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition) – This is accepted and you can read all about it in Chapter 4.

Hunch 5 Innovation is important in event marketing managerial practice (intuition) – not discussed.

Stage 6 the analysis stage Nvivo and interaction with the data (Chapter 6) source: voices of interviewees and drawing upon new literature from Innovation literature and from Storytelling theory (italics denotes accepted hunch):

Hunch 1 Event professionals' professional demeanour as identity and behaviour changes when they discuss event marketing managerial practice (voice of interviewees). This is accepted and you can read all about it in Chapter 4.

Hunch 2 Interaction with colleagues and specialist staff is important in event marketing managerial practice (voice of interviewees). This is accepted and you can read all about it in Chapter 5.

Hunch 3 Event marketing is perceived as integrated marketing communication (literature/intuition) – not discussed.

Hunch 4 Event professionals have a different degree of marketing knowledge in practice (intuition) – This is accepted and you can read all about it in Chapter 4

Hunch 5 Innovation is important in event marketing managerial practice (intuition) – modified to: Storytelling is an important innovation and output in event marketing managerial practice. The modification is now accepted and you can read all about it in Chapter 6.

Stage 7 – the final set of hunches:

Hunch 1: Event professionals' professional demeanour as identity and behaviour changes when they discuss event marketing managerial practice

Hunch 2: Interaction with colleagues and specialist staff is important in event marketing managerial practice

Hunch 3: Event professionals have a different degree of marketing knowledge in practice

Hunch 4 Storytelling is an important innovation and output in event marketing managerial practice.

The outcomes of the hunches displayed here are illustrated in my final conclusions in this chapter and my contribution to professional practice and academic knowledge. Please note, hunch 4 was not discussed in detail as event professionals discussed aspects of marketing communications (such as social media) but there was not enough material in this research to accept the hunch and I suggest further research takes place specifically into this phenomenon as the literature in Chapter 2 is abundant with it.

7.3 Overall conclusions

By bringing together the conclusions drawn from research in Chapters 4, 5, and 6 a new model of event marketing managerial practice in event and festival management can be suggested. The model is set out later in this chapter but let us trace the argument through.

Three kinds of overlapping social coordinates – management identities, networks and innovation told as storytelling and content expressed from interviewee data worked out in their day-to-day activities – represent the way they made sense of event marketing managerial practice. Two prominent themes within these social co-ordinates were 'social'

and ‘performance’. The data revealed ‘social’ expressed as the way interviewees made sense of marketing managerial practice in daily operations related to themselves and started with ‘self’ and their own self-representation (how they perceived themselves) and their experiences (in many guises) as part of their determination in expressing marketing management meaning. This is the management identity element. ‘Performance’ is a theme throughout the analysis chapters and associated with how they make sense of marketing management through social interaction with others in deploying event marketing tactics and social production (working closely with others) to produce innovative output expressed as storytelling and content. Performance does not relate to successful outcomes but how they interpreted ‘self’ as a practitioner in the event marketing environment and how they performed their event marketing duties with others. This relates to the extended event marketing network and innovative event marketing output parts. It is all about event management/marketing performance. It was evident the conventional event marketing literature in Chapter 2 was not sufficient in helping me describe what was going on here. The literature in Chapter 2 was a good starting point but explained event marketing as ‘technique’ and offered a confusing and fragmented explanation of current event marketing thinking, and was unable to explain what was happening in the research data. The literature here represented classical marketing management principles and referred to analysis and decision making. As Svensson (2007) explains:

The marketing management approach is the employment of a set of neutral tools. A vast array of best-selling marketing devices are offered in the literature: marketing mix, promotion mix, Boston consulting group boxes, consumer behaviour models, positioning tricks, market segmentation boxes, product life cycles and communication models, all of which are intended to contribute to the marketer’s toolbox (pp. 272-273).

The last extract exemplified event marketing representation in texts. Some authors suggest marketing texts have effects and contribute to the reproduction of too narrow a conception of business life and marketing practice (Brownlie & Saren, 1997; Hackley, 2003; N. A. Morgan & Piercy, 1992). The literature in Chapter 2 was useful in developing my hunches tested as part of the research and included a ‘technique’ line of questioning as a theme. It was evident from the data there was a clear disparity between what interviewees said about how they made sense of marketing managerial practice in daily operations and the interpretation and

representations of ‘technique’ in the academic literature. It was hardly mentioned in interview and when interviewees discussed it they were very dismissive of the event marketing mix and other tools as marketing managerial devices/tools to help them in the work place. Chapter 3 discusses this. What was evident and abundant from the data and revealed in the analysis chapters was the social discourse as interviewee representations of how they made sense and meaning of event marketing managerial practice. They were very open and candid in discussing their feelings about the subject. Although literature from sociology helped to explain what was going on in the analysis chapters in terms of Impression Management, Network Theory and Storytelling Theory, I also needed other literature. It is important to note that I referred to literature from other business sources to elaborate and explain certain points within these chapters. The point I am trying to make (and it is an important one) is that interviewees made sense of marketing managerial practice in event and festival management as social practice. Marketing managerial practice to them is all about social practice and the way they interpret meaning about marketing managerial practice based on their own management identity and the way they interact and behave socially with others within the work place and innovation produced as ‘social production’ from interactions between parties as story phenomena. Studies into event marketing managerial practice are scant as disclosed and discussed in Chapter 2. Further examination of academic literature identified one stream of research that has acknowledged the ‘human side’ or social side of marketing including studies of experiences and values of marketing practitioners (Kover, 1995; Maclaran, Stevens, & Catterall, 1997; Mitchell & Aigenmonmen, 1984; Rallapalli, Vitell, & Szeinbach, 2000; Singhapakdi & Vitell, 1993). A study by Moeran (2003) looked at social phenomena within a Japanese advertising agency as a social organisation, producing some interesting results around people and social forms such as networks, which is one of my findings in this research. Similarities exist between these studies and my research but my focus is on event and festival management as a profession and, how practitioners make sense as meaning of event marketing managerial practice, in event and festival management – a different context and focus.

Three social forms of management identity, network and innovation interlock in a dialectical manner that permits sociological analysis and discovery from practitioner subjectivity about how they make sense and meaning of event marketing managerial practice. This piece of research moves the conversation and focus away from the conventional classical marketing

management approach described as ‘technique’ in Chapter 2 to something more profound, described by interviewees as social practice and event management/marketing performance.

As a consequence, existing theory, whilst providing useful analytical tools, cannot help us understand how practitioners make sense of event marketing management in a practical sense and a new, more comprehensive model is required.

7.4 New conceptual model of event marketing managerial practice - the Event Marketing Functionality Model

The evidence from the interview data is quite clear. Practitioners’ meaning of how they make sense of the event marketing managerial function starts with the event professional. This new model focuses on how they make sense of event marketing management through a social lens and, as such, starts with the practitioner. Practitioner is a term to articulate a professional working in a particular field, and, in this case, event professionals working in event and festival management. The diagram illustrated in Figure 4 illustrates the new model and in the first rectangle shows Event Professionals Management Identities. Event professionals come in many different forms – from event assistant to CEO – but in the context of this function the specific focus is on staff working in management roles with specific duties, responsibilities and working within the marketing function. The identities manifest as high to low self-esteem, self-efficacy and self-promotion and express how each event professional makes sense of marketing managerial practice as displayed through an identifiable management trait that indicates a level of confidence and involvement in the subject. The identities expressed here are not exhaustive and indicate only four types of identity, which I found were described by interviewees. There are many types of identity expressed from self in the sociology literature and it is important that we recognise the limitation of this model based in four identities expressed. The formulated management identities are indicative of characteristics found in the data in Chapter 4. I did not have any pre-conceived ideas about interviewees’ characterisation displayed as identity. Only when we spoke about event marketing in interview did the identifiable traits indicate interviewee thoughts.

On the other side, at the bottom of the model, are the extended event marketing networks. The networks identified from the data are not exhaustive. The four networks found include creative, commercial, functional and political. The networks are specific to the event marketing arena as the discussion with interviewees related specifically to engagement

between them and staff working in these networks on marketing activity. Networks are not represented in the conventional event marketing literature but festival management studies illustrate the importance of networks and their complexity in relation to festivals (Larson, 2011, 2013). The creative and commercial networks are distinctive and feature in private sector organisations and are framed by an event marketing environment, customer-centric and target driven, entrepreneurial, and creative, reflecting a desire by actors to work closely together in marketing efforts. Thus, they offer event and festival products within a buoyant and volatile customer-driven market place. Meanwhile, functional and political networks are also distinctive and appear in the data from interviewees working mainly in the public sector and framed by an event marketing environment which is a bureaucratic and policy-driven culture with layers of complexity and reporting. They work together (but not as closely as interviewees in the private sector) in their marketing activity and are accountable to many for their actions in this arena. They are involved in the marketing process but have to involve others as policy dictates.

The event professionals and the various networks interact in many ways. In the middle of these two elements is interaction, stated as social interaction. Social interaction is an important dimension of social practice exemplified in this research as how interviewees ultimately make sense of event marketing managerial practice. Social interaction emerges in the data as meetings, conversations, dialogue, expressions, dialogue, chat and body language between interviewees and others within the networks. A consequence of social interaction is marketing effort and actions, known in this research as social production as the majority of the accounts and recollections around event marketing involved people and practicality. Innovation is a process from social production illustrated next in the model. Everyone talked about innovation in practice. A key element of innovation is how practitioners developed their engagement with audiences through their events and festivals as stories and how story development and storytelling was crucial in audience interaction, engagement and retention. Content is a key element of storytelling like a plot and main characters are to a story told through narration in a book and this function is illustrated in the model and demonstrates its linkage with audiences. Content varies dependent on the event or festival typology and audience interaction. The model terminology is kept generic for academic and professional use and adaptation.

The Event Marketing Functionality Model and the meaning of event marketing managerial practice by practitioners are demonstrative as social practice. Social practice is all about people. The fundamentals of the model are all about the social interaction of peoples – event professionals and networks – in many guises and a consequence of social interaction in its many forms is social production as innovation illustrated as story, storytelling and content. The innovative practice is important in the engagement of audiences (another important aspect of social practice). Practitioner meaning and the way they make sense of event marketing managerial practice is about ‘doing and learning from doing’ within a social framework called the Event Marketing Functionality Model.

The following diagram is an aid to understanding rather than a complete description. The key to the Event Marketing Functionality Model is the need for practitioners to go beyond their own professional boundary and be encouraged to work within their own networks and socially interact and produce innovative event marketing effort and outputs as story and storytelling and content to engage audiences and achieve results.

The Event Marketing Functionality Model appears in this diagram to be linear but in actuality, it can be more complicated than what is representative here. Different parts of the model represent sections illustrated as rectangles, lozenges, a circle and arrow lines to show different parts of the model and the event marketing function found in this piece of research. From the left, the rectangles illustrate entities or social phenomenon represented as event professionals, networks and audience. The first part of the model (reading from left to right) clearly shows event professionals but also states their management identities. This was discussed in Chapter 4 and became evident as self-promotion, low and high self-esteem and self-efficacy. Practitioners demonstrated a level (or lack) of confidence, an awareness of their marketing skills and ability within the organisation or the importance of their role (such as sales or communication) over marketing. A lot of the interview discussions focused on their experiences and interaction with others, which is the next section in the model, named as event marketing networks. The event marketing networks were political, commercial, creative or functional and the accounts from practitioners focused on their working relationships, interactions with colleagues and behaviours witnessed within this sphere. Each network was different and discussed in Chapter 5. A multi-directional arrow flows between these two entities to reveal social interaction labelled in the form of a lozenge. The lozenge here named as social interaction represents a communication context between practitioners

and colleagues within the event marketing environment that necessitates various communication, interaction and a range of behaviours, discussed in Chapter 5. A consequence of the social interaction between practitioners and colleagues within the different networks is innovation represented as a circle to illustrate a level of production. Innovative practice produced in the form of storytelling, is discussed in Chapter 6 and is the next step in the function. Storytelling in its many guises is an important part of contemporary event marketing, unanimously mentioned by all those interviewed to engage event audiences in the form of attendance, interaction and to promote a level of understanding. A conceptual model to describe the findings and discussion in Chapters 4, 5 and 6 and is detailed here.

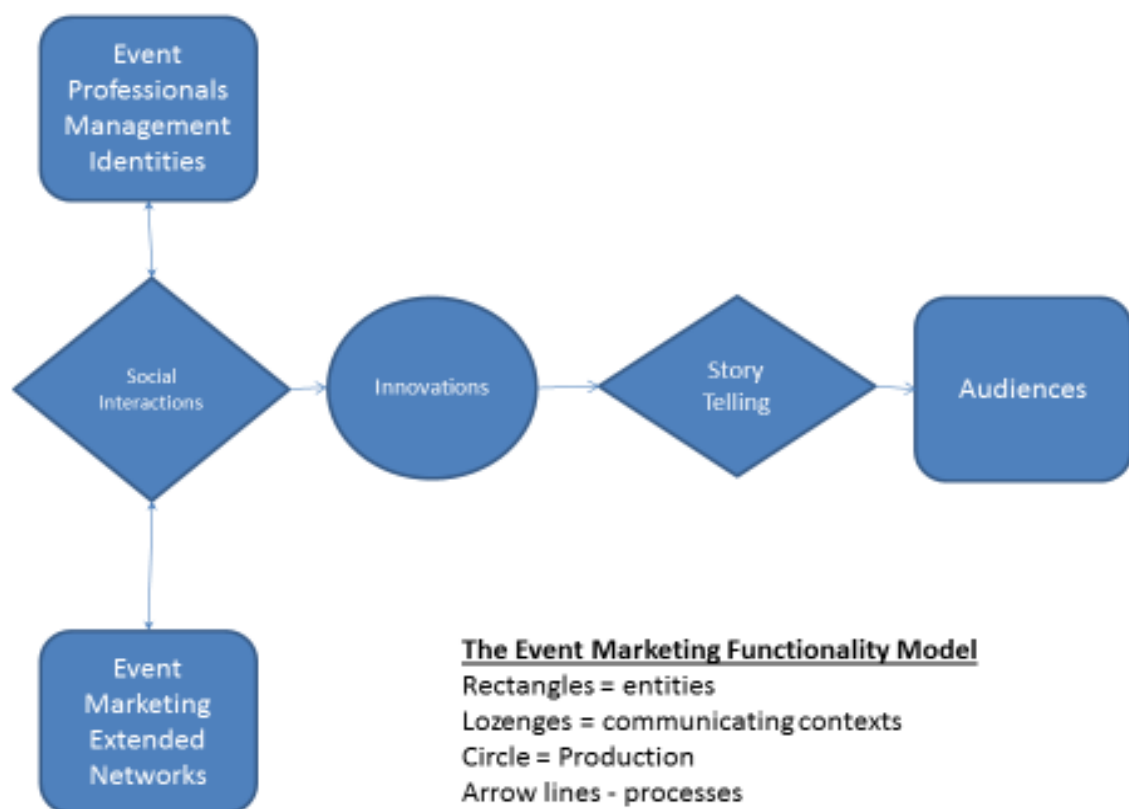


Figure 4 - The Event Marketing Functionality Model

7.5 Contribution to professional practice

Each of the three evidence chapters (Chapters 4,5 and 6) has lessons for professional practice which I discuss in more detail here. The lessons are: a) conventional event marketing theory in literature is insufficient to describe how practitioners make sense and meaning of event marketing managerial practice in every day operations, b) the event management identities drawn from the data illustrate gaps in event marketing knowledge, c) working practices in the event marketing extended networks describe different approaches to interaction and involvement in efficient and inefficient ways, d) Story, storytelling and content are important innovations in event marketing output.

The first lesson is about event marketing theory. This research suggests that anyone seeking to develop professional practice in event marketing in the events and festival industries, either from an academic or practical point of view, should look beyond the existing literature. There is insufficient discussion about the practitioners' views about the subject, with few existing studies. The studies that do exist merely describe status and importance of the subject (Mayfield and Compton, 1995) and some professional studies. Conventional event marketing literature draws on classical marketing principles of analysis and decision making and there is an assumption that event marketing practice as understood in the academic literature is representative of current thinking, right or wrong. Event managers and marketers in the event and festival field seeking to develop or improve their current practice or skills should not worry about whether one piece of theory or idea is the right one with which to engage; in fact, engaging with any piece of theory as the 'right way' forward will potentially mislead, but there is a model that can be relied upon, the Event Marketing Functionality Model and this is my first contribution to professional practice, that illustrates another way of making sense and meaning about event marketing as a social practice. It shows how event managers can find ways to work with others in a social environment (the event marketing environment) and the importance of human relations and working with others in social interaction and production. It is about working with people in various networks and highlights the types of networks that exist that can help but also prevent effective event marketing practices. The model demonstrates the importance of interaction in its many guises and the effective way outputs as innovative practice can be shaped, influenced and informed as social production in a practical environment. The model demonstrates current thinking and meaning of marketing managerial practice that practitioners cannot find currently in literature.

The second lesson and contribution to practice is about training and learning from each other to bridge gaps in current event marketing knowledge and thinking among practitioners. There are many types of event professionals working in the event industry and current studies beyond the boundary of Chapter 2 illustrate this. Some of the event marketing literature highlights some of the traits event managers need to be effective and successful but there is very little literature that describes marketing knowledge needed by event managers in implementing event marketing activity. The event management identities revealed in the data and discussed in detail illustrate a gap in event marketing knowledge and thinking amongst event professionals. Thus, this last point and the scant literature discussed earlier clearly points to variant degrees of event marketing knowledge in the sector. The evidence from this research also demonstrates different types of event professional, ranging from professionals working within the event sector but identifying as marketers with a lot of marketing experience to event professionals with a lot of operational event management experience but with a limited knowledge of marketing. The experiential spectrum is illuminating but this variance in knowledge influences how these professionals are seen and perceived by their own colleagues and peers. The manifestations in identity can impact their own professional event marketing competency. The event marketers with more experience in the field are confident and more involved in this area; the ones described earlier, with more operational focus, are less confident and less involved. That is the dilemma of the current situation: the perceived gap in event marketing knowledge amongst event professionals revealed in this research. The gap needs addressing if the events industry is to maximise its opportunities in the future. An applied event marketing training programme focused on the needs of the event professional is required to address current gaps in knowledge and skills. One suggestion may be short courses in specific event marketing practice to help bridge gaps in knowledge on such as social media and use of digital technologies. Another idea is that the events industry should look in on itself (to be introspective) to come up with a solution to the current situation and develop a buddy system where practitioners learn from each other. Those with more experience in the event marketing field need to ‘buddy up’ with professionals with less experience. For it to work, this system work needs buy-in and ownership by the events industry as a whole. The associations representing the different elements of the events industry would be a good starting point for this idea. Moreover, the buddy system is widely used as part of education practice (Bush, 2003; Feitelson, Rudolph, Schwiegelshohn, Sevcik, & Wong, 1997

; Feitelson, Rudolph, Schwiegelshohn, Sevcik, & Wong; Schuck, Aubusson, Kearney, & Burden, 2013)

The third lesson and contribution to practice is about current event marketing practices within different event marketing organisations. The private sector deploys integrated working practices within the event marketing environment. The practice was illustrated also by logistics and value chain management literature in this research. Both advocate working in close proximity to maximise efficiency and effectiveness. The commercial network in the model, demonstrated as integrated working practices aligned to customer needs, requires alignment and information sharing to develop commercial acumen in event and festival management. The public sector event marketing working practices are demarcated by human resource management deployed as policy within large and complex organisations. The system is bureaucratic and in event marketing terms leads to a variety of behaviours from working separately within different functions such as events and marketing. They only come together formally, to interact in organised meetings and engage in sharing information such as advice. There is an opportunity for the public sector to learn and adopt private sector working practices. They can do this as a sector in a number of ways. The public sector agenda is changing as, for example, funding issues and Brexit mean the future landscape is volatile and uncertain. This research revealed a more commercial footing was starting to emerge in the event marketing environment as public sector organisations were developing entrepreneurial flair by employing personnel beyond the public sector human resource boundary on a temporary basis to offer commercial advice as well as some of the interviewees adopting event sponsorship programmes to fund activities. This is a revelation. The public sector needs to become less bureaucratic and change its human resource policies to allow event managers and marketers to work in close proximity with each other as an integrated function. The benefits to this suggestion are endless. The private sector needs to work alongside the public sector and share best practice. The event and marketing functions within these local authorities, due to changing times, will have to become less reliant on public funds and this solution seems appropriate. Shared practice as one function as demonstrated by the private sector seems a plausible and practical solution in a volatile and uncertain public sector event marketing environment and a new mentoring system between both parties should be introduced.

The fourth and final lesson and contribution to practice is about innovation in event marketing as story, storytelling and content. There is scant coverage of innovation in the event marketing literature but a plethora of literature has described integrated marketing communications and the role of social media, digital technologies and devices and word-of-mouth. Studies in this area also discuss IMC managerial practices (Hede & Kellett, 2011; E. Wood, 2009). Current event marketing literature does not make the link between innovative practices suggested in this research as story, storytelling and content and their role in integrated marketing communication as branding and a tool to engage audiences through application of interactive and experiential elements. All 12 interviewees mentioned the crucial role story and storytelling played in the promotion of events and festivals and longevity in audience engagement but it barely gets a mention in the literature. Content is also mentioned but only one study currently links content to successful event outcomes (Leenders et al., 2005). This study and the data indicate the need for event and festival professionals within the event marketing environment to start to apply story, storytelling and content thinking and adopt this methodology in developing long-term event marketing solutions. The events industry and academic community need to wake up and work together in partnership to develop a programme of activity focused on the link between storytelling and content by deploying actions such as research in this area, practical workshops and online resources to address the shortfall in useful marketing resources in this subject area. Furthermore, they also need to share best practice with each other in the field. If they did they could meet the challenges of the market place, now and in the future. By applying story and storytelling practice in the way they develop their brand message and content (for their events and festivals) and move towards a coherent and cohesive story, this would transform the way event professionals implement event marketing activity long term. It is about developing the story based on the audience, the content and the totality of the experience itself. This could revolutionise the way event brands develop in the future and in the long term improve profitability, strategy and focus. The brand story, narrative and content design offer an exciting new era of event marketing thinking for event professionals to master and engage in developing their event management and marketing skills and plans for the future. This research informs the event industry and practitioners of the potential opportunities and benefits this phenomenon brings.

7.6 Contribution to academic knowledge

This piece of research makes a contribution (an interesting contribution) to academic knowledge and towards a social-phenomenology of marketing work as first described by Svensson (2007). I use the word ‘interesting’ and not ‘valuable’ because I cannot judge the level of contribution this piece of work adds to the social-phenomenological debate of marketing work. I will leave that to others to decide but what I can say is this illustrates the importance of event marketing managerial practice as another form of “marketing work”, as a social practice expressed in the subjectivity of event professionals as making sense and meaning of event marketing managerial practice. Svensson (2007) states “A social-phenomenological gaze turned towards marketing work is one that will not approach marketing work as a pre-given object, but as a social phenomenon emerging in the every day life of marketing practitioners” (p. 275). He continues “Marketing work, is, and necessarily, a social activity. By this I mean that marketing work is difficult (perhaps even impossible) to engage in if there is no shared (intersubjective) frame of reference regarding what constitutes the set of activities and tasks embraced by the notion of marketing work” (Svensson, 2007, p. 275). He also confirmed “The basic assumption underpinning this study is hence that ‘marketing work’ is a phenomenon that is accomplished within and through the social practice commonly referred to as ‘marketing work’” (Svensson, 2007, p. 275). He also notes language and other forms of social interaction are important aspects of ‘marketing work’. His study focused on a dialogue between clients and staff in an advertising agency. In his study he mentioned elements of ‘marketing work’ represented as social interaction, language, confrontation, symbolism, creativity and innovation. In my research, facets of “marketing work” suggested by him are present in my three evidence chapters. If you adapt my subjective findings into the frame of ‘marketing work’, my research found management identities and social interaction within networks that resulted in creativity and innovation as social production. Language and some forms of confrontation are in there but symbolism is not present. Svensson (2007) states ‘marketing work’ is the social practice of marketing production. He also proclaims that a social conception of the phenomenon of ‘marketing work’ is not only a prerequisite for carrying out marketing tasks, it is also one of the outcomes of marketing practice. In other words, “marketing work is contingent upon as well as generative of social and discursive accomplishment of a notion of marketing work” (Svensson, 2007, p. 271). My study frame and foundation is based on the subjective findings

from interviews with event professionals and their accounts of daily workings within the event marketing managerial field. My work can be interpreted as adding to the sociological gaze of ‘marketing work’ and, as such, makes a useful contribution to this field of study.

7.7 Limitations and future research

I have already noted some areas for future research, for example, typologies of event marketing practitioner, the role of decision making in event marketing practice and an ethnographic study focused on the social interaction between event managers and marketers in a public sector meeting. This is a truly fascinating area that would give further insight into “marketing work”. I derived the idea directly from conversations in this research and inspiration from the study conducted by Svensson (2007) and his observations from the meeting between the advertising agency and client. In addition, I was surprised that very little was made of the role of social media in event marketing. Although a couple of people mentioned this as important and discussed certain platforms, they referred to this more in relation to their personal life. The other area not really covered in the research was experience or experiential practice and how it influenced practitioner thinking. The evidence suggests that these considerations just aren’t important in people’s minds, despite the coverage in academic literature. Why this was not raised more often is not something I considered in this research. There is plenty more to research in this field.

7.8 Personal reflexions

In everyday life I am surrounded by event marketing practice. I immerse myself in the conventional approaches to the subject as a lecturer that delivers units within this academic field. I am an advocate of conventional event marketing theory (outlined in Chapter 2) as a foundation to how I disseminate event marketing knowledge and ideas to future event hopefuls (students) at undergraduate and postgraduate level within the Business School. In my professional practice I work as a Festival Director in a festival organiser capacity with decision making and budgetary authority including marketing. You could describe me as a practitioner and academic. Robertson and Brown (2013) describe the rise of the practitioner academic, and certain traits mentioned in this literature relate to me and suggest that both roles – industry practitioner and academic – are embraced by the academy and equal weight is given to time spent in both fields. From the research perspective, practice-led research and research led-practice each inform the other, leading to an iterative development of research

that is based on contemporary best practice, that is in itself informed by rigorous academic research that is also based on contemporary best practice (Robertson & Brown, 2013). This type of professional is able to give useful insights from both camps (Robertson & Brown, 2013). This is an interesting perspective and something that I am aware of as part of my own professional profile.

Over the past nine years this research has been an important part of my life as well as major part of my professional profile in academic and practitioner terms. During this time I have had the opportunity to step back and think about how event marketing managerial practice plays out in one's place of work. It is also a privilege when others give up their own valuable time to talk to you about their thoughts about event marketing within their domain. I was grateful they could spare the time for the insightful comments that were made, comments that demonstrated to me that people have things to say about event marketing if asked, especially what it meant to them in their work life and how it shaped and influenced their professional event management practice.

In fact, they had a lot to say, so much that I was surprised on reflection how many of the interviewees stated event marketing was an important element in the way they went about their daily operations. I say this because I interviewed a variety of event professionals that included (and I identified as) event marketers, event professionals, event suppliers and event stakeholders. All agreed event marketing in some form was important to them.

One might expect conducting research in the events industry to be problematic when some of the interviewees are known to the researcher. In some ways it was. First of all, my relationship with the interviewees was considered and the time spent in their environment and interview. After gaining permission to conduct the interviews with each professional within the time period there were no problems in going ahead with the interviews. No one objected to taking part or doubted the area of study or value of what I was doing. So interviewing people in their own offices and environments and tape recording the conversations was without difficulty, other than minor interruptions when we had to move rooms due to a double-booking or noise coming from outside because of other operations or people walking past. The interviews went without a hitch. Some of the interviewees found the whole experience novel and questioned their worthiness as a professional practitioner in this area.

They had a lot to say about event marketing and it did not impact on or influence their responses in any way.

Maintaining interviewees' anonymity was not a problem. All were clear on this approach and no one suggested any other way of proceeding. No one asked who the other interviewees were or requested to see a copy of their transcript, or any part of the completed thesis in order to check or edit their data. It appeared there was complete professional trust between the researcher and interviewees, which can possibly be explained by the researcher being known to some of them or his academic or professional background.

I now want to talk about one issue for the researcher. In Chapter 1 I set out the recognised subjective background to the research. I knew some of the interviewees in professional terms for a number of years. This, I think, gave me easy access to them in terms of organising interviews. It certainly put these interviewees at ease and perhaps helped them relax and be more candid in conversation with me. I did see a difference in terms of the interviewees I knew being relaxed and more informal in the way they acted in interview compared to others that didn't know me. The question I ask myself is whether this informality and relaxed approach due to our relationship encouraged them to be frank, open, and exaggerate points they wanted to make or say something they would not normally mention?

On the other hand is a premise that familiarity might have encouraged them to be free and relaxed in conversation and thereby give access to richer and more interesting data. I did recognise the interviewees that I knew seemed more relaxed and willing to share information as the interviews tended to be a bit longer in duration. Chapter 3 stated that having taken full account of the necessary considerations of a subjective approach (for example, that the researcher's pre-understandings are a feature of the research and must be recognised and acknowledged), as long as the data indicates convincingly in a certain path (or direction) then that is sufficient to allow the research to reach conclusions.

It is difficult to guess how my professional relationship with some of the interviewees might have influenced their conversation with me. Since I set out the epistemological basis of my research and acknowledged the subjectivity within (Chapter 3), the data must be allowed to stand up and be viewed.

But, in the end, I am offering my own discourse, which others may interpret as dominant and that may over-shadow other relevant discourses. As researchers we should strive to find the elusive ideal spoken words that theory says we should seek. This is the ultimate goal of this research and so I conclude my thesis by saying that for me event marketing can never be fully understood without insight into people and their practice.

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