Understanding Entrepreneurial Practices in Designing Major Events: An Australian Perspective

by

Emad Mahmoud Monshi

Thesis
Submitted to Flinders University
for the degree of

Doctor of Philosophy

College of Humanities, Arts and Social Sciences
November 2019

TABLE OF CONTENTS

List of Tables

List of Figures

ABSTRACT

This research addresses the limited attention given to event design by event studies and suggests that relatively few academic studies have explored the influence of entrepreneurship on event design. The study explores the influence of the essential ingredients of entrepreneurship on designing major events in Australia. There appears to have been an assumption that entrepreneurship had a significant influence on all aspects of event design. In particular, this study focuses on the influence of entrepreneurship on methods used to develop event designs, implemented entrepreneurial practices, and the outcomes of entrepreneurial events.

This study is based on major events staged in Australia and aims to develop a framework with which to explore the influence of entrepreneurship ingredients including vision, calculating risks, marshalling resources and formulating teams for designing major events, implemented designs, and outcomes of entrepreneurial designs (Frederick, O'Connor & Kuratko, 2013). It also reflects design methods, implemented practices, calculated risks and their counter actions, and event outcomes according to the type, size and location of the event.

The findings of the study suggest that the participating designers of major events in Australia have used 16 different methods to develop their event designs during the planning stage. Each used method has been influenced by one or more of the aforementioned essential ingredients of entrepreneurship. Within this context, all event designers showed the behaviour of social or business entrepreneurs in terms of their passion to create new designs for events. The study has also found that major events within the research sample have cumulatively implemented six themes of entrepreneurial designs or entrepreneurial practices during the production stage, which made all major events entrepreneurial. Each implemented design or practice theme has targeted one or more of the event design core values, which consequently impacted on the whole event experience.

The findings also show that entrepreneurial events had six different themes with positive outcomes. The successful outcomes were associated with business as well as social perspectives, based on the objectives of different types of events. While business objectives include attracting sponsors and increasing ticket sales and profit margins, social objectives include growing awareness and attendance. The findings support that event designers have identified six themes of risks associated with entrepreneurial events, and they have developed 11 themes of counter actions to deal with these potential risks. The most important identified risk was direct and indirect financial risk. Financial management was the theme on top of all counter actions of entrepreneurial events, which includes five sub-themes. The five sub-themes are a general perspective of financial management, securing other financial resources, budget management, box office management and insurance. The influence of entrepreneurship on designing and producing major events has provided a solid contribution to better understand entrepreneurial events and their successful outcomes.

DECLARATION

I confirm that this PhD thesis is my own work, and it has been submitted for this academic award only. I also confirm that all published sources of material consulted have been acknowledged as in-text citations and as notes on the reference list.

Emad Monshi

16 November 2019

ACKNOWLEDGEMENT

LIST OF ABBREVIATIONS

GM	General Manager
CEO	Chief Executive Officer
AD	Artistic Director
M	Event Designers' Idea Generating Methods
P	Evidence of Entrepreneurial Practices
O	Outcomes of Entrepreneurial Practices
R	Risks Associated with Entrepreneurial Practices
A	Actions to Overcome Risks Associated with Entrepreneurial Practices
QLD	Queensland
NSW	New South Wales
ACT	Australian Capital Territory
VIC	Victoria
TAS	Tasmania
SA	South Australia
WA	Western Australia
NT	Northern Territory
HRM	Human Resources Management
TSAs	Tourism Satellite Accounts
CSR	Corporate Social Responsibility
TBL	Triple Bottom Line
WGS	World Gourmet Summit
ROI	Return on Investment
MICE	Meeting, Incentives, Conventions and Exhibitions
EMBOK	Event Management Body of Knowledge
TV	Television

CHAPTER 1: INTRODUCTION

1.1 Introduction

This introductory chapter provides background to the research, which starts with highlighting the importance of events to tourism destinations. Then, it cites major definitions of event management and entrepreneurship leading to the definition of entrepreneurial events. After that, this chapter highlights five research gaps related to entrepreneurial events: the differentiation between events and entrepreneurial events; the relation between entrepreneurship and successful major events; the outcomes of entrepreneurial events; risks associated with entrepreneurial events and their counter actions, and the distinction between different sub-categories within the major size category. The study uses these research gaps to summarize the aim of the research and to formulate the main research question. In order to answer the main question, this study formulates four research objectives along with rationales to justify them. In addition, the aim of the study shows the crucial importance of developing a reliable theoretical framework. In short, this chapter illustrates the components of the literature review, which includes event design, entrepreneurship and the theoretical framework of entrepreneurship event management, to theoretically develop and investigate the influence of entrepreneurship on designing events. The chapter concludes by demonstrating the construction of the whole thesis into six chapters and the content of each chapter.

1.2 Background of the Research

The power of events as important motivators of tourism made them figure prominently in the strategic plans of most destinations. Getz (2008) also believed that due to their importance in achieving numerous strategic goals, it is considered risky for events to be handled by individual amateurs or host communities. Therefore, the event industry as well as event studies, agreed on the importance of *professionals* and *entrepreneurs* to professionally design, operate, and manage events. The use of the words 'professionals' and 'entrepreneurs' in the context of this study is defined as 'event management' and 'entrepreneurship', Getz (2008, p. 404) defines *event management* as:

> "The applied field of study and area of professional practice devoted to the design, production and management of planned events, encompassing festivals and other celebrations, entertainment, recreation, political and state, scientific, sport and arts events, those in the domain of business and corporate affairs (including meetings, conventions, fairs, and exhibitions), and those in the private domain (including rites of passage such as weddings and parties, and social events for affinity groups)."

Entrepreneurship, on the other hand, has been defined by Frederick et al. (2013, p. 13) as:

"A dynamic process of vision, change and creation. It requires an application of energy and passion towards the creation and implementation of new value-adding ideas and creative solutions. Essential ingredients include the willingness to take calculated risks in terms of time, equity or career; the ability to formulate an effective venture team; the creative skill to marshal needed resources; and, finally, the vision to recognise opportunity where others see chaos, contradiction and confusion".

Based on the above definitions, *entrepreneurial events* can be defined as the culmination of the professional practice of delivering an event from design to completion utilising entrepreneurial skill sets, which may include vision, calculated risk-taking, creativity and more.

As such, designers of these events can be referred to as entrepreneurs or entrepreneurial event designers with four main characteristics: willingness to take calculated risks; the ability to formulate an effective team; the creative skill to marshal needed resources; and the vision to recognise opportunity where others see chaos. One might argue that all events are entrepreneurial developed by entrepreneurs, but such an argument is mixing common sense with reality, as many events do not encounter any change within the event design's core values (i.e. Why to stage them? Who to target? What to present? When and where to stage them?; Brown & James, 2004; Goldblatt, 1997). This means that events staged on a regular basis can be conventional and personnel responsible for designing them are designers. In other words, if events do not have entrepreneurial features, personnel behind their designs cannot be referred to as entrepreneurs.

Despite the wide attention given by the literature to events' best practices from a variety of perspectives, including planning, production and evaluation (Filep, Volic & Lee, 2015), there are some critical gaps in terms of their association or suitability to entrepreneurial events. Among these gaps, this study has five concerns.

First, in relation to the pre-conditions of designing events (market orientation, stakeholder management and strategic planning), the literature does not differentiate between events and entrepreneurial events. Using market orientation to recognise consumers' needs for entrepreneurial events (Jago, 1997; Mehmetoglu & Ellingsen, 2005) would be challenging as visitors do not exist if events have not been staged before. Even if an event had already been staged, and its designer is just looking to gather information for market evaluation purposes from last year's visitors (Slater & Narver, 1995), they can only provide information of the issues related to their experiences. This can only be used to evolve the existing design into a better one that overcomes issues mentioned by existing visitors. Therefore, creating an entrepreneurial design with an added value that is not related to existing issues, cannot be achieved through market orientation, as it would not be included in the information gathering. Best practices related to involving stakeholders in planning and supporting events (Lade & Jackson, 2004; Smith, 2013) did not highlight the challenges of convincing them to support what they do not understand or appreciate, as entrepreneurial designs encounter creative features appreciated by entrepreneurs (Frederick et al., 2013). Even in best practice related to

strategic planning, which requires clarity around investment (Bramwell, 1997) and venue operation (Roche, 1994); designers of entrepreneurial events might only have a vision linked to an opportunity that they have recognised without medium- or long-term strategies (Bornstein, 1998; Leadbeater, 1997; Thompson, Alvy & Lees, 2000). In short, existing event studies have rarely touched on or explored the methods used in developing entrepreneurial events.

Secondly, Getz (2012) and Getz, Andersson and Carlsen (2010) have argued that there is a research gap in the literature, where entrepreneurship has not yet received appropriate attention in relation to successful major events. Despite the use of the "entrepreneurial event" label (Foley, McGillivray & McPherson, 2009; Staley, 2014) or stating that certain events have been staged by business or social entrepreneurs (Getz et al., 2010), comprehensive understanding of the meaning or features of such events is needed. In other words, understanding the meaning of the core concepts of entrepreneurship: vision, innovation, calculating risks, marshalling resources and formulating teams in the context of events, seems to be hardly ever explored by event studies. Even the requirements of designing events: marketing management, risk management and human resource management, are not differentiated between events and entrepreneurial events in existing studies. For example, it may be challenging for entrepreneurial events to acquire any long- or short-term or local sponsorships as sponsors might hesitate to support such events with untested brands or new designs, and yet these are three of the marketing best-practice strategies listed by Lade and Jackson (2004). Even, Allen et al.'s (2012) recommendation that events should be more concerned with innovation than satisfying target markets does not provide an explanation or justification on the power of innovation features to attract or satisfy event audiences. Similarly, while event organisations require professional recruiting practices (Hanlon & Cuskelly, 2002; Toffler, 1990), and entrepreneurship considers formulating teams as an essential ingredient (Frederick et al., 2013), relatively little attention is paid to recruiting a workforce for an event from an entrepreneurial event team's perspective. This could be more challenging as they are new, the event may be staged at a new location, and may have a completely new human resources team. To summarise, existing event studies have rarely explored the nature of entrepreneurial designs and practices, and their event design best practices.

Thirdly, wide attention has been given to investigate events' economic impacts (Li & Jago, 2013), including best practices related to financial techniques (Emery, 2010; Gordon, 2007; Hammond 2007). Similarly, sustainable impacts were investigated heavily (Collins et al., 2009), including best practices related to planning (Nunkoo & Smith, 2013), marketing (O'Brien & Gardiner, 2006; Vellas, 2011) and operation (Etzion, 2007; Mallen & Chard, 2012). However, event studies do not differentiate between events and entrepreneurial events, while it is expected that the latter face greater financial and sustainable challenges due to being new to the event industry or being staged at a new location, for example. Entrepreneurship definitions highlighted the importance of creating and implementing new values, along with risk calculations and creative solutions (Frederick et al., 2013). However, the existing literature does not provide insights into what new values, or the

practices leading to such outcomes, mean in terms of entrepreneurial events. Getz et al. (2010) argue that events staged by social entrepreneurs may accept no financial outcomes, and events staged by business entrepreneurs are limited in many destinations, however, event studies have not investigated the former. To sum up, existing event studies have rarely explored the nature of outcomes of entrepreneurial designs as well as their event design best practices leading to better economic and sustainable outcomes.

Fourthly, while entrepreneurship considered risk calculations as an essential ingredient and event management includes a dimension for risk management (Frederick et al., 2013; Russell & Faulkner, 2004; Silvers, 2011; Tarlow, 2002), risks related to entrepreneurial events received limited attention. Emery (2010) linked event risk management best practices to the understanding of technology, however, no linkages have been made between technology and entrepreneurial events, which could be of more importance to such events as it is a major feature of entrepreneurial products and services. While Wilks and Davis (2000) listed four approaches for events to deal with risks (i.e. retain, reduce, transfer or avoid) based on their frequency and severity, current event studies pay little attention to the appropriate approaches from an entrepreneurial events perspective. Dealing with risks is expected to be different for entrepreneurial events, as entrepreneurs generally act boldly, not shying away from the issue of limited available resources (Dees, 1998). Entrepreneurs have been seen as innovators (Ashoka Fellows, 2012; Dees, 1998; Schumpeter, 1934; Zahra, Rawhouser, Bhawe, Neubaum & Hayton, 2008), passionate about their work (Frederick et al., 2013) and possessed by their vision for change (Bornstein, 1998). Throughout history, with their attitude toward risks, they have been described as energetic moderate risk takers (McClelland, 1976) who take reasonable risk on behalf of the people their organisation serves (Brinckerhoff, 2009) or who take calculated risks (Frederick et al., 2013). In short, existing literature does little to explore risks associated with entrepreneurial events and ways to overcome them, or ways to relate these to standard best-practice techniques for event professionals.

Fifthly, there are many definitions of events, and these are primarily based on their size and type. It is crucial to distinguish between different categories of event to develop research within the event design field (Emery, 2010). There are several event categories based on their location, theme, scale, or economic benefit (Arcodia & Robb, 2000; Getz, 1991; Getz, 2007; Gratton, Dobson & Shibli, 2001; Hall, 1992; Jago & Shaw, 1998; Walsh-Heron & Stevens, 1990). When researchers choose to undertake research related to a single event typology category, for example, the size of events, it is often difficult to clarify the research focus (Doyle, 2004). Due to its importance, event management research starts with clarifying what characteristics distinguish 'major' events from 'minor,' 'large,' 'hallmark' and 'mega' events (Emery, 2010; Masterman, 2004). The complexity of distinguishing between different events based on their sizes is due to the different understandings of the term 'major events'. For example, while Ritchie (1984) considers the terms 'major' and 'hallmark' events as synonymous, Breakey, McKinnon and Scott (2006) believe that 'major events' are larger than 'hallmark events'. Bowdin, O'Toole, Allen, Harris and McDonnell (2006) see it another way: 'major

events' are smaller than 'hallmark events', and Masterman (2004) agreed that a 'major event' is the principal term for both 'hallmark' and 'mega' events.

Acknowledging these five 'gaps' establishes a useful starting point for this study. Also, it is suggested that there are a few different approaches to the subject that remain unexplored in the event design field. This study investigates within an exploratory and qualitative approach, the emergence of a significant entrepreneurship concept in major events in Australia and how it contributes to their appeal and success. Particularly across developed tourism destinations, Australia has developed a strong reputation for staging successful mega and major events which can be said to create a particular culture. This event tourism, in particular major events, has attracted local visitors as well as national and international tourists (Allen et al., 2012), which partially supported the competitiveness of the Australian tourism industry, ranked seventh in the last Travel and Tourism Competitiveness Index (TTCR, 2017). These major events tend to sit within three event types - festivals and cultural celebrations, exhibitions, and sporting events, all of which are staged in all Australian states and territories. Based on their abilities to attract inter-state and international tourists, they are classified as event tourism (Getz, 2008). They benefit from the universal popular products of nationalism, food, wine and creative arts in the forms of cultural celebrations, festivals and exhibitions, along with soccer, cricket, car racing, tennis, swimming, running and cycling in the forms of sport events. While the concept of event design is broad, this study focuses on entrepreneurial design at an event's planning stage (developing methods of entrepreneurial designs), production stage (nature of entrepreneurial designs), and evaluation stage (outcomes of entrepreneurial designs).

This study understands the roles of other factors alongside entrepreneurship and event designers who support major events to be considered successful, including the roles of government policies, host communities, event organisations, partners and sponsors. However, the rationale behind the study's focus on designers' leading major events in Australia is that little academic studies have investigated their roles and influence on developing, implementing and evaluating entrepreneurial events. Based on the core ingredients of entrepreneurship, this study theoretically develops and qualitatively explores their methods in developing entrepreneurial designs or practices, nature of implemented entrepreneurial practices, and outcomes of entrepreneurial events. It also explores the potential risks that entrepreneurial designs may encounter, where designers calculate and plan to deal appropriately with them. Therefore, by drawing on entrepreneurship, this study anticipates that the suggested theoretical framework and subsequent findings will lead to the provision and new understanding in exploring the influence of entrepreneurship on event design.

1.3 Aim of the Research

The primary aim of this study is to theoretically develop and investigate the influence of entrepreneurship through its core ingredients - vision, innovation, calculating risks, marshalling resources and formulating teams - on designing events. The influence is being investigated at the planning stage (where designs are developed), the production stage (where designs are

implemented), and at the post-event stage (where designs are evaluated). Based on the Australian event industry, the focus is to explore the role of event designers in developing entrepreneurial designs, implementing and evaluating them. Through cross-sectional analyses, the study looks at the methods for developing entrepreneurial designs, the nature of implemented entrepreneurial practices, calculated risks of entrepreneurial designs and their counter actions, and the outcomes of entrepreneurial designs from the perspectives of event type, size and location.

As such, the study aimed to answer the following primary research question: What entrepreneurial practices do Australian event designers use in the development of major events? In order to answer this question, the study has four major objectives - to identify and explore the nature of. These are (1) event designers' idea generation methods, (2) implemented entrepreneurial practices in the design of major events, (3) risks associated with entrepreneurial events and counter actions to overcome them, (4) outcomes of entrepreneurial event designs.

In order to answer the main research question, this study formulated the above research objectives, which represent the following rationale and justification for this study. *The first research objective* is essential in providing insights into how event designers develop entrepreneurial designs and the extent to which they behave like entrepreneurs in terms of their vision. *The second* will be crucial to understanding the nature of the implemented practices during the production stage and the extent to which they share entrepreneurship ingredients of innovation, marshalling resources and formulating teams. *The third objective* aims to understand event designers' attitudes toward risks and the extent to which they behave like entrepreneurs in terms of their risk calculations and actions to overcome risks. *The fourth research objective* is of paramount importance to this study, as it is crucial during the evaluation stage to evaluate entrepreneurial practices implemented during the production stage, in order to understand the outcomes of entrepreneurial designs and to what extent they have added-values.

While the overall research objective of identifying and exploring the influence of entrepreneurship on event design is essential to this study, it is crucial to develop a reliable theoretical framework based on a suitable theory, prior to qualitatively exploring the framework of entrepreneurship and event design. Several event studies have used and tested the dramaturgy theory, which makes it a common practice. Ziakas (2013), for example, used it to guide the theoretical framework and the qualitative methods to examine the innate interrelationships in a regional event portfolio. Nelson (2009) also used this theory to explore the relationship between design elements and emotional connections with event attendees and service providers by applying principles of dramaturgy. In addition, Ziakas and Costa (2010; 2011) used it to explore the significance of rural sport events, and to test the social value of celebratory events, respectively. Therefore, this study will use the dramaturgy theory as it represents an appropriate theoretical framework to understand the relationship between event designers and their audiences under a potential influence of entrepreneurship. The four research objectives will provide qualitative insights into the best practices associated with event design, which will highlight that event designers are

proven to be entrepreneurs through their behaviour, and that entrepreneurship can shift successful major events to new levels of success.

1.4 Organisation of the Thesis

This thesis is constructed into six chapters: (1) the introduction, (2) the literature review, (3) the research methodology, (4) the analyses and findings, (5) the discussion, and (6) the conclusion. This opening chapter provides a general introduction to the thesis. It also provides a concise literature review on the existing best practices influencing event design or influenced by event design. This allowed the introduction chapter to highlight five literature gaps related to entrepreneurship major event design.

Chapter 2 provides two dimensions of literature pertinent to the stated research proposal of the study, drawing on event studies and entrepreneurship studies. This chapter imports the dramaturgy theory and highlights its key areas and the shared concepts between dramaturgy and events. It develops a theoretical framework, which outlines the key themes of event best practices as well as key elements of entrepreneurship. This framework has a theoretical and methodological application to this study. It conceptualises and proposes a frame and a path of the influence of entrepreneurship key elements on event best practices by synthetically summarising the potential relationship between each entrepreneurship key element and each event best practice theme. The framework illustrates how entrepreneurship can take successful events to a new level of success. Given the complex nature of the proposed theoretical framework, this chapter proposes a simplified theoretical framework that can be operationalised in this study's scope to be able to qualitatively explore the influence of entrepreneurship on event design.

Chapter 3 outlines the research methodology of this study and explains how the study identified the research problems and operationalised them in relation to research methods and analyses. It begins by introducing the philosophical considerations in relation to the research questions and the theoretical position of this study by reflecting on the epistemological and ontological issues. Next, it illustrates the practical issues and ethical considerations of collecting and analysing data within the research sample context. The chapter concludes by highlighting the rationale of the suitability of using a qualitative approach to serve the exploration purposes of this study.

Chapter 4 presents the analyses and findings from the semi-structured in-depth interviews with designers of major events in Australia. The chapter then concludes by presenting cross-sectional analyses of the study's findings in relation to four dimensions. Then, chapter 5 discusses the findings by reflecting on the existing literature. It also summarises the study's findings and discusses them in the following four dimensions. First, highlighting the methods used by designers in developing entrepreneurial event designs. Secondly, looking at the implemented designs through the lens of entrepreneurship. Thirdly, reporting the outcomes of the implemented designs in relation to their added-values. Fourthly, underlying the mechanisms of identifying risks associating entrepreneurial designs and their counter actions.

Chapter 6 summarises the study's findings by reflecting on the proposed theoretical framework of entrepreneurship event design. Then it presents the theoretical contributions of the study and the research implications for event practitioners. Lastly, limitations of the study and recommendations for future research are suggested.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This study aims to theoretically develop and investigate the influence of entrepreneurship through its core ingredients - vision, innovation, calculating risks, marshalling resources and formulating teams - on designing events. In order to achieve this objective, this chapter reviews the literature related to five areas. First, it starts by critically reviewing event classifications to distinguish between different sizes and types of events, which helps establish a context for the study scope in the following chapter. Second, the chapter reviews the literature related to event design core values and principles. This allows the study to understand how each event design core value is related to a specific field of event management including marketing, finance and risk management as well as their associations to event management best practices. Nevertheless, highlighting event design principles is essential for this study as they are considered the starting points for designing events. Third, it reviews literature on all five essential ingredients of entrepreneurship: vision, innovation, calculating risks, marshalling resources and formulating teams. This approach allows the study to recognise the importance of each ingredient to entrepreneurship and its potential influence on developing event design. Fourth, the chapter reviews the overlap area between entrepreneurship and event design. The review looks at the existing literature related to the use of certain applications of entrepreneurship to develop, implement and evaluate entrepreneurial practices. Fifth, it concludes by proposing a theoretical framework of entrepreneurship event management using the dramaturgy theory. This area of the chapter defines the concept and theory of dramaturgy, and the applications of its model in different study fields, to provide a justification of the use of the dramaturgy theory as a theoretical framework for this study.

2.2 Event Classification

Events have been classified based on their scale, content and other features (Arcodia & Robb, 2000; Getz, 1991; Getz, 2007; Gratton, et al., 2001; Hall, 1992; Jago & Shaw, 1998; Walsh-Heron & Stevens, 1990; Emery, 2010; Masterman, 2004; Ritchie, 1984; Breakey, et al., 2006; Bowdin, et al., 2006; Getz, 1997). The most common classifications are mega, major and minor based on their scale, and festivals and cultural celebrations, sport and business events based on their content. While each size and type of event has its own use and importance, major events are of enormous significance to their host communities for their economic, cultural, community building and other significant roles. At the same time, destinations are increasingly relying on existing and new major events to become visitor attractions and consequently generating economic impacts as part of their broader tourism strategy. Event management refers to practices related to all three stages (Brown, 2010; Emery, 2010; Gordon, 2007; Hammond, 2007; Reid, 2011), where event studies showed interests in investigating best practices (also called success factors) that lead to better event

experiences and impacts (Brown, 2005; Lade & Jackson, 2004; see section 2.3 Event Design). However, event design has received less attention and association with best practices.

Long before Getz (1997) and Bowdin, et al. (2006) gave definitions of mega and major events, Ritchie (1984, p. 2) defined major events as:

> "Major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and/or long term".

Ritchie's (1984) definition of major events had two extra secondary additions of limited duration and the best practices of major events. Based on the attributes of Bowdin, et al. (2006), Getz (1997) and Ritchie (1984), Table 2.1 has been developed to highlight the differences between mega, major and hallmark events.

Table 2.1: Event Classifications: Mega, Hallmark and Major Events

Event classifications	1: Development purposes	2: Size (attendance)	3: Media coverage	4: Bidding	5: Success requirements
Mega	To produce very high levels of tourism, or economic impacts for the host community or destination, affecting whole economies	500,000 - 20,000,000+	Attract global media	Generally developed following competitive bidding	Nothing specific
Hallmark	To market destination	Between 10,000 and 100,000	Attract national & international media coverage	No bidding requirements	Nothing specific
Major	To enhance the profitability of a tourism destination in the short and/or long term	Capable of attracting significant number of visitors: 10,000 or more	Attract national media coverage	No bidding requirements	Success on uniqueness, status, or timely significance to create interest and attract attention

Source: adapted from Bowdin et al. (2006), Getz (1997) and Ritchie (1984).

The key elements to differentiate between all three types are the number of visitors and the reach of media coverage. *Mega events* attract a huge number of visitors, with a minimum of 500,000 visitors, and global media coverage. *Hallmark events* come behind mega events in terms of visitor numbers and scale of media coverage, with a primary goal of raising awareness of a certain city or country. *Major events* attract less visitors (the minimum requirement is to attract 10,000 visitors) and media coverage.

In relation to major events, there is an issue with every one of the five determinants. (1) Major events are being staged for many purposes, which are not related to enhancing the destination's

profitability, including the fund-raising objective. (2) Event studies treat major events with 10,000 and 1,000,000 visitors the same, calling them all major events, ignoring the expectation that their design, marketing, production/operation, risk management and impacts will differ significantly. (3) Case studies of major events show their abilities to attract international media coverage, and even global coverage, such as the Cricket World Cup 2015 in Australia, which was covered by European, Asian and Australian television (TV) channels. (4) Some of the major events do require bidding such as the AFC Asian Cup Australia 2015. (5) Finally, they have a wide range of success factors related to many areas including event design (Brown, 2010; Brown, 2014; Brown & James, 2004; Brown, 2009), event marketing (Ingerson & Westerbeek, 1999; Preston, 2012), event operation (Williams, 2011), event risk management (Silvers, 2011; Tarlow, 2002), and event impacts (Etzion, 2007; Gordon, 2007; Hammond, 2007; Katzel, 2007; Mallen & Chard, 2012).

On the other hand, based on their content, design and common venues, Getz and Page (2016) distinguished between four types of events: festivals and cultural celebrations, sport events, entertainment events and business events (Figure 2.1). The issue with this classification and the way it was illustrated is that it did not consider the existing overlaps between festivals, sport and entertainment events. Nowadays, sport competitions including 'fun runs' - as in Figure 2.1 - are being staged as festivals targeting professional athletes, amateurs and families with an objective to raise awareness or funds for social purposes. In terms of venue, some festivals take place at outdoor venues, while some entertainment events take place at art exhibitions. These have not been acknowledged in this illustration.

Image removed due to copyright restriction.

Figure 2.1: Typology of planned events and venues: An event-tourism perspective
Source: Getz & Page 2016, p. 594

Entrepreneurship is concerned with the visions and subsequent actions to transfer these visions into new products, services or operation systems with an added value (Frederick et al., 2013). The literature shows that the core ingredients of entrepreneurship affect event design practices as well as event production when design practices are implemented, which eventually affect event outcomes. Ziakas (2013) illustrated three entrepreneurial practices related to event design, marketing and production used by the Water Carnival (American major event), which affect its operation and outcomes. Indeed, entrepreneurship is a major influencer in creating numerous event designs, empowering event designers with tools to overcome event design challenges and providing event visitors with better experiences. In the Water Carnival, the event design depended on the 'entrepreneurial success' stories and energy of each of its volunteers to operate the event. The entrepreneurial sponsorship practice used by pageant participants was to support local businesses and adhere to "the values of entrepreneurial competition" (Ziakas, 2013, pp. 41-42) to characterise itself. In this context, entrepreneurship and event design share the function of creating new entities, where entrepreneurship affects event design.

The aim of this chapter is therefore, to draw the theoretical picture of the combined relationship between event design and entrepreneurship in a wider context of best practices of event design. The first section of this chapter begins with a critical discussion on all aspects of event design: core values, principles and techniques. The second section shows the powerful role of entrepreneurship, and as part of that innovative practices on designing, operating and evaluating new major events and as an attractive feature of event tourism. Through this cross-fertilisation, it presents a creative approach to unveil the relationship between event design and entrepreneurship and its impacts on event production and outcomes in the context of event design best practices. In particular, this relationship and the impacts of entrepreneurial designs will be demonstrated in the context of major event tourism. Lastly, it will introduce the dramaturgy theory (Adler, Adler & Fontana, 1987; Cardullo, 1995; Gerber & Linda, 2011; Goffman, 1974; Lessing, 1767; Lessing & Berghahn, 1981; McCabe, 2008; Ritzer, 2007) to facilitate the relationship between event design and entrepreneurship, and the impacts of this relationship on event production and evaluation, respectively.

2.3 Event Design

The event planning stage includes two phases: event design and event implementation, where the design phase makes up most of this stage (Figure 2.2). Applying event design processes to events can help by increasing their effectiveness and efficiency, including social, economic and environmental impacts; minimising undesirable impacts; enhancing their overall success in relation to the number of visitors and the quality of their experiences, among other outputs; and therefore, increase their recognition among stakeholders (Richards, Marqués & Mein, 2015a). Despite its importance, event design as a phase received less attention than event planning, event operation and event evaluation. As mentioned earlier, event design is all about creating and developing an event using design principles and techniques to provide event visitors with meaningful experiences

(Getz, 2012). Whatever event designers decide to include in their designs will be implemented at the implementation phase, experienced by visitors at the operation stage, and assessed at the evaluation stage. Understanding and applying event design is not only considered an essential part of best practices leading to successful events, but also as an enhancement of events' competitive advantages without the need of additional resources (Brown & James, 2004). This section highlights the core values and principles of event design in order to understand how entrepreneurship may affect an event design, which is the topic of the fourth section of this chapter.

Image removed due to copyright restriction.

Figure 2.2: Event Management Stages
Source: Filep, et al., 2015

Notably, the whole process of managing events starts with event design, which is "the creation, conceptual development and staging of an event using event design principles and techniques to capture and engage the audience with a positive and meaningful experience" (Brown cited in Getz, 2012, p. 222). The success of major events relies on their "uniqueness, status, or timely significance to create interest and attract attention" (Ritchie, 1984, p. 2). An event could be described as a successful one when a designer achieves its pre-set aims (Goldblatt & Supovitz, 1999), which may be related to economic, social, cultural, or other objectives (Lade & Jackson, 2004). Any means developed to increase events' probabilities of success may be considered as a valuable element (Lade & Jackson, 2004) or, in other words, an event best practice. The importance of identifying best practices for any event is that it could aid event designers in "prolonging their destination's life cycle and [help] to maximise the potential benefits associated with staging the festival" (Lade & Jackson, 2004, p.1), while providing destinations with a competitive edge (Brown, 2005).

In the model of the three stages of events (pre-, during and post-event stages), there are pre-conditions of successful major events, requirements for attractive implementation and safe operation, and preferable impacts. While the three pre-conditions influence event design, the three requirements and two impacts are influenced by event designs. The pre-conditions are *market orientation* (Lade & Jackson, 2004), *stakeholder management* (Hautbois, Parent & Séguin, 2012) and *strategic planning* (Chaney & Ryan, 2012). The requirements are *marketing management* (Panyik, Costa & Rátz, 2011), *risk management* (Hutton, Zeitz, Brown & Arbon, 2011) and *human resource management* (Van der Wagen, 2007), while the preferable outcomes are *economic* (Li &

13

Jago, 2013) and *sustainable impacts* (Vellas, 2011). Practices associated with these eight themes, influencing or influenced by event design, are considered event design best practices and/or success factors. Understanding event design best practices associated with each theme plays a major role in understanding how to develop, implement and evaluate entrepreneurial event design.

Event designers use *market orientation* to recognise the needs and interests of potential visitors in order for the supply to meet the demands (Jago, 1997; Mehmetoglu & Ellingsen, 2005). Allen, O'Toole, Harris and McDonnell (2012) argued that events should be more concerned with innovation than focusing on satisfying target markets' needs. Within this context, there are five innovation categories: product or service, process, managerial, management, and institutional innovations (Hjalager, 2010). Market orientation plays a major role in achieving event competitiveness, which requires regular information gathering, effective coordination for customer needs, competition abilities, and supplies of additional market agents (Slater & Narver, 1995). It is needed in the planning stage to influence event design through exposing visitors' needs, as well as in the evaluation stage to compare event visitors' pre-experiences with post-experiences for assessment purposes (Lade & Jackson, 2004).

Similarly to event visitors' orientation, event designers are required to satisfy the needs of major stakeholders, which requires event designers to understand the importance and practices of *stakeholder management*. Lade and Jackson (2004) categorised best practices of festivals and sport events into two categories: market orientation and community support. They used the Mayfield and Crompton (1995) framework to analyse the second category. Nunkoo and Smith (2013) found that involving hosting communities in the planning process is essential to achieving sustainability. However, there are two requirements for communities to participate in event design and planning: reaching certain levels of maturity, and compliance at both political and social environments (Lamberti, Noci, Guo & Zhu, 2011). Contribution and support from other stakeholders including volunteers, local hospitality organisations, local council and government bodies, and local community sponsorship are also needed (Lade & Jackson, 2004). In bidding for sport events, sport stakeholder groups should have at least an expectant status when bidding to host events, but no stakeholder should be given definitive or latent statuses (Hautbois, et al., 2012).

In terms of *strategic planning*, event tourism designers are required to analyse the structure of national government organisations for event and tourism, to understand the decision-making framework they adopt. There are three types: market-led framework focuses on major events and on local events that attract a significant number of tourists; destination-led framework focuses on a mix of local events with sustainable criteria; and a synergistic approach (market-destination-led framework) which is a stakeholder orientation between the two extreme approaches (Flagestad & Hope, 2001; Stokes, 2008; Weaver, 2001). To ensure positive event outcomes at macro and micro levels, designers need to have a clear strategy around the investments of an event, both pre- and post-events (Bramwell, 1997), where the post-event investment strategy should include developing

operational programs for event facilities (Roche, 1994). Event strategies could emerge from recognised analysis or by learning (Bramwell, 1997; Chaney & Ryan, 2012).

In terms of *marketing management*, Panyik, et al. (2011) listed four event design best practices: linking events at local and national levels; promoting events through local media channels; developing an event website to help visitors to collect information; and clarifying the terms of price reductions and promotional program packages given by local providers. Lade and Jackson (2004) listed eleven best practices of marketing strategies: specific target marketing and segmenting; long-term sponsorships; short-term sponsorships; marketing director's coordination; local sponsors; board members'/employees' contribution of ideas; annual market research; development of festival ticket/accommodation packages; promotional material; limited direct competition; and collaboration or colocation. They have also recommended that designers include cultural components for their event content for marketing purposes, especially where host destinations have a shortage in iconic natural attractions (Lade & Jackson, 2004). However, Allen, et al. (2012) believe that innovation and broadcasting of new art forms should be of more concern to event designers than target markets and satisfying market needs. Hjalager (2010) also believes that entrepreneurship and innovation could be a vital factor to redirect event products and increase host destinations' competitiveness. Within this context, new product development is essential for businesses to remain effective and profitable in competitive environments, where marketing departments are most likely to be responsible for such a process, along with research and development and engineering departments (Barczak, Griffin & Kahn, 2009).

From an *event risk management* perspective, Emery (2010) linked event design best practices to the understanding of three different issues: economics, technology and culture, while successful sport events are linked to a wider aspect of management, effectiveness and efficiency of event content, media, and event financial supporters. Designers are also required to have an understanding of the crowd's psychological domain (i.e. crowd behaviour, mood and type) in order to maintain control and implement event risk management (Hutton, et al., 2011). Within this domain, designing successful events requires the provision of a skilful and experienced medical team (Lund, Gutman & Turris, 2011). Minimising risks associated with foodborne disease during events requires training and monitoring programs for food handling and hygiene procedures to mobile food sellers (Willis, Elviss, Aird, Fenelon & McLauchlin, 2012). With the expectation of increasing terrorism attacks in the future (Abu Fadil, 1992; Jenkins, 1985), and the possible use of weapons of mass destruction (Sönmez & Graefe, 1998), developing risk management plans for broadcasted events, which have higher potential for terrorist attacks, is essential (Emery, 2010; Taylor & Toohey, 2005). Using risk management frameworks and guidelines are important practices for event designers to have clear scope of risk management (e.g. the professional risk management loss statistics program conducted by the 1988 Calgary Winter Olympics, Wilks and Davis evaluation matrix, and the Australian and New Zealand Standards comprehensive risk management guidelines; Chang & Singh, 1990; Wilks & Davis, 2000; Wilks, Pendergast & Leggat, 2006).

Human resources management (HRM), which is considered a vital issue for successful events, also differentiates between HRM practices in event organisations and traditional businesses. Van der Wagen (2007), for example, categorises HRM practices for events into two groups: human resource strategic planning (understanding the event environment, human resource planning, event project planning, management of volunteers, employment law, and job analysis), and human resource operation (recruitment, training and specific training, leadership, motivation and retention). With event organisations being described as *pulsating organisations*, professional recruiting practices are key factors for such groups (Hanlon & Cuskelly, 2002; Toffler, 1990). For example, recruiting participants from event host destinations is not just part of best practice, but also considered as a crucial practice for successful events (Panyik et al., 2011). From a general perspective, HRM practices require organisations to implement a wide variety of software tools to improve management of new product development, which includes knowledge management, project leadership, human resources development, team communication, and innovation management (Barczak et al., 2009). Due to the importance of human resources to events, Ferdinand and Williams (2013), believe that tourism destinations should focus on developing local human resources through tertiary education systems. In addition, entrepreneurship management courses should be included in tertiary education so that destinations will succeed when hosting mega events (Sophia, 2013), where government support is needed to help speed up the process of event tourism growth (Bodlender, 1982).

For major events to be successful, they need to provide positive impacts on their host destinations; notably *economic impacts* are considered one of the most common ways to evaluate this. Event impacts have received substantial interest from tourism and event studies scholars. Some researchers were interested in evaluating the impacts of a certain event (Byeon, Carr & Hall, 2009; Lorde, Greenidge & Devonish, 2011; Mascarenhas & Borges, 2009), the impacts of a specific type of event e.g. sports events (Li & Jago, 2013; Lockstone-Binney & Baum, 2013; Sigala, 2012; Solberg & Preuss, 2007), or the impacts of the event sector on a certain destination (Byeon et al., 2009; Lorde et al., 2011; Mascarenhas & Borges, 2009). Others based their research on different types of impacts (Arcodia & Whitford, 2006; Daniels, 2007; Fredline, Deery & Jago, 2013), or just specific impacts such as economic (Li & Jago, 2013), social (Deery, Jago & Fredline, 2012; Kim & Walker, 2012), or environmental (Collins, Jones & Munday, 2009). Kaiser, Alfs, Beech and Kaspar (2013) found that upgrading superstructures helps tourism destinations to maximise economic impacts when hosting events. At a micro level, Emery (2010) found that using financial techniques raises the management competence of event organisations. Gordon (2007) and Hammond (2007) went beyond that, believing that the use of advanced financial techniques is not just helpful, but necessary, to improve the accuracy of budget components forecasts. Even from a risk management perspective, the use of such techniques to analyse economic impacts is recommended to be prepared for public inquiries (Gordon, 2007; Hammond, 2007).

Event designers are also required to use certain best practices for ensuring sustainable outcomes. O'Brien and Gardiner (2006) and Vellas (2011) recommended the use of the Parvatiyar and Sheth (2000) process model of relationship marketing to investigate how a hosting destination can create sustainable event impacts, and the Tourism Satellite Accounts (TSAs) to track economic impacts, respectively. In general, aiming to maximise positive impacts of major events and minimising negative ones is considered an event best practice (Katzel, 2007), which may include developing any new practice to reduce the ecological and carbon footprint of events (Essakow & Bound, 2006). This may require sporting facilities which are hosting major events to have certain architectural designs, or to adapt new operation practices to support environmental sustainability (Etzion, 2007; Mallen & Chard, 2012).

2.3.1 Core Values of Event Design

Event design is essential to successful events as it leads to improvement of the event on every level (Brown & James, 2004). While an event management includes planning, production and evaluation as well as marketing, financial and risk management, event design is the critical element of all these aspects, and core values are the central components of event design (Brown & James, 2004). Goldblatt (1997) listed five questions as event core values that designers need to answer prior to any event being attempted: *Why*? *Who*? *What*? *When*? *Where*?

Brown and James (2004) agreed on the importance of the first three questions/core values (Why? Who? What?). However, they disagreed on the importance of 'when' and 'where' at the planning stage and added a new core value – the question of 'want'. This study believes that all six core values/questions have to be answered by event designers as early as possible, before dealing with any event planning matters (Table 2.2).

Table 2.2 Event Design Core Values, Principles and Techniques

Core Values	Why? Who? What? Want? When? Where?
Five Senses	Sight, Sound, Touch, Taste and Smell
Design Principles	**Design Techniques**
Scale	Venue match event, close-up, using multiples, using sound systems, 2D for 3D
Focus	Human eyes' working process, arc of vision, physiological & psychological responses, visual effects (colour & movement, difference & change, blocking & shapes)
Shape	Sight lines, clean lines, symmetry, uncluttered, narrow, obstruction, starting from right or left, height
Timing	Event time vs. real time, tight program, realistic time, fat time, contract, influence of audience on real time
Event Curve	Over event's duration, not all activities at last minute

Source: Adapted from Brown (2010) and Goldblatt (1997)

The core value of 'why' refers to the compelling reason for an event: why it must be held (Goldblatt, 1997) or why it is being staged, if it is already on (Brown, 2010). In the case that such

17

reason does not exist or is not clear in the mind of its designer, Brown and James (2004) suggest that it should not be staged or should be stopped if it is already on. There are two issues with research related to the 'why' core value. First, the research seems to be of a theoretical nature providing explanation and meaning of a problem by defining it theoretically. In other words, more research with applied nature to show the practical use of the theoretical knowledge is needed, which should be conducted through field work and visits to the problematic situation. In the case of the 'why', any event designer can provide a reason which - from their perspective - seems compelling, persuasive and convincing for an event to be staged for the first time or kept going if it is already on. In Australia, for example, every state, territory and major city has its own marathon (sport event), wine festival, and national day celebration. However, if theoretically there is still room for more events of all three types to be staged around Australia, what reasoning can event designers provide that is of a compelling nature to be persuasive? The second issue within the current literature is that it does not provide the process of answering this question. This researcher believes that providing event designers with the features or factors of what makes the reasoning behind an event compelling, and a practical manual to come up with such persuasive reasoning, are two issues that need to be covered by event studies.

The core value of 'who' refers to the audience that an event is being staged for (Brown, 2010), an event's target market which would also include participants, stakeholders, and the event management team (Brown & James, 2004). In this area, there is abundant research from the perspective of event studies, showing the importance of competing over a certain event audience (Getz, 2002), as well as other perspectives including event participants (Sweeney & Goldblatt, 2016) and stakeholders (Smith, Pitts, Wang & Mack, 2015). While event studies have identified the audience and their associated expectations (Mackellar, 2013a) through *market orientation* as a widely adopted management philosophy (Mehmetoglu & Ellingsen, 2005), there still needs to be exploration of the suitability to target an audience, and more importantly other methods to answer this question beyond market orientation. Moscardo and Norris (2004), for example, believe that little research has been done beyond identifying an event audience, in terms of their ability to afford ticket prices. More research is needed similar to Kolb's (1997) study, which identified an event audience as students and then investigated their willingness to pay to attend arts events. Therefore, exploring more features of events' audiences, and other potential practical tools and methods that can be used by event designers to answer the 'who' core value, is needed.

The question of 'what' determines the event product (Goldblatt, 1997) or the broad features determining an event category – a festival, celebration or another category (Brown & James, 2004). In other words, the 'what' core value is about what will happen at an event (Brown, 2010). Defining the event products attracted the attention of event studies a long time ago due to its impacts on effective event planning and management (Getz, 1989). Even recent research has defined the event product to identify what makes a sport event enjoyable from the spectators' perspective (Sequeira Couto, Sio Lai Tang & Boyce, 2016), and to identify what makes a business event sustainable from

the perspective of the event organisations (Hallak, McCabe, Brown & Assaker, 2016). Current events from Australia and around the world show a trend of staging sport events packaged in festivals, becoming so-called festival sport events or fun runs. This trend in particular, shows the need for more investigation on 'what' determines the event product or what will happen at an event from the designers' perspective. More research is also needed to explore the process used by designers to determine a product with competition elements only, to attract professional athletes for a sport event, or a product with more festivity elements attracting professional as well as amateur participants for fun run events.

The core value of 'want' refers to the objective of staging an event (Brown & James, 2004), and it is the designers' responsibility to define what they want to achieve (Brown, 2010). The 'want' core value is about establishing measurable indicators for the projected objectives, and evaluating them at the planning, operation and evaluation stages (McIlvena & Brown, 2001). This event design core value is a new addition made by Brown and James (2004) as it is not part of the original list developed by Goldblatt (1997). More research is needed in this area to distinguish between an event's objective, which is represented by the 'why' core value, and the establishment of indicators for the projected objectives, which is represented by the 'want' core value. The definition by Goldblatt (1997) of the 'why' core value (i.e. compelling reason for staging an event), and the definition by Brown and James (2004) of the 'want' core value (i.e. the objective of staging an event), seem the same. In other words, it is expected that any compelling reason behind staging an event has some sort of indicators to be assessed during planning, operation and evaluation stages. Since the definitions of the two core values of 'why' and 'want' seem to have the same meaning, more research is needed to accept or reject the new addition made by Brown and James (2004) to the event design core value list. Such research may help distinguish between the expected associated indicators to the compelling reason, and the established measurable indicators for the projected objectives. If the two definitions or the two sets of indicators are different, then it is acceptable to have the two distinct core values – the 'why' and the 'want'.

Other issues that have attracted limited attention by the literature from an event design perspective are the nature and strategic aspects of objectives, differentiation between types of designers and types of evaluations. While Shone and Parry (2004) define events as non-routine occasions with personal, leisure, cultural or organisational objectives, Brown (2014) stated that events can have a single or a combination of objectives related to their outcomes including celebratory, ceremonial, promotional, commercial, destination marketing, or objectives related to their operational management and the use of resources. Brown (2014) also believes that successful events are those where design and management are able to match outcomes with vision, aims and objectives. Due to the nature of event objectives, their designers can range from a single individual to a group of event-interested people, an organisation or a whole community (Brown, 2014). Furthermore, evaluation of such objectives can be conducted from organisational strategic perspective as well as from the customers' satisfaction perspective (Tum, Norton & Wright, 2006).

Therefore, applied research is needed in this area to explore the nature of the 'want' core value and/or the nature of the measurable indicators, the process of developing such indicators, and the process of using these indicators to evaluate projected objectives at the planning, operation and evaluation stages.

The last two core values of 'when' and 'where' triggered an argument of when to answer them. While Goldblatt (1997) believe that they should be determined during planning stage, Brown and James (2004) oppose such an opinion, believing that answering these two core values should not be at the same time as the planning stage of other core values. This study argues that all six event design core values have to be tackled and answered at the same time, during the design phase of the planning stage, as they are intra-related elements of the same product. Aiming to stage a food festival, or a national day celebration, for example, requires a designer to answer the 'why', 'who', and 'what' as both sides believed, as well as the 'when' and 'where' because they need to be, respectively, during or around the end of harvest season, or on the national day. They also need to be close to farming sites, or major city venues capable of hosting a large number of visitors for that particular reason. These two examples show that deciding on celebrating the harvest of a food product or a national day (the 'why' core value), aiming to attract farmers, potential buyers and celebrators (the 'who' core value), must also answer the 'when' and 'where' core values, which have to be suitable to or matching the 'why' and 'who' core values. Getz (2002), after all, believes that deciding on the time and location of an event is directly and immediately related to deciding on an event's target market and that it is part of its success factors.

Pegg and Gleeson (2004) also believe that deciding on the event type (the 'what' core value), the demographics and number of attendees (the 'who' core value), has to be done at the same time as deciding on the venue location and its characteristics (the 'when' core value). According to Pegg, Patterson and Axelsen (2011), answering these three core values, what, who and when, is part of a proactive approach of risk management, as event designers can no longer rely on insurance coverage or legal immunities for their protection. Therefore, more applied research is needed, exploring the nature of all six core values, how and when to answer and implement them, to develop event design practices and also to enrich event studies. In short, beyond accepting the importance of event design to all aspects of event management and the importance of identifying/answering its critical questions (Brown & James, 2004), there is a need for more research to identify features of all six core values from the perspectives of different type of events, and the methods or approaches to identify/answer each core value.

In relation to event design core values, the literature explored the importance of understanding the five human senses. Maximising the engagement of an event's audience, which is the objective of event designers (Getz & Page, 2016), requires understanding the human senses (i.e. sight, sound, touch, taste and smell), and their applications when designing events, and applying event principles (Table 2.1). Human brains respond strongly to visual information like colour, shape and movement, which event designers should use to create and stage sensational experiences.

Similarly, designers can use human appreciation of music (Mithen, Morley, Wray, Tallerman & Gamble, 2006) and create different pleasant auditory atmospheres suitable to the varying contents of events (Brown, 2010). In relation to touch and taste senses, designers can use padded cover chairs instead of plastic stackable chairs, and slow food full of textures instead of fast food, to create feelings of an up-market corporate event experience. Similarly, a particular aroma at a particular moment, can be used by designers to engage their event audience with an experience where that smell promotes presence (Coren, Ward & Enns, 2004). Human senses and their applications provide a bridge between event design core values and principles. The literature highlighted their applications and impacts from event visitors' perspectives (Mithen, et al., 2006), however, a comprehensive understanding of developing such applications, implanting and evaluating them from event designers' perspective requires more attention.

2.3.2 Principles

Passionate event managers, according to Brown and James (2004), are liable to rush the details in planning all aspects of the operation, without considering the design principles. Therefore, Brown (2010) listed five principles as a starting point to design events: *scale*, *focus*, *shape*, *timing* and *building the event curve*. In addition, to support the activation of each principle, event studies explained in depth the use and operation of several techniques (Brown, 2005, 2010, 2014; Brown & Hutton, 2013; Filep, et al., 2015; Getz, Svensson, Peterssen & Gunnervall, 2012; Nelson, 2009; Nordvall, Pettersson, Svensson & Brown, 2014; Richards, et al., 2015b; Table 2.1), while Getz and Page (2016) still believe that these techniques should be part of future research.

2.3.2.1 Event design principle 1: Scale

While events take place at outdoor locations or indoor facilities, event designers have to choose appropriate venues that match their events' *scale* and overcome related limitation and challenges, to ensure that event audiences enjoy their experience. To overcome event scale issues, Brown (2010) listed seven techniques that event designers are using: (1) selection of venue matching the size of an event's visitors; (2) close-up technique to make small elements at an event seem bigger; (3) multiple techniques to give each section of an audience a clear picture of an event element; (4) audio visual devices (e.g. multiple screens, speakers, and sound systems to deal with large-scale venues); (5) striped yellow-and-black crime scene tape pegged into the grass to keep an audience out of certain sections; (6) emotional techniques to effectively deliver a message to an event's audience; and (7) translating a 2D design on paper to a 3D design to avoid delivering flat and lifeless events (Table 2.2). More research about these techniques is needed to explore their financial costs, operational challenges, adequacy to different types and sizes of events, and recent technology advancements in this area.

However, limited attention has been given to the process and determinants of choosing the appropriate venue and techniques to overcome venue challenges and limitations. Mehmetoglu (2001) found that events aiming to attract inter-state visitors and tourists have to be large-scale events, which means choosing large-scale venues. However, Getz (1991 & 1997) showed that

maximising economic impacts requires reducing overall costs, including operating and maintaining venues. Therefore, while there is a need for large venues (Mehmetoglu, 2001), there are also financial costs to be considered (Getz, 1991 & 1997), event design principles to be implemented and techniques to be used to activate them (Table 2.2).

2.3.2.2 Event design principle 2: Focus

The *focus* principle requires designers to gain the attention of their audience and keep it for the duration of an event by understanding how human eyes work, the arc of vision, human physiological and psychological responses to things within their arc of vision, and the importance of visual effects and their applications (Brown, 2010). The use of visual effects is a common practice that can focus audience attention as well as distract them if misused (Probin, 2009). Therefore, applying visual effects requires understanding human responses to colour and movement, difference and change, and blocking and shapes. Due to its position in the colour system in all societies (Mithen, et al., 2006), the use of the colour red is a popular technique used in signs to focus audience attention to a certain area within the event venue. Brown (2010) and Logan-Clarke (2009) respectively, referred to the use of the colour blue for non-critical signs such as toilets and parking, and violet for festivity areas. Designers should also take advantage of the psychology of the human eye which is provoked by lighting intensity, plain and striped surfaces, movement around event venues, audience attraction to look at the intersection of lines instead of the lines making them and blocking and shape techniques to force them into looking or moving in a certain way (Brown, 2010).

While the focus principle and its activation techniques received some attention (Brown, 2010; Logan-Clarke, 2009; Mithen, et al., 2006; Probin, 2009), their financial costs, operational challenges, and applications among different types and sizes of events require further research. From an event design perspective, Brown's (2014) research concluded that there is an opportunity to engage with audiences in new and more effective ways, which may lead to new focus principle features and techniques to support designers maintaining their audience's attention. Since Brown (2010) and Nordvall et al. (2014) believe that there are other principles and techniques for research to reveal, and event designers to use, it is expected that current technology advancement, related to colour usage and lighting intensity, may reveal new design principles related to audience attention or other techniques to activate the focus principle. In relation to gaining and maintaining audience attention, Filep et al. (2015) believes that psychological approaches of event design have been overlooked, and Berridge (2014) showed that a holistic approach should be applied to event design.

2.3.2.3 Event design principle 3: Shape

The *shape* principle shows that the physical environment in which an event takes place has an effect on its audience (Brown, 2010). Therefore, changing the shape in an event design can change its atmosphere and contribute to its success (O'Toole & Mikolaitis, 2002) or failure. To apply the shape principle, designers need to understand audience appreciation for clear sight lines to an event stage, clear lines of booths, uncluttered space, and the preference not to feel close to an edge or object of height, or a fenced-in situation (Brown, 2010). Audiences also appreciate symmetrical shapes

(Ramachandran & Rogers-Ramachandran, 2008), looking to space horizontally rather than vertically, and right-to-left in Arab and Asian cultures but left-to-right in Western cultures (Brainard, 2003). In relation to crowd management, designers can use narrow spaces to slow down audience movement and obstacles to redirect them in certain directions (Brown, 2010).

While Brown (2010) described situations where an event's shape creates insecure feelings (e.g. close to an edge, height or fenced-in situation), Ziakas and Costa (2010) showed that an audience becomes more forgiving and feels safer when a designer of an established event uses the same venue. Brown's (2010) research on insecure feelings which related to physical environment settings did not consider different types of events, where a designer might aim to create such experiences, or that a young audience may seek such an atmosphere for an adrenaline rush. In other words, current examples of techniques used to support shape principle, including uncluttered space (Brown, 2010) and symmetrical shapes (Ramachandran & Rogers-Ramachandran, 2008), should not be taken for granted. Such settings might be useful for certain types of events, like being attractive for audiences seeking adventure, or neutral for some established events. Therefore, more research is needed in this area to explore the shape principle impacts on different types of events and audiences, which may reveal new features of this principle and new techniques to activate it. The role of creativity in shaping indoor and outdoor venues requires more research as Filep et al. (2015) highlighted the importance and impacts of innovation on event design. In relation to this matter, Berridge (2014) suggested taking a holistic approach rather than singular plan, being only concerned with an event's decoration.

2.3.2.4 Event design principles 4 and 5: Timing and building the event curve

Timing refers to the event designer's ability to maximise audience attention by designing a program that responds to their likely attention span (Brown & James, 2004), while *building the event curve* principle requires designers to build tensions and excitements over the duration of an event (Brown, 2010). Event designers are required to capture and hold audience attention by understanding that event time differs from real time based on event typology, audience demographic and circumstances surrounding both (Brown, 2010; Fioravanti, 1995). Brown (2010) also listed several techniques to create events that are relaxed and on schedule including, tight programs to provide events with flexibility, realistic programs to allocate enough time for shows, and using fat time (time periods between two planned activities) by telling performers that they have a certain time, while the actual time they have is a little bit longer. Nevertheless, adjusting event programs to respond to an influence of the environment on event time, such as heat and humidity waves, is an important technique within time principles (Brown, 2010). Most of the current literature related to timing principles explored the topic from an audience perspective (Brown, 2010; Brown & James, 2004; Fioravanti 1995). Other factors influencing timing principles of event design require more attention.

Croes and Lee (2015) identified the need to explore the relationship between timing principles and different types and sizes of events, different audience groups and timing impacts on audience experiences and satisfaction. Filep et al. (2015) pointed out the need of investigating timing principles

from events' sustainability perspective. To deal with timing issues, recent suggestions pointed out the importance of using entrepreneurial practices (Hallak, et al., 2016), use of technological advances (Calvo-Soraluze & del Valle, 2015), and Web 2.0 (Hede & Kellett, 2015). In comparison to Brown's (2010) event design core values and principles, Getz (2012) developed a more comprehensive definition of event design which explains its foundations using three dimensions: setting (location, design, sense of place), management (systems, programming, services), and people (staff, volunteers, guests, participants, co-creators; Figure 2.3). These recent definitions, systems or approaches, indicate that event design can still benefit from more investigations in its core values, principles and techniques.

Image removed due to copyright restriction.

Figure 2.3: Foundations of event design
Source: Getz, 2012

2.4 Entrepreneurship

In the last decade, entrepreneurship was identified as a new trend within many management fields such as sustainable management (Lordkipanidze, Brezet & Backman, 2005), and giving organizations and tourism destinations a competitive edge (Brown, 2005). Adopting entrepreneurial practices may help event destinations organize events, making them more sustainable (Hall, Daneke & Lenox, 2010; Lordkipanidze et al., 2005), more profitable (Allen et al., 2012), with better event risk management processes (Russell & Faulkner, 2004), while more effectively achieving the destinations' strategic goals (Brown, 2005). First of all, it is important to define entrepreneurship, in order to reveal its potential influence on event management (i.e. event design, event production/operation and event impacts). Abu-Saifan (2012) reviewed the entrepreneurship literature, where he recorded an extended list of definitions of business and social entrepreneurship as well as entrepreneurs. All definitions of entrepreneurship and entrepreneurs have highlighted at

least one of the three main areas: the entrepreneurship process, entrepreneurs' personality and objectives, and entrepreneurship key elements. The most common key elements of all definitions from the three areas are: (1) *vision* to recognise opportunity, (2) *innovation* and *creativity* for new value-adding ideas and solutions, (3) taking *calculated risks*, (4) *marshalling needed resources*, and (5) *formulating venture teams* (Table 2.2). As entrepreneurship has evolved in the 21st century and become more important, Frederick et al. (2013) developed a comprehensive definition that encountered all five key elements (Table 2.2). Table 2.3 lists fifteen definitions of entrepreneurship and entrepreneurs, social entrepreneurship and social entrepreneurs. The table arranged the definitions from the one encountering the greatest number of entrepreneurship's key elements to the ones encountering one key element of entrepreneurship. While the second column partly adapted these definitions from Abu-Saifan (2012), the third column highlighted the key element(s) that each definition included. Each one of these definitions has been explained further and used in one or more of the following sections about the five key elements of entrepreneurship. As this study aims to reveal the potential impact of entrepreneurship on event design, it had to start by understanding the features of each entrepreneurship key element.

The word *entrepreneur* can be traced back to the 18th century when Richard Cantillon, a banker and investor, associated it with risk-bearing activity in the economy (Frederick et al., 2013). The literature recently showed interest in investigating the influence of entrepreneurship on tourism management; however, less attention has been given to investigate the same influence on event management (Carmichael & Carayannopoulos, 2011). Entrepreneurship and economic development could be the focus of events because of its untapped potential (Flecha, Lott, Lee, Moital & Edwards, 2010; Kim, Kim & Agrusa, 2008) and its role as a strong incentive for economic growth (Carmichael & Carayannopoulos, 2011). The literature places entrepreneurs into two categories: business and social. While business entrepreneurs are money-driven people who love invention and creation of new ventures to capture larger stakes in the competitive business world, social entrepreneurs have the same characteristics with the exception that they are driven by solving problems through innovative means where neither the market nor public sector can address such problems (Frederick et al., 2013).

To differentiate between entrepreneurs and business people, the literature labels entrepreneurs as individuals who *create needs*, while business people are those who *satisfy needs* (Kelley, Bosma & Amorós, 2011). Therefore, entrepreneurs are individuals with exceptional mind-sets, who perceive the world differently, envision the future better than others do, seize opportunities that otherwise would go unnoticed, recognise and accept risks differently than others, and aim to maximise their profits by engaging in a process tied to success (Abu-Saifan, 2012). Social entrepreneurs, on the other hand, are individuals who address critical social problems with dedication to improve the well-being of society (Zahra, et al., 2008), create social value, satisfy social needs, improve the life quality of affected societies with little or no intention of gaining personal profits

(Abu-Saifan, 2012). Therefore, the business entrepreneurs' ultimate objective is to create economic wealth, while the social entrepreneurs' objective is to fulfil their social mission (Abu-Saifan, 2012).

Table 2.3: Entrepreneurship and Entrepreneurs' Definitions and Key Elements

Source*	Definition*	Key elements
Frederick et al., (2013)	Entrepreneurship is (1) a dynamic process of vision, change and creation. It requires an application of energy and (2) passion towards the creation and implementation of new value-adding ideas and creative solutions. Essential ingredients include the (3) willingness to take calculated risks in terms of time, equity or career; (5) the ability to formulate an effective venture team; the creative skill to (4) marshal needed resources; and, finally, the vision to recognise opportunity where others see chaos, contradiction and confusion.	1, 2, 3, 4 & 5
Schumpeter (1934)	An entrepreneur is (2) an innovator who implements entrepreneurial change within markets, where entrepreneurial change has five manifestations: a) the introduction of (1) a new/improved good; b) the introduction of a new method of production; c) the opening of a new market; d) the (4) exploitation of a new source of supply; and e) the (5) carrying out of the new organisation of any industry.	1, 2, 4 & 5
Leadbeater (1997)	Social entrepreneurs are entrepreneurial, (2) innovative, and transformer individuals who are also: (4) leaders, storytellers, people managers, (1) visionary opportunists and alliance builders. They recognise a social problem and organise, (5) create, manage a venture to make social change.	1, 2, 4, & 5
Zahra et al. (2008)	Social entrepreneurship encompasses the activities and processes undertaken to (1) discover, define and exploit opportunities in order to enhance social wealth by (5) creating new ventures or (4) managing existing organisations in (2) an innovative manner.	1, 2, 4, & 5
Ashoka Fellows (2012)	Social entrepreneurs are individuals with (2) innovative solutions to society's most pressing social problems... They are both (1) visionary and ultimate realists, connected with (4, 5) the practical implementation of their vision above all else.	1, 2, 4, & 5
Shapero (1975)	Entrepreneurs (2) take initiative, (4, 5) organise some social and economic mechanisms and (3) accept risks of failure.	2, 3, 4 & 5
Dees (1998)	Social entrepreneurs play the role of change agents in the social sector by: • Adopting a mission (2) to create and sustain social value • (1) Recognising and relentlessly pursuing new opportunities to serve that mission • Engaging in a process of continuous innovation, adaptation, and learning • Acting boldly (4) without being limited by resources currently in hand • Exhibiting a heightened sense of accountability to the constituencies served for the outcomes created.	1, 2 & 4
Thompson, et al. (2000)	Social entrepreneurs are people who (1) realise where there is an opportunity to satisfy some unmet need that the state welfare system will not or cannot meet, and who (4, 5) gather together the necessary resources (general people, often volunteers, money, and premises) and use these to make a difference.	1, 4, 5
Kao and Stevenson (1985)	Entrepreneurship is an attempt to (2) create value through (1) recognition of business opportunities.	1 & 2
Bornstein (1998)	A social entrepreneur is a path breaker with a powerful new idea who combines (1) visionary and real-world (2) problem-solving creativity, has a strong ethical fibre, and is totally possessed by his or her vision for change.	1 & 2
Timmons and Spinelli (2008)	Entrepreneurship is a way of thinking, reasoning, and acting that is (1) opportunity obsessed, holistic in approach and (4) leadership balanced.	1 & 4
Kirzner (1978)	The entrepreneur (1) recognises and acts upon market opportunities. The entrepreneur is essentially an arbitrageur.	1
Carland, Hoy, Boulton and Carland (1984)	The entrepreneur is characterised principally by (2) innovative behaviour and will employ strategic management practices in the business.	2
McClelland (1976)	The entrepreneur is a person with a high need for achievement. This need for achievement is directly related to the process of entrepreneurship. ... Entrepreneur is (3) an energetic moderate risk taker.	3
Brinckerhoff (2009)	A social entrepreneur is someone who takes reasonable risk on behalf of the people their organisation serves.	3

Table key: (1) Vision to recognise opportunity, (2) Innovation and creativity for new value-adding ideas and solutions, (3) Taking calculated risks, (4) Marshalling needed resources, and (5) Formulating venture teams.
(*) Partly adapted from Abu-Saifan (2012).

In addition to its key features, it is important to highlight entrepreneurship sub-fields. According to Mair (2010), 'social entrepreneurship' itself has several diverse sub-fields which are under study in the literature. These include community entrepreneurship (Johannisson & Nilsson, 1989; Peredo & Chrisman, 2006); social change agents (Drayton, 2002; Waddock & Post, 1991); institutional entrepreneurs (Mair & Marti, 2009; Martì & Mair, 2009); social ventures (Dorado, 2006; Sharir & Lerner, 2006); entrepreneurial non-profit organisations (Fowler, 2000; Frumkin, 2005); social enterprise (Borzaga & Defourny, 2001); and social innovation (Alvord, Brown & Letts, 2004; Phills, Deiglmeier & Miller, 2008). In relation to event management, Getz et al. (2010) argue that numerous not-for-profit festivals have existed because of social entrepreneurs, who can accept taking some losses or just breaking even when organising festivals, while festivals organised by business entrepreneurs are limited in many tourism destinations. Despite the existence of social entrepreneurial festivals and their great impacts, they have not been studied (Getz et al., 2010). Nevertheless, with about 15 channels of income for events including government grants, sponsorship, tickets, and renting spaces within events' floor plans, more research is needed to understand the limitation of festivals organised by business entrepreneurs as claimed by Getz et al. (2010).

In short, research on the influence of entrepreneurship on events in general, and event design in particular, is limited when compared to other factors influencing events, including promotion strategies (Lee, Lee & Wicks, 2004), satisfaction and loyalty (Kim, Suh & Eves, 2010; Y.-K. Lee, Lee, Lee & Babin, 2008), environmental cues (Grappi & Montanari, 2011), and disposable income of the demand side (Frey, 1994). This section defines each key element of entrepreneurship, following their order of appearance in the definition by Frederick et al. (2013), to help investigate their potential influence on events in the following section (2.4).

2.4.1 Vision

Vision is the ability to plan the future with imagination, and as a noun it has many synonyms including innovation and creativity. Based on the 15 definitions of entrepreneurship and entrepreneurs in Table 2.2 that covers the period between 1934 and 2013, vision is the most common key element. The comprehensive definition by Frederick et al. (2013) used the word *vision* to describe the entrepreneurship process, and as an essential element to recognise opportunities by entrepreneurs, where others see chaos and confusion. From a social entrepreneurship perspective, Bornstein (1998); Leadbeater (1997); and Thompson et al. (2000) have also linked vision to opportunity recognition, which leads to making a social change. Kao and Stevenson (1985) and Kirzner (1978) have also linked vision to opportunity recognition; however, such recognition should lead to a business value. For Ashoka Fellows (2012) and Timmons and Spinelli (2008), vision and opportunity recognition should be connected to practical implementation and leadership balance, respectively. Finally, Schumpeter (1934), Zahra et al. (2008) and Dees (1998) did not use the word *vision*, however, they focused on the ability of discovering and exploiting new opportunities.

From an event design perspective, limited attention has been given to investigate the relation between vision and entrepreneurial events. Chaney and Ryan (2012) described the WGS in Singapore as an evolutionary event and listed three best practices related to stakeholders: coordination, image building and annual reinvention. However, limited research explored specific questions, including what vision means when it comes to event design core values, principles and techniques (Table 2.1), and how to be visionary when it comes to settings, experiences, people and management of events (Figure 2.2). Since it is expected that successful event organisations have strategic plans, and vision and mission statements, more research is needed in this area of visionary event designs, their processes, challenges, operation and influence on the impacts of the event. At a macro level, Getz (2002) and Getz et al. (2010) believe that monitoring an event sector at tourism destinations can help with learning from events. Therefore, monitoring and exploring events can help with our understanding of different aspects, including their designs and visions.

2.4.2 Innovation

Innovation is the action or process of innovating, which could refer to any new idea, method, product or service. It is one of the most associated features linked to entrepreneurship, to the extent that some academic journals such as the *International Journal of Entrepreneurship and Innovation*, and *International Journal of Entrepreneurship and Innovation Management,* use both words for their names. Frederick et al. (2013) define entrepreneurship as the creation of new ideas that have to add values and introduce creative solutions. Schumpeter (1934) referred to entrepreneurs as inventors, where an entrepreneurial change has five features: a new/improved good, a new method of production, a new market, a new source of supply, and a new organisation of any industry. Similarly, other definitions of entrepreneurship refer to entrepreneurs as innovative individuals (Leadbeater, 1997) or having innovative behaviour (Carland et al., 1984). Entrepreneurship, and alternatively innovation, has to create a new business or social value (Leadbeater, 1997; Ashoka Fellows, 2012; Dees, 1998; Thompson et al., 2000; Kao and Stevenson, 1985) or has to solve problems in creative manners (Bornstein, 1998). Part of the definition of entrepreneurship by Zahra et al. (2008) is to create new ventures or manage existing organisations in innovative methods, while Dees (1998) believes that entrepreneurs have to engage in a process of continuous innovation.

From an event design perspective, limited attention has been given to investigate the relation between innovation and entrepreneurial events. Innovation in events means looking to event design core values in a new way by creating a new purpose for audiences to attend, attracting new groups of audience, offering new experiences, or developing a new system to operate an event (Table 2.2 and Figure 2.2). This also includes innovative ways of triggering one or more of the five senses or developing new techniques to support event design principles (Table 2.1). After all, Brown (2010) clearly states that his suggested list of event design techniques represents a starting point. Allen et al. (2012) claim that developing entrepreneurial events (i.e. events with innovative designs) should be more important to event organisations than event marketing. Although psychological research has proven that customers are attracted to new products and services, more research is needed to

investigate the importance of event innovation to event marketing. Getz (2002) found that marketing and planning represent the top category for failing festivals, and such failures represent opportunities for other festivals to emerge and for innovation to occur. In addition, competition between festivals results in innovative festivals, which leads to quality improvement and market differentiation (Getz, 2002). These findings and predictions are consistent with the link between the life cycle and the concept of innovation diffusion (Rogers, 1962). Research is also needed to explore the relation between all aspects of event design innovation and event management, including improving operation management, reducing financial costs, and decreasing negative environmental impacts. Flowers and Gregson (2012) investigated the impacts of innovation and creativity on virtual events within the meeting, incentives, conventions and exhibitions (MICE) industry. While such investigating is important to business events, as they can reduce operation challenges, financial costs and negative environmental impacts, their importance is limited to virtual worlds as festivals and sport events require actual participation. Business events also aim to have an economic impact on their host destinations which requires face-to-face meetings. Existing studies on the relation between innovation and events seem to focus on one type of event per study (e.g. festivals and virtual business events), and on the general aspect of innovation rather than tackling a specific event design core value.

2.4.3 Calculating Risks

No entrepreneurial product, service or method comes without a price or the challenge of introducing a new entity. Due to this logical fact, the entrepreneurship literature investigated entrepreneurs' behaviour toward risks. Frederick et al. (2013) used the adjective *calculated* to describe the risks that entrepreneurs are willing to take in terms of time, equity or career, which was listed on top of all other essential ingredients of entrepreneurship. Brinckerhoff (2009) and McClelland (1976) described entrepreneurs as individuals who take *reasonable* risk on behalf of their communities, and *energetic moderate* risk takers, respectively. Whether they are calculated, reasonable or moderate, Shapero (1975) believed such behaviour means accepting risks of failure. Dees (1998), Bornstein (1998) and Timmons and Spinelli (2008) believe that social entrepreneurs act this way due to their boldness and sense of accountability to the constituencies served for the outcomes created, possessed by their vision for change, and obsessed with opportunities they are seeking, respectively.

From an event design perspective, limited attention has been given to investigate the relation between risk calculations and entrepreneurial events. For example, Getz et al. (2010) believe that many festivals could not exist without social entrepreneurs who are willing to stage events for their social impacts and *accept taking some losses or just break-even*. Although Getz et al (2010) used 'or' in their statement about social entrepreneurs to indicate the alternative of taking some losses or just breaking-even, it contradicts all seven definitions of social entrepreneurship and social entrepreneurs listed in Table 2.3, which did not include or indicate their willingness to accept some losses (Ashoka Fellows, 2012; Bornstein, 1998; Brinckerhoff, 2009; Dees, 1998; Leadbeater, 1997;

Thompson et al., 2000; Zahra et al., 2008). Getz et al. (2010) believe that festivals staged by business entrepreneurs are limited in comparison to festivals staged by social entrepreneurs.

Since there is no academic research or industrial report worldwide listing statistics or numbers of for-profit and not-for-profit festivals, it is hard to verify such statements. Nevertheless, the whole concept of the advantage of social entrepreneurs over business entrepreneurs in staging festivals requires more evidence as there are several available channels of income for festivals seeking profits, supported by numerous studies, including those on government support of all kinds (Arcodia & Robb, 2000; Arcodia & Whitford, 2006; Fawzy, 2008; Hautbois et al., 2012; W. G. Kim & Kim, 2004; Lade & Jackson, 2004; Leopkey & Parent, 2009a; McCartney, 2008; Weber & Ladkin, 2005); sponsorship importance and methods to acquire them (Crompton, 1994; Filis & Spais, 2012; Greyser, 2004; Guy & Emma, 2015; Smith, Pitts, Mack & Smith, 2016; Walters & Raj, 2004); and the power of ticket sales and methods of pricing them (Hanrahan & Maguire, 2016; K. Kim & Tucker, 2016; Sequeira Couto et al., 2016; Todd, Leask & Ensor, 2017).

Therefore, research is needed to define the nature of the calculated risks that social entrepreneurs are willing to accept, and the differences between the two types of events in terms of their numbers around the world and their advantages over each other. In addition, event studies have focused more on risks related to visitor safety (Silvers, 2011; Tarlow, 2002). This compares to risks associated with entrepreneurial events, behaviour of business and social entrepreneurs toward risks, and the process of calculating risks by event designers. Current research, for example, in these areas are about risks related to poor policy makers and political support to entrepreneurial events (Foley et al., 2009), and their revenue channels (Staley, 2014).

2.4.4 Marshal Resources

For any business or project to be launched, all required resources have to be acquired during the planning stage to be available during production/operation stage. Frederick et al. (2013) believe that creative skill to marshal needed resources is one of the key elements of entrepreneurship. Whether entrepreneurship requires creation of new ventures or working with existing organisations, managing resources needs to be innovative (Zahra et al., 2008). Resources management, in relation to entrepreneurship, means engaging in a process of continuous innovation and acting boldly to overcome challenges in acquiring resources (Dees, 1998). Resources may include introduction of new methods of production and exploitation of new sources of supply (Schumpeter, 1934), organising social and economic mechanisms (Shapero 1975) and money, premises and human resources (Thompson et al., 2000). Marshalling resources requires entrepreneurs to have a balanced leadership (Timmons and Spinelli, 2008), being an arbitrageur (Kirzner, 1978), and managing business practices in a strategic manner (Carland et al., 1984).

From an event design perspective, limited attention has been given to investigate the relation between marshalling resources and entrepreneurial events. For example, Fillis (2009) found that creative organisations have an advantage as they are able to maximise their limited resources creatively to appeal to their potential customers. In relation to resources management, event studies

focused on mega events, special events, or practical matters not related to entrepreneurship. From a mega event perspective, the focus is on economic impacts, including legacies and positive effects, which neglect the opportunity cost and the efficiency of using scarce resources (Preuss, 2009).

According to Preuss (2009), mega sport events place huge financial burdens on host destinations, which fuelled academic debate, questioning their sustainability (Getz, 2012). Preuss (2009) has also criticised current resource evaluation methods as they tend to ignore intangibles and stated that cost-benefit assessment is the only suitable technique. Matthews (2008) wrote one of the earliest comprehensive textbooks about resources from the perspective of special events only, covering eight types of resources: entertainment; décor; audio systems; visual presentation technology; lighting systems; special effects, staging and set design; tenting; and miscellaneous technical resources. Getz (2012) criticised the focus of event studies on practical matters reflecting the EMBOK (Event Management Body of Knowledge) model (Silvers, Bowdin, O'Toole & Nelson, 2005), stating what event managers need to know and how to do it, asserting more attention should be given to measures of efficiency and effectiveness by utilising their resources in the best way possible to achieve their goals.

The current research on resources management focused on mega and special events, which are too large and too small respectively, in comparison to major events. Therefore, exploring similar matters and issues from the perspective of major events could reveal new findings, as well as measures of efficiency and effectiveness of resources management, which have been suggested recently by Getz (2012). The current literature on entrepreneurship in relation to resources management covered many industries including agriculture, education, and health and manufacturing industries, where organisations use their resources all year round. In comparison to these industries, event organisations in the event industry need to acquire and use resources for a very short period of time (e.g. 10 days or a month), which require event studies to explore the meaning and challenges of applying the concepts of marshalling resources in innovative ways from the entrepreneurial events perspective.

2.4.5 Formulating Teams

When launching a new business, any businessperson is required to formulate a team consisting of internal (e.g. athletes and participants in sport events) and external stakeholders (e.g. government organisations and suppliers). However, for entrepreneurship projects, an entrepreneur should have the ability to formulate an effective venture team to be able to overcome challenges (Frederick et al., 2013). Personal attributes related to building teams are leadership skills, people-managing skills, alliance building skills and the abilities to organise and create a venture to make a change (Leadbeater, 1997). This includes recruiting required human resources, often volunteers when it comes to social entrepreneurship (Thompson et al., 2000). Nevertheless, formulating teams requires a visionary who is able to use practical methods (Ashoka Fellows, 2012), organise social and economic mechanisms (Shapero 1975) with balanced leadership (Timmons & Spinelli, 2008). From an organisational perspective, this team formulation could mean forming a new organisation within

any industry (Schumpeter, 1934) or managing existing organisations in an innovative manner (Zahra et al., 2008). Carland et al. (1984) and Brinckerhoff (2009) added two other dimensions: employing strategic management practices in the business and taking reasonable risk on behalf of the people their organisation serves, respectively.

From an event design perspective, limited attention has been given to investigate the relation between formulating teams and entrepreneurial events (Allen et al. 2012; Sherwood, 2007). As entrepreneurial events represent totally new events or new event designs for existing events, event organisations need to convince internal and external stakeholders to be part of their new event. T. Rogers (2013) investigated event stakeholders and categorised them into four groups: buyers (e.g. public sector); suppliers (e.g. venues); agencies and intermediaries; and other important organisations (e.g. national tourism organisations and educational institutions). Sherwood (2007) found that event organisations are under pressure from internal and external stakeholders including employees, communities, environmental groups and government, to measure and report on their performance, and to be more responsible and transparent. In response to such pressures, event organisations incorporated practices such as eco-efficiency, corporate social responsibility (CSR), and triple bottom line (TBL) performance to measure their events' impacts and report results to their stakeholders (Sherwood, 2007). Adopting such evaluation measures helps organisations to operate their events by gaining their societal licence from host communities (Sherwood, 2007).

To propose a sustainable event marketing plan, Tinnish and Mangal (2012) built on the Kärnä, Hansen and Juslin (2003) framework (i.e. an empirical framework that measured, described, and compared social responsibility in the values of members of the forestry wood value chain). The Kärnä et al. (2003) framework is based on three hierarchical levels: strategies (for products, customers, and competitive advantages); structures (formed by management, operations, and planning and information systems); and functions (including advertising, communication, marketing information and pricing). Based on the Kärnä et al. (2003) framework, Tinnish and Mangal (2012) state that the management component within the structure level requires an event planner to understand who is on their team by answering four critical questions: (1) Who are the stakeholders? (2) Who is the event owner? (3) How can an event organisation develop a learning orientation to maintain sustainability? (4) How can it encourage its employees to adopt sustainability? Landey and Silvers (2004) found that for an event's volunteers to become confident, leaders to emerge, and teams to take ownership and be better organised, it requires not only training, but also time to achieve such objectives.

Nevertheless, part of being an entrepreneurial event is to have a new event objective, a new target market, or new operation system (Table 2.2 and Figure 2.2), which adds challenges in formulating effective teams. While event HRM received wide attention in the literature, limited attention has been given to formulating teams for entrepreneurial events. Allen et al. (2012) identified three stakeholder groups and their interests in organising major events, via industry associations interested in promotions and trade fairs; entrepreneurs in ticketed sporting events and concerts; and

the media in promotions and concerts. Despite the type of event organisations, event organisers represent a key stakeholder and their goals will be reflected in the type of event being organised (Allen et al., 2012). From a macro perspective, Reid and Richie (2011) have also identified entrepreneurs as one of the major stakeholders in the event sector responsible for organising events, along with government agencies and non-profit organisations.

In reflecting on personal skills and practical methods (Leadbeater, 1997; Ashoka Fellows, 2012), it is expected that entrepreneurial event organisers are passionate about their events and equipped with personal skills to overcome challenges, including risk management practices. Giddens (2011) has clearly stated that risks are related to innovation and entrepreneurial risk-taking is the driving force behind the global economy. It has been noted that organisational behaviour can be explored at individual, group or systems level (Robbins, Judge, Millett & Waters-Marsh, 2008). While organisations eventually implement risk planning practices, it is the role of individuals and their values, beliefs, personality, attitudes and motivations, to influence the adoption of such practices (Reid & Richie, 2011). Rhodes and Reinholtd (1999) have also acknowledged values, beliefs and personal attributes as factors influencing risk planning, with added experience and sociocultural norms. From an internal stakeholder perspective, Reid and Richie (2011) found that organisational management, such as event organising committees, together with employees and volunteers, influence risk planning, where senior management teams take it very seriously by giving it a high priority.

2.5 Entrepreneurship and Event Design

An annual development of an event design requires changing one or more of its core values. These changes are about increasing or decreasing reasons for staging an event ('why'), segments of potential target markets ('who'), changing the event product features ('what'), changing the event objective ('want'), and changing the event time or location ('when' and 'where'). Despite all the research around maximising audience engagement and enriching their experiences, limited attention has been given by event studies to investigate designers' processes in answering all five questions of core values and the activation of human senses. Furthermore, limited attention has been given to reveal who, indeed, is responsible for designing major events, and their identity or job titles within event organisations. Throughout this research, the use of the word 'designers' refers to any person within an event organisation who is responsible for designing the event. However, within event organisations they usually hold one of the following job titles: event owners, event producers, event general managers, Chief Executive Officers (CEO), or creative/artistic directors. Therefore, they are all considered event designers, regardless of different titles. Currently, research shows that designers use market orientation to investigate potential target market needs in order to satisfy them through event design development (Hallak et al., 2016; Getz et al., 2010) or by simply benchmarking or copying other successful events or practices from around the world (Hanrahan & Maguire, 2016; Chaney & Ryan, 2012). Similarly, event studies have investigated impacts of specific practices on audience senses (Knight, Freeman, Stuart, Griggs & O'Reilly, 2014). However, investigating the

processes used by designers to change event design core values, and the process or method of developing new processes or identifying inspiration sources for activation of human senses, received less attention by event studies. Therefore, by exploring designers' current processes in developing event design core values, human senses and their sources for inspirations, this study may identify new processes or new practices within current methods. Nevertheless, developing processes of event design and activation of human senses means developing event management practices and eventually event impacts.

This chapter started by categorising event management best practices into eight themes. Then, it reviewed the event design and entrepreneurship literature. By recalling the major themes of event management best practices and the comprehensive definition of entrepreneurship by Frederick et al. (2013), this study found that each theme of best practice is matching or similar to a specific feature of entrepreneurship. Table 2.4 lists all eight themes of event management best practices and their counter features as per the definition of Frederick et al, (2013), along with an example of each theme. The major features of entrepreneurship are similar to event management best practices, and also to its key elements. Each one of the five key elements of entrepreneurship received some attention by event literature. In relation to *vision and opportunity recognition*, Katzel (2007) considered aiming to maximise positive impacts of major events and minimise negative ones as a best practice, while Lade and Jackson (2004) illustrated how events expose visitor orientation in the planning stage and carry out pre-experience and post-experience assessments for event visitors.

In relation to innovation, Allen et al. (2012) believe that events should be more concerned with innovation than focusing on satisfying the target market's needs. Hjalager (2010) sorted innovation into five categories: product or service, process, managerial, management, and institutional innovations. Examples of innovation may include developing new ways to reduce the ecological and carbon footprint of events (Essakow & Bound, 2006), and developing an event homepage to help event visitors access information (Panyik et al., 2011). Events' innovation strategies could emerge from recognised analysis or by learning (e.g. copying the successful WGS in Singapore; Bramwell, 1997; Chaney & Ryan, 2012). While new product development is essential for businesses to remain effective and profitable in competitive environments, marketing departments are most likely to be responsible for such process management, along with research and development and engineering departments (Barczak et al., 2009). Hjalager (2010) considered entrepreneurship and innovation as vital factors to redirect tourism products and increase the competitiveness of tourism destinations.

Table 2.4: Entrepreneurship Specific Features and Event Management Best Practices

Themes of Event Management Best Practices	Components of Frederick et al.'s (2013) definition of Entrepreneurship Management
Market Orientation	**Passion for creation** - "An application of energy and passion towards the creation and implementation of new value-adding ideas".
From a market orientation perspective, entrepreneurs' behaviour could be identified through their ability to introduce new goods/services, new production methods, and new markets (Smart & Conant, 2011).	
Economic Impact	**New value-adding** - "The creation and implementation of new value-adding ideas".
Whilst the life-cycle model limits festivals from being new forever, entrepreneurs are vital in the festival sector (Getz, 2012), and they are known for being able to overcome challenges.	
Stakeholder Management	**Creativity in resources management** - "The creative skill to marshal needed resources".
While successful bids to host major sport events depend on the support of businesses, politicians, and the local community (Hautbois, et al., 2012), it is a must to promote entrepreneurial intentions among critical stakeholders to support the process of making imminent decisions (Krueger Jr, Reilly & Carsrud, 2000).	
Sustainable Management	**Creative solutions** - "An application of energy and passion towards the creation and implementation of ... creative solutions".
Entrepreneurs are more likely to find solutions to environmental problems (e.g. degradation), rather than cause them (York & Venkataraman, 2010).	
Strategic Planning	**Process of vision, change and creation** - "A dynamic process of vision, change and creation". - "The vision to recognise opportunity where others see chaos, contradiction and confusion".
Strategic entrepreneurship has proved its ability to create value, benefits and wealth for customers, stakeholders and society, respectively (Hitt, Ireland, Sirmon & Trahms, 2011). Thinking three steps ahead before starting a business to be ahead of competitors is fundamental for entrepreneurs' strategic planning.	
Risk Management	**Taking calculated risks** - "The willingness to take calculated risks in terms of time, equity or career". - "The vision to recognise opportunity where others see chaos, contradiction and confusion".
To avoid financial risks associated with investments in sport facilities, entrepreneurs created new usages for such facilities (e.g. the usage of Toronto SkyDome in sport activities and conferences (Ratten, 2011).	
Marketing and destination image/branding	**Opportunity recognition** - "A dynamic process of vision, change and creation". - "The vision to recognise opportunity where others see chaos, contradiction and confusion".
Choi and Gray (2008) found that entrepreneurs develop artful marketing campaigns, including branding their organisations as sustainable businesses to bump-start sales.	
Human Resources Management	**Formulating effective venture team** - "The willingness to take calculated risks in terms of ... career". - "The ability to formulate an effective venture team".
Sull (2012) highlighted successful entrepreneurial practices in relation to HRM; recruiting CEOs after a stable business model is produced based on initial rounds of experimentations, and everything should be outsourced to spare time, attention, and resources to raise certainty through entrepreneurial experiments. Empowering human resources in festivals to pursue entrepreneurial practices (e.g. innovation and value creation) is one way to identify entrepreneurial festivals (Getz et al., 2010).	

In relation to *calculating risks*, Gordon (2007) referred to the use of economic impact analysis to be prepared for public inquiry, while Hammond (2007) referred to advanced financial techniques to improve the accuracy of budget component forecasts. Risk management frameworks and guidelines are also important practices for event organisers for clear scope of possible hazards (e.g. the professional risk management loss statistics program conducted by the 1988 Calgary Winter Olympics, Wilks and Davis evaluation matrix, and the Australian and New Zealand Standards comprehensive risk management guidelines; Chang & Singh, 1990; Wilks & Davis, 2000; Wilks et al., 2006). Understanding the crowd's psychological domain (i.e. crowd behaviour, mood and type) is another key element in crowd control and event risk management (Hutton, Zeitz, Brown & Arbon, 2011). Emery (2010) highlighted the importance of better understanding technology and culture to

develop event risk management professionally. From an HRM perspective, planning successful events requires the provision of a skillful and experienced medical team (Lund et al., 2011). Nevertheless, minimising risks associated with foodborne disease during events requires training and monitoring programs for food handling hygiene procedures to mobile food sellers (Willis et al., 2012). Finally, with the expectation of increasing terrorism attacks in the future (Abu Fadil, 1992; Jenkins, 1985), and the use of weapons of mass destruction (Sönmez & Graefe, 1998), developing risk management plans for broadcasted events, which have a higher potential for terrorist attacks, is essential (Emery, 2010; Taylor & Toohey, 2005).

In relation to *marshalling resources*, Slater and Narver (1995) listed four requirements for event competitiveness: regular information gathering, effective coordination for customer needs, competition abilities, and supplies of additional market agents. While Emery (2010) pointed out the use of financial techniques to raise the management competence of event organisations, marshalling resources from an information technology perspective requires organisations to implement a wide variety of software tools to improve management of new product development, which include knowledge management, project leadership, human resources development, team communication, and innovation management (Barczak et al., 2009).

From a marketing perspective, using the Parvatiyar and Sheth (2000) process model of relationship marketing to investigate how a hosting destination can create sustainable event impacts, and the TSAs to track economic impacts (O'Brien & Gardiner, 2006; Vellas, 2011) are part of the marshalling resources. Lade and Jackson (2004) have also investigated the use of cultural event tourism as a tool in tourism marketing strategy in areas with a shortage in iconic natural attractions. It also includes upgrading superstructures to help tourism destinations to maximise economic impacts when hosting events (Kaiser et al., 2013).

From an operational perspective, Etzion (2007) and Mallen and Chard (2012) believed that sports facilities must shift to practices that support environmental sustainability, while Roche (1994) highlighted the importance of developing operational programs as part of post-event investment strategy for event facilities. Tourism destinations, to succeed when hosting mega events, should also focus on developing local human resources through education systems (Ferdinand & Williams, 2013), with the inclusion of entrepreneurship management courses in their tertiary education (Sophia, 2013). Education development is part of marshalling resources as recruiting participants from event host destinations is a crucial practice for successful events (Panyik et al., 2011). With event organisations being described as pulsating (i.e. expanding during the event through part-time and volunteer human resources), professional recruiting practices are key factors for such organisations (Hanlon & Cuskelly, 2002; Toffler, 1990). After all, differentiating between HRM practices in event organisations and traditional businesses is a vital issue for successful events (Allen et al., 2012). Van der Wagen (2007) categorises HRM practices for events into two categories: human resource strategic planning (understanding the event environment, human resource planning, event project planning, management of volunteers, employment law, and job analysis),

and human resource operation (recruitment, training and specific training, leadership, motivation and retention).

In relation to *formulating teams*, while Slater and Narver (1995) highlighted the four requirements for event competitiveness as mentioned earlier, Nunkoo and Smith (2013) stressed involving hosting communities in the planning process as an essential practice to achieve tourism destination sustainability. However, Lamberti et al. (2011) believe that host community involvement in planning should be after reaching certain levels of maturity and compliance in both political and social environments. Formulating teams also includes contribution and support from volunteers, local hospitality organisations, local council and government bodies, and local community sponsorship (Lade & Jackson, 2004). In sport events, sport stakeholder group should have at least an expectant status when bidding to host events, and stakeholders should not be given either definitive or latent statuses (Hautbois et al., 2012).

While linking the marketing strategies at local and national levels is essential for a successful event, attention should be given to promoting events through local media channels (Panyik et al., 2011). Clarifying the terms of price reductions and promotional program packages given by local providers is important best practice for events (Panyik et al., 2011). Lade and Jackson (2004) listed eleven best practices of marketing strategies: specific target marketing and segmenting; long- and short-term sponsorships; marketing director's coordination; local sponsors; board member/employee contribution of ideas; annual market research; development of festival ticket/accommodation packages; promotional material; limited direct competition; and collaboration or colocation. Bramwell (1997) pointed out the importance of strategy clarity around the investments, both pre- and post an event. At a macro level, government support could help speed up the process of tourism growth (Bodlender, 1982). Flagestad and Hope (2001), Stokes (2008) and Weaver (2001) believe that analysing the structure of government organisations for event and tourism is essential to understand their decision-making framework, which has three types:

- Market-led framework, which focuses on major events as well as local events that attract significant numbers of tourists.
- Destination-led framework, which focuses on a mix of local events with sustainable criteria.
- Synergistic approach (market-destination-led framework), which is a stakeholder orientation between the two extreme approaches.

In short, all event best practices mentioned in this section have features of entrepreneurship. Since event management best practices share certain similarities with entrepreneurship key features and elements, the resultant question is: What is the potential influence of entrepreneurship on event design? The following three sections review the literature on the influence of entrepreneurship on event design (main phase of event planning), event operation, and event evaluation. The outcomes of these three sections help develop the theoretical framework of entrepreneurship event management of this research.

2.5.1 Process of developing entrepreneurial practices

Event design is responsible for making improvements of any event at all levels, leading to successful events (Brown & James, 2004). Along with the event design principles, creativity and uniqueness differentiate between successful creative events and generic events (Brown & James, 2004). When the importance of event design (Brown, 2010) and creativity in staging successful events is understood (Getz, 2013), the question becomes: Where can event designers/organisers get inspirations for creative ideas to improve their events? While event design refers to what is in an event (Brown, 2005; Brown & James, 2004), little research has been done on the individuals and groups designing new events in start-up organisations (Getz et al., 2010). Groups involved in designing events include public authorities, commercial operators, representatives of host communities, and even voluntary associations (Richards et al., 2015b). As events are being staged for particular objectives, event designing requires a framework of methodology, along with creative imagination, to fulfil different objectives (Richards et al., 2015b). These objectives include using events as motivators for visitors and tourists by national government organisations (Getz & Page, 2016) as well as symbols by other groups within host communities to function within, and reflect upon them, based on each group's role in society (Richards et al., 2015b).

While creativity can be defined as a mental process to generate new ideas, it is unlikely that individuals can develop original ideas when there are several industries devoted to creativity (Getz, 2013). Therefore, active search, discussion and refining to find new associations between facts and concepts is one way for event designers to become more creative (Getz, 2013). For event designers to be innovative, they have to continually learn and renew their approaches to event management - including event design (Getz, 2013). Creativity can be taught, and more individuals can be creative, if the society in which they live is supportive of artists and inventors (Getz, 2013). Without such support by societies, the 'creative capital' can lose its value and creative people may be viewed as 'weird' (Getz, 2013). All these event design approaches have received attention from event studies explaining their processes and advantages. According to Richards et al. (2015b), event design framework can be viewed from different perspectives including 'Imagineering' (Ouwens, 2015; Richards et al., 2015b), 'Design Thinking' (Lockwood, 2010), or 'Service Design' (Miettinen, Valtonen & Markuksela, 2015). Reviewing the following five approaches in developing creative designs or entrepreneurial designs helps understand the influence of entrepreneurship on event design.

2.5.1.1 Imagineering

The word *imagineering* is a combination of two words: imagination and engineering (Richards et al., 2015b), which was first used in 1942 to describe operations in laboratories of an American aluminium company (Paleo-Future, 2007). Later, the concept of imagineering was used by Walt Disney to design and develop the Disney Theme Park (Richards et al., 2015b) which led Nijs and Peters (2002) to define imagineering from an experience perspective as *value creation*. In relation to events, imagineering refers to the use of internal values of events and/or target market values, to create and manage emotional experiences for all involved stakeholders (Hover, 2008). To explain imagineering,

Ouwens (2015) showed how this concept can be used to develop business events, and Gerritsen and van Olderen (2015) highlighted its applications in developing the experiences of event visitors. Therefore, the use of events' internal values, and target markets' values, along with the ability to have an imagination, can help designers manage emotional experiences and create entrepreneurial events with added values.

2.5.1.2 Service design

In the 1980s, a need for effective design and management of service delivery was motivated by the global growth in the service economy (Richards et al., 2015b). Shostack (1982) used the concept *service blueprint* as a tool to visualise and design services. By analysing a case study of service design in an animal zoo in Finland, Miettinen et al. (2015), described how this concept and field of study has developed significantly in the last three decades. The interaction between different elements providing a service and customers, represents the heart of the service design methodology and also lays the foundation of *customer journey*, a more specific approach of service design (Richards et al., 2015b). The customer journey helps service designers better understand customers' interactions with different 'touchpoints' provided for them (Gerritsen & van Olderen, 2015). Therefore, by imagining points that do not exist in the interactions between customers and service elements, and extending the interaction boundaries, a service designer can create new options and ultimately generate new value for customers (Osterwalder & Pigneur, 2009). Nevertheless, to achieve success in the business model, professional service designers need to acquire the appropriate tools and attitudes (Osterwalder & Pigneur, 2009). Therefore, designing services using service blueprint to illustrate event visitors' journeys can help designers develop entrepreneurial events with added-values.

2.5.1.3 Design thinking

Design thinking defines a strategy according to the embeddedness in a specific context using a human-centric approach (Richards et al., 2015b), which is similar to the point raised by Miettinen et al. (2015) in their analysis to the service design in a zoo in Finland. In other words, visitors to events as well as zoos have their journeys within these two venues, where they interact with different touchpoints provided for them (Gerritsen & van Olderen, 2015). Lockwood (2010) shows that design thinking involves three elements: (1) integrating innovation, (2) customer experience, and (3) brand value. Design thinking in the context of event design requires designers to use Lockwood's (2010) design thinking elements to define their event strategy using a human-centric approach. This human-centric approach is a creative process that starts with the visitors who are the target of the design and ends with new solutions that are tailor-made to suit their needs. Similarly, to survive in a competitive context, businesses are looking for new models leading to a manifold of examples (Richards et al., 2015b). Therefore, events can be used as motivators in strategies where emotional energy is the output of the event (Richards, 2015). Nevertheless, events themselves can be designed using design thinking methodology, which leads to new strategic guidelines for event organisations and their managers (Richards et al., 2015b). Bevolo (2015), shows how innovation in

event design has been used to motivate entrepreneurship in the city of Eindhoven in Netherlands, as well as branding it post the departure of a large corporation out of this middle-sized city. Therefore, design thinking is about developing innovative designs, visitors' experiences, and organisations' brand values, which provides designers with a practical manual to develop entrepreneurial events with added-values.

2.5.1.4 Experience design

While design and management of services revolves around actions taken by suppliers (Richards et al., 2015b), experience revolves more around consumers (Pine & Gilmore, 2011). Such understanding led to two results: event organisers need consumers' presence to create experiences, and each experience is interpreted differently. While most experience design studies focus on static concepts related to shaping something static or participating in/observation of an event, less attention was given to shaping something dynamically or the feeling of emotional sensations (Ek, Larsen, Hornskov & Mansfeldt, 2008). As consumers' experiences are about undergoing emotional sensations, more attention should be given to the dynamic aspects of experience design rather than the static (Ek et al., 2008). In event studies, if shaping an experience is the objective of an event, then experience design becomes an effective platform to develop such an event (Berridge, 2012). In addition, event organisers are increasingly integrating a storytelling aspect into their events as it is part of what many visitors experience (Richards et al., 2015b).

The embedding of a storytelling experience in designing events means creating a storyline, designing physical locations, and packaging and programming activities, which should be highlighted in the marketing plan and expanded by offering relevant products, including souvenirs and food (Mossberg, Therkelsen, Huijbens, Björk & Olsson, 2010). While this gives an indication that storytelling is more related to tangible aspects of experience design, storytelling can be related to intangible aspects of event design and/or event organisations (Richards et al., 2015b). Examples of events that succeeded in using storytelling in their design include Glastonbury (United Kingdom), Roskilde Festival (Denmark), Andanças (Portugal), Tomorrow land (Belgium; Richards et al., 2015b), and Draaksteken Beesel (Netherlands; Simons, 2015). Storytelling approach in event design could be about re-telling a historical story as well as about the community hosting and staging the event (Richards et al., 2015b; Simons, 2015). Therefore, experience design and storytelling are two dynamic approaches that can help designers create emotional experiences and develop entrepreneurial events with added-values.

2.5.1.5 Social design

In relation to design thinking, more event studies are interested in the social contexts of events and their impacts on social change (T. Brown & Wyatt, 2015). Social design is the result of developing social innovation in design thinking (Richards et al., 2015b). The social design concept can be viewed from two different point of views: designers' social responsibilities, and social point of view in designing the social world (Richards et al., 2015b). Therefore, events can be seen as a response

to fill a gap in the social context between realities and expectations (Sewell Jr, 1996), or in other words, as motivators for social change (Richards et al., 2015b).

As an example, the organisers of the Live Aid event staged it to change views of famine in African countries and convince governments to act upon such need (Rojek, 2013). In addition to this, events can be staged for social design change in public spaces in cities (Richards et al., 2015b) to provide different social groups with a platform to meet and communicate with each other (Bevolo, 2015). This example shows how designers deal with the event design core value of 'where', by selecting a public space as an event venue to suit the event's social objective, which provides an easy access for the host community and visitors, a more relaxed atmosphere to interact within, likely equipped with public parking and toilets, and with the potential of acquiring it free or at low cost from the local city council. To achieve all these social objectives, more national government organisations, businesses, not-for-profit and educational organisations are using social event design for social change and social innovation (Richards et al., 2015b).

Part of understanding the process of developing entrepreneurial event designs is to acknowledge its requirements or the factors influencing this process. Innovative events are driven by creativity in event design, organisational culture, leadership and planning (Getz, 2013). Larson (2014) also found that innovation can be part of an organisational culture and implanted in its interaction procedures with its stakeholders. The culture of a tourism destination, as opposed to only event organisation cultures, can play a vital role in encouraging entrepreneurial practices (Getz et al., 2010). Nevertheless, in a global environment, cross-cultural variances may affect event organisations (Reisinger & Turner, 1998, 2003). Hofstede's (1980) study on national influence pointed out five dimensions of culture which need to be considered: power distance; uncertainty avoidance; individualism and collectivism; masculinity and femininity; and long- and short-term orientations. A sixth dimension is what McGuire (2003) calls entrepreneurial culture. At an individual level, for event organisers to be innovative, they have to keep learning and developing their approaches to event management and design (Getz, 2013). Therefore, using the social design approach in designing events for their social contexts and impacts on social change (T. Brown & Wyatt, 2015), requires designers to understand their own organisational culture, entrepreneurship culture, tourism destination culture, cross-cultural variances, and Hofstede's five dimensions of culture.

In summary, the *design* concept has been used in several industries when developing tangible and intangible products and services. Different design approaches have been investigated to fulfil different objectives, and different methodologies for designing events have been imported from several industries (Paleo-Future, 2007; Richards et al., 2015b; Miettinen et al., 2015; and Bevolo, 2015). While all five approaches are useful tools in developing entrepreneurial event designs with added-values, each one of them is useful in certain circumstances. Imagineering is for creative designers; service design is more about re-writing ideas in the form of maps; design thinking comes from marketing and strategic backgrounds; experience design is concerned with emotions; and

social design is for events concerned with social objectives. Therefore, there is still a need to develop a comprehensive approach and a more practical manual to develop entrepreneurial designs for all types of events with multiple objectives. Nevertheless, such an approach is required to identify factors influencing the development of entrepreneurial designs, and the actual outcomes of using such design approaches.

2.5.2 Nature of implemented entrepreneurial practices

An entrepreneurial event is an event that is being staged for the first time globally or at a certain destination, or an event that changed one or more of its core values (i.e. an event objective, target market, content, or its organiser objective – see Table 2.1). For example, if an art festival was staged for a few years to target a specific group and suddenly changed its design to target everyone (i.e. change the 'who' event design core value), then it can be considered as a new, entrepreneurial event. In this example, many other changes may follow the change in its original design including changing the marketing campaign from direct marketing to general advertising or changing the financial aspect from depending on tickets to sponsorship and government grants.

Nevertheless, change in the 'who' core value might affect the 'when', 'where' and 'what' core values so that it may be staged in the school break season, at a bigger venue, and more appealing arts to the wider target market may be introduced. Another example is the Roskilde Festival, a not-for-profit festival which efficiently managed its funds into public facilities to enhance the host region attractiveness (Hjalager, 2014). To avoid being static and to become an event leader in the Denmark market festival, the Roskilde Festival purposely invited innovators, technologies and other services to use its venues as a testing workbench for new ideas (Hjalager, 2014), which prompted change in four event design core values: 'why', 'who', 'what' and 'want'. Event studies have examined single events and groups of events, which have been described as entrepreneurial events, to extract valuable lessons about best practices or success factors in event management and event design. In other words, entrepreneurial events are believed to embrace entrepreneurship concepts, valuing creativity and seizing market opportunities (Getz et al., 2010), while innovation in events means to renew or change with a new idea (Getz, 2013). They also include motivating and authorising human resources at event organisations to pursue creativity, which is considered another example of adopting entrepreneurial practices (Getz et al., 2010).

The importance of entrepreneurial events lies in their ability to attract visitors and tourists who search for new experiences, new tourism products or new tourism destinations. From an event design perspective, creativity can provide events and destinations with a competitive edge on a national and international stage (Brown, 2005). From a marketing perspective, Allen et al. (2012) suggest that event designers should focus on innovation and creativity rather than being concerned with target markets and satisfying market needs. This suggestion shows that entrepreneurial events have the ability to attract visitors and tourists, which allow their organisation to reduce marketing budgets. In addition, Getz (2013) found that for an event sector to attract policy-makers' attention, it has to be creative. At a macro level, creativity represents a competitive advantage and a driving

42

force for economies (Florida, 2002). As tourism destinations face a critical range of elements including capacity and attractiveness, they should take action to avoid a decline in the number of tourists (Butler, 1980). Attracting mega or major events through bidding, or staging new events, can help rejuvenate their destinations and maintain an upward-sloping curve in terms of tourists' numbers (Figure 2.4).

Any innovative change in one of the six event design core values leads to an event being described as entrepreneurial. As Frederick et al. (2013) used innovation as the main character to define entrepreneurship, a single innovative change in the implemented practices is enough to call it an entrepreneurial event, based on the change of its nature. As mentioned earlier, a single innovative change in one of the core values may trigger a chain of reactions within other core values or the event operation. Due to the importance of innovation, the literature described many events as revolutionary or leaders in their sector and highlighted their impacts on host destinations. Chaney and Ryan (2012) for example, describe the WGS in Singapore as an evolutionary event and attribute this to three best practices: coordination among stakeholders; the ability to build a prestigious image; and an annual reinvention. While all major events require effective stakeholder management including coordination and a pleasant image to attract visitors and tourists, the annual reinvention is what really justifies labelling the WGS as a revolutionary event.

Image removed due to copyright restriction.

Figure 2.4: Hypothetical Evolution of a Tourist Area
Source: Butler 1980, p. 7

Based on three Swedish festivals (the Great Lake and Malmö Festivals and the Gothenburg Party), Larson (2014) found that innovation took place in complex networks involving several stakeholders with different interests. Such innovation networks are characterised by being active

and changing, where innovation is usually born after hard planning and out of new partnerships, mostly based on an emergent process and sometimes originating from creativity (Larson, 2014). To maintain its leadership in the cultural innovative system in Denmark, the Roskilde Festival kept long-term, solid and multi-faceted relationships with its stakeholders (Hjalager, 2014). In 2001, the Roskilde Festival benefited from government support, which forced educational and research organisations to be part of the festival organisational structures, nurturing spin-offs (Hjalager, 2014). When Dubai successfully won the bid to host the World Exhibition in 2020, the Dubai government was advised to encourage individual firms and entrepreneurs to adopt top-down guidance and bottom-up initiatives and create a suitable environment for enterprises and entrepreneurs to emerge and succeed. Such a strategy would help Dubai achieve a successful mega event (Sophia, 2013). Therefore, for event organisers to have successful innovations, they have to strengthen their relationships with their stakeholders so that they contribute to such desirable outcomes (Larson, 2014).

Section 2.4 listed over 40 entrepreneurial practices related to event design and categorised them under the five key elements of entrepreneurship. Based on these entrepreneurial practices, a research priority must be given to distinguish between private and social entrepreneurship as they affect event creation differently (Getz et al., 2010). Nevertheless, distinguishing between entrepreneurial practices associated with different types of events is also an important, neglected factor. Despite all research related to stakeholders' roles, there is still a need to identify the nature or desirable innovative designs from the perspective of each stakeholder group. The most important factor requiring attention within event innovation is the cost of developing such entrepreneurial events, including associated potential risks and financial costs.

2.5.3 Evaluation of Entrepreneurial Practices

A major element in any management system is evaluation, where a government, organisation or a single department evaluates its strategy, product or service for development purposes. Evaluation completes the circle of event management. It is expected that all annual major events go through event evaluation for development purposes as well as providing major stakeholders with valuable feedback. Event evalutions are needed for events to remain effective and profitable (Barczak et al., 2009), be prepared for public inquiries (Gordon, 2007; Hammond, 2007), and for destinations to measure their competitiveness (Hjalager, 2010) and sustainability (O'Brien & Gardiner, 2006; Vellas, 2011).

By reviewing 178 papers published between 1980 and 2010 in three of the most consulted academic tourism journals (*Tourism Management*, *Annals of Tourism Research* and *Journal of Travel Research*), J. Kim, Boo and Kim (2013) found that 41% of the papers were about evaluation of event impacts and international events. Of the three journals, the *Journal of Travel Research* showed more interest in topics related to economic impacts of events (J. Kim et al., 2013). In another research, Getz and Page (2016) found that economic impacts of events and monetary spending by event visitors were among the top topics of papers published between 2012 and 2014 in *Event*

Management, which is the most consulted journal for events. These statistics from four different journals show that event evaluation and event impacts have received wide attention by the literature. However, discursive and reflective, or discussions of original empirical work related to evaluating specific entrepreneurial designs/practices, is limited.

2.5.3.1 Event Evaluation Aspects

In general, previous studies investigated event evaluation from macro and micro levels, event typology perspective, and event impact dimensions. At macro level, tourism destinations are interested in evaluating the impacts of a whole event sector, a sub-sector of a certain type of event and/or the impacts of a mega or a major event. For decades and until present times, previous studies have shown great interest in all aspects related to mega events, including their impact on their host environment, and evaluating their environmental impact in a broad sense (Collins et al., 2009; May, 1995). An event type can also play a major role in the effect it has on the environment, whether they are mega sports events (Collins et al., 2009; Mihalik, 1994) or mega exhibitions (Ley & Olds, 1988). The literature shows interest in evaluating impacts of events despite their size, location and type (Case, 2013), as they are affected by event design (Adema & Roehl, 2010; Nelson, 2009), represent potential management practice leading to successful events (Hall, 1994; H. Kim, Borges, & Chon, 2006; Ley & Olds, 1988; Murphy, 1994), and affect sustainability (Case, 2012; Collins & Flynn, 2008).

Hall (1994) and Mihalik (1994) investigated the impact of mega events on a tourism destination image and their legacies. While Barker, Page and Meyer (2002a, 2002b, 2003) investigated the impact of event-related crimes during events on host community safety, and Deery and Jago (2010) investigated anti-social behaviour at events, Schroeder and Pennington-Gray (2014) argue that perceptions of crime at mega events lacked research. While Chien, Ritchie, Shipway and Henderson (2012) evaluated how public relations and marketing campaigns can shape residents' attitudes toward hosting mega events by highlighting benefits and forecasting costs, Kaplanidou, Karadakis, Gibson, Thapa, Walker, Geldenhuys and Coetzee (2013) examined residents' perceived satisfaction and quality of life before and after hosting a mega event. Willis et al. (2012) evaluated hygiene practices in catering sites at mega events.

Although major events are much smaller in size by comparison to mega events, they attract the attention of academics and practitioners as they are being staged more frequently at developed and developing tourism destinations: football team competitions (Collins & Flynn, 2008) and cycling individual competitions (Collins, Munday & Roberts, 2012) in UK; surfing competition in South Africa (Ahmed, Moodley & Sookrajh, 2008); a religious event in India (Ruback, Pandey & Kohli, 2008); and how an environment can motivate tourists to visit a film festival in Brazil (H. Kim et al., 2006).

From a location perspective, event studies distinguished between environmental impacts of events staged at natural sites (e.g. beaches; Ahmed et al., 2008), man-made sites (Jackson, 1988), and holy sites (Ruback et al., 2008). An event type can also play a major role in how it affects the environment, whether they are major sport events (Collins & Flynn, 2008; Collins et al., 2012), major

45

religious events (Ruback et al., 2008) or major carnivals (Jackson, 1988). Some studies were more specific in investigating a single type of impact rather than all impacts: most importantly economic impacts on host destinations (Li & Jago, 2013; Dwyer & Jago, 2014), followed by social impacts of large sporting events (W. Kim, Jun, Walker & Drane, 2015) and festivals (Woosnam, Van Winkle & An, 2013).

At a micro level, an event portfolio staged by one event organisation or a city council (Carlsen, 2004), or the impact on a single event on its host community were evaluated (Kim et al., 2008; Ruhanen, Whitford & McLennan, 2009). Previous studies have also evaluated events from the perspective of other stakeholders. Event evaluation, in many cases, is a required managerial practice by a tourism destination (national government organisations, destination marketing organisations, state governments, city councils, and/or local governments) in order to continue its support for specific events. Local communities evaluate the impact of events on their society in order to make decisions such as, whether to continue hosting the event (Andersson, Rustad & Solberg, 2004; O'Sullivan, Pickernell & Senyard, 2009). Sponsors also evaluate the impact of events on their brands in order to make decisions regarding continuing sponsoring events (Todd et al., 2017). Previous studies also investigated event evaluation from the perspective of several event participants: sports teams at sporting events (Lee, Kim, & Parrish, 2012), vendors at festivals (Robinson & Clifford, 2012; Willis et al., 2012), farmers and wineries at food festivals (Hall & Sharples, 2008; Sharpley & Vass, 2006), and visitors' perspectives (Dimitrovski, 2016; Organ, Koenig-Lewis, Palmer & Probert, 2015). Event organisations conduct evaluation for special purposes: to assess potential risks, preserve event quality for visitors and other stakeholders, and measure the level of awareness of a specific sector or product. While del Barrio, Devesa and Herrero (2012) evaluated the intangible heritage elements at cultural festivals, Di Giovine (2009) investigated how a single festival plays as a catalyst for developing event facilities at urban tourism destinations.

In comparison to other industries, entrepreneurship revolutionised the technology world and the communication and transportation industries and received huge attention from over 21 English academic entrepreneurship journals. However, the impacts of entrepreneurship on the event industry have not received enough attention. There is no academic or industrial conference, devoted journal of entrepreneurial events, or any special issues. The term *entrepreneurial events* itself is not widely used in the literature, whether it refers to totally new events, new event designs or new practices in implementing event designs. Limited attention has been given to entrepreneurial practices and their association with mega or major events, festivals, sport events or business events.

Furthermore, the role of entrepreneurial practices to maximise positive event impacts or reduce negative impacts has not received enough attention. Event practitioners from around the world took advantage of technology to reduce operation costs and increase quality and overall visitors' experiences. For example, business event organisations have developed their own websites, computer software and phone applications to ease up the process of attendees' registration. Similarly, sporting events, festivals and cultural celebrations have developed specific

management practices and/or technological devices to count visitors so they can make decisions related to venue capacity, crowd management, and overall event risk management. In short, the roles of entrepreneurship related to each event design core value, in overcoming challenges related to designing or operating events, have not been properly investigated.

2.5.3.2 Event Evaluation Methods

In general, event evaluation is part of the process of maximising positive impacts and minimising the negative (Katzel, 2007). The evaluation process starts at the planning stage by carrying out pre-experience assessments for event visitors to compare them with post-experience assessments (Lade & Jackson, 2004). Information collected at the evaluation stage can be used to look at issues which occurred during the operation stage and so develop future events, and as a requirement to maintain support from major stakeholders, including government organisations, sponsors, and/or host communities. Therefore, regular information gathering is a requirement for event competitiveness (Slater & Narver, 1995). By evaluating specific case studies, the literature was more reflective in analysing entrepreneurial events/practices. For example, the evaluations of the WGS, the Roskilde Festival and three Swedish festivals mentioned earlier, allowed Chaney and Ryan (2012), Hjalager (2014) and Larson (2014) to recommend certain practices that were behind these successful entreprenuerial events, respectively.

Previous studies showed interest in evaluating and developing methods, tools and approaches used by event organisations to evaluate events. Event organisations use several tools including face-to-face and telephone interviews, as well as online surveys with focus groups from visitors, suppliers, government officials and/or sponsors to evaluate their events. Two decades ago, Crompton and Love (1995) investigated the validity of alternative approaches in evaluating festival qualities. Carlsen, Getz and Soutar (2000) used a Delphi survey approach to collect data from Australian and international experts about event evaluation from the public and private sectors at a destination level. They highlighted the importance of implementing evaluation methods at pre- and post-event stages, and the use of alternative evaluation methods including Return on Investment (ROI) and the multipliers by tourism destination authorities (Carlsen et al., 2000). Getz, O'Neill and Carlsen (2001) highlighted the importance of using service mapping to evaluate service quality by event organisers.

In relation to mega events, Mills and Rosentraub (2013) developed a guide to evaluate impacts of mega events on hosting cities, and Vanwynsberghe (2014) investigated strategies for evaluating mega events from a sustainability perspective. In relation to business events (MICE: Meetings, Incentive, Convention and Exhibition), Pearlman and Mollere (2009) investigated approaches of evaluating business events at a destination level and from a marketing perspective. In relation to evaluation for festivals and special events, Robertson, Rogers and Leask (2009) developed indicators to evaluate the socio-cultural impacts of festivals, and Sherwood (2007) developed indicators to evaluate special events from a sustainability perspective. Gordon (2007) and

Hammond (2007), highlighted the importance of accuracy and the use of advanced financial techniques when evaluating events.

Although an evaluation of a particular aspect within a traditional event design is the same as the evaluation of the same aspect within an entrepreneurial event design, different considerations or appreciations should be given to new products and services. Grichnik, Smeja and Welpe (2010), for example, stressed the importance of using emotions when evaluating entrepreneurial products/services. Attention given to methods, tools or approaches in evaluating entrepreneurial designs by the literature are limited. To some extent, entrepreneurial products/services should not be treated as traditional products/services because the challenge to create new added-values, with associated potential risks, is more challenging. Nevertheless, some entrepreneurial products/services create totally new values or new markets for themselves, which require a longer period for potential customers to accept them, in comparison to traditional products/services. Similarly, a totally new event that is offering new experiences, or simply being staged in a new location or season, might require a few years to reach its potential and attract enough visitors to be labelled a successful event. Therefore, developing special indicators suitable for evaluating entrepreneurial events is needed.

Within this domain of evaluating entrepreneurial events, distinguishing between events staged by business and social entrepreneurs is another requirement. Despite linking certain practices on entrepreneurial events with positive outcomes, the literature gave limited attention in distinguishing between business and social entrepreneurship. Getz et al. (2010), for example, found that social entrepreneurs can accept taking some losses or just break even when organising festivals, while festivals organised by business entrepreneurs are limited in many tourism destinations. Similarly, there is a need to evaluate single entrepreneurial practices related for example to the use of technology, human resources and venue management, within different events. In addition, Getz (2002) and Getz et al. (2010) found that monitoring an event tourism sector can help by learning from unsuccessful events.

From an entrepreneurship perspective, there is a need to monitor and learn from entrepreneurial practices that led to unsuccessful events. Parker (2013) found that serial entrepreneurs do benefit from unsuccessful start-ups, and recommended policy-makers support such entrepreneurs to re-enter a certain market. Within this context, analysing and evaluating events from several perspectives, including policy-making and tourism strategies (Getz et al., 2010) and entrepreneurship education (Carayannis, Evans & Hanson, 2003), could explain the role of national government organisations in encouraging event organisers to adopt entrepreneurship concepts. In summary, entrepreneurial events require more attention in terms of their evaluation including different aspects (e.g. economic, social and environmental), and different methods (e.g. financial techniques and cultural indicators), for events staged by business as well as social entrepreneurs.

2.6 Theoretical Framework of Entrepreneurship Event Management

Major events around the world have grown in their numbers and sizes to take advantage or serve the needs of major stakeholders including local communities, local, regional and national government organisations and sponsors. This growth increased the competition among event organisations to attract visitors and tourists and also led to complicating the process of designing events. In principle, whether it may be unclear and implied, or clear and specific, behind staging each major event there is a set of objectives (e.g. creating a platform for social interaction, financial and economic benefits for organisers and host destinations, and/or charity purposes). On various levels these objectives aim to attract visitors and tourists (Getz & Page, 2016; Hanrahan & Maguire, 2016; K. Kim & Tucker, 2016; Leask, 2016; C.-J. Li & Lin, 2016). At the same time, entrepreneurship as a separate field of management supports individuals and organisations to create unique products and services that can satisfy the needs of certain target markets, and overcome production obstacles, operation challenges and/or competitors (Getz & Page, 2016).

Despite the different objectives of event designs and the diverse motives of designers (e.g. economic and financial, nationalism, competition, pride and achievement, or escapism), the process of event design is generally affected by four main dimensions of product creation, namely: *attraction*, *storytelling*, *resources* and *risks*. *Attraction* means that designers include a quality or feature in their product/service to allure potential visitors and tourists (Hekkert & Desmet, 2002; Mehmetoglu & Abelsen, 2005; Swarbrooke, 2001) including evocative destination brochures (Getz & Lisa, 2012) and other useful information sources (Andereck & Caldwell, 2012). *Storytelling* is the practice of telling an exciting enough story to attract potential visitors and tourists (Kim, 2011; Mossberg et al., 2010; Silber, Associates & Rosenstein, 2010), where a story can provide people experiences of pleasure and enjoyment (Robinson, 2002) which last long after the event has ended (Sweeney & Goldblatt, 2016). *Resources* means that designers are restricted to limited resources of all kinds including information and technologies, human, financial and physical resources when designing events (Getz, 2005; Getz & Page, 2016; Silvers, 2011; Staley, 2014). Within these three production dimensions, designers aim to create events free of risks, or at least reduced or controlled risks for their organisations and employees, as well as visitors. Such designs support events to achieve their objectives and aim to enable employees and visitors to enjoy their experience in a positive environment. *Risk* management as the fourth dimension of product creation, appears to be a dominant behaviour of both event designers and entrepreneurs (Getz & Page, 2016; Silvers, 2011). In short, event designs have to be attractive, tell interesting stories, operate within available resources, and be safely staged by organisers for visitors and tourists.

Similarly, an entrepreneurial event represents the nexus between event design and entrepreneurship. According to Frederick et al. (2013), entrepreneurial products have to adopt innovation where entrepreneurs are visionary, capable of formulating teams, marshalling required resources and calculating risks associated with innovative products. As creativity is the very heart of this process of event design, it becomes critical to understand the dynamics of developing and

implementing entrepreneurial designs and calculating their associated risks. Nevertheless, as events organised by business entrepreneurs are limited, and not-for-profit events organised by social entrepreneurs have not been studied (Getz et al. 2010), it is a prerequisite to overview and outline a rather comprehensive conceptualisation of designing entrepreneurial events, implementing such designs and evaluating their outcomes in order to better understand the relationship between event design and entrepreneurship.

The findings of previous studies related to major events, event design, entrepreneurship and entrepreneurial events, and the relationships absorbed between the constructs of interest in those studies have been considered together. Understanding the findings of these studies together helps this current study better understand the field of event management as a whole and can also support the study to understand the relationships represented between those studies (Beaudry & Miller, 2016). This generalisation getting from the individual studies to the understanding of the relationships in the field as a whole, as they are being studied, lead to a theory or a system of ideas meant to explain a phenomenon (Beaudry & Miller, 2016), which in this case is 'entrepreneurial events'. This study uses the dramaturgy theory to understand the potential influence of the essential ingredients of entrepreneurship on designing events, which is the aim of this study.

The theoretical framework of this study is the combination of both, the dramaturgy theory and the way this study used the theory to shape the research design and its expected outcomes (Creswell & Creswell, 2017). This framework represents a description of explanations of entrepreneurial events as a phenomenon, by using the concepts of interests to explain why and how it even exists and what this study might expect to find based on the potential influence of entrepreneurship on designing events (Creswell & Creswell, 2017). Therefore, this framework really helps this study to better understand the researcher's own intentions and expectations when it comes to conducting the research, as well as playing a role in guiding the development of the research questions and design, the selection of data collection methods, the tools the study will use, and the best analytical approaches to get an answer for the research question (Creswell, 2015).

Therefore, this section aims to provide insights into the complex process of designing, implementing and evaluating entrepreneurial events. It conceptualises and defines the dynamics of designing major events in the context of entrepreneurship by understanding the dramaturgy theory, which is directly related to event design. No event can be staged and strategically developed without going through three stages: event planning (where event designing is a cornerstone), event production/operation (where event design is implemented) and event evaluation (where event design is evaluated). Dramaturgy focuses on all three stages by establishing a theoretical foundation for each stage, a theoretical framework for the whole study, and eventually aims to enrich them from an event design perspective. By investigating the role of entrepreneurship in event design, the theoretical framework allows a comprehensive discussion of the role of event designers at all three stages, from both event and entrepreneurship management perspectives.

2.6.1 Dramaturgy

Dramaturgy is the core element of the theoretical framework of this research. This section defines the theory and highlights its inventors, models, philosophies, associations with many disciplines and its limitations. By introducing dramaturgy in full, this section paves the way to show how it is related to event design and contributes to the event study body of knowledge.

2.6.1.1 Definition

Dramaturgy is the study of dramatic works and their illustration on the stage (Cardullo, 1995). The term *dramaturgy* was coined by Gotthold Lessing between 1767 and 1769 in his written collection of 101 short essays that represented one of the first critical engagements with the potential of theatre as a vehicle for the advancement of humanistic discourse (Lessing, 1767). This term, *dramaturg*, represents a distinct practice, different from writing and directing plays, although a single individual may perform all three practices (Cardullo, 1995). A dramaturg's job is to give a certain dramatic work a structure and scrutinise its narrative strategies, signs and references, theatre and film sources, and ideological approaches. A dramaturg is also responsible for audience comfort by distinguishing the difference between the stake the work has or the main actor or the director (Lessing & Berghahn, 1981). Based on Lessing's work, many other authors from around the world have contributed to the knowledge of dramaturgy and advanced its practices, including Gustav Freytag (1896) who developed a blueprint for screenwriting manuals titled *The Technique of the Drama*.

From a sociological perspective, dramaturgy was first presented as a notion of dramatism in 1945 by Kenneth Burke. He influenced Erving Goffman to adapt it from theatre into sociology and most of its related ideas and terminologies were developed in 1959 (Mitchell, 1978). While Burke believed that life is theatre, Goffman viewed theatre as metaphor. Goffman developed the dramaturgical analysis which is the study of social interaction as a theatrical performance (Gerber & Linda, 2011). Dramaturgical sociologists argued that elements of human interactions depend on time, place and audience. In Goffman terms, an individual is a dramatic effect that emerges from an immediate scene being presented (Ritzer, 2007). Goffman's theatrical metaphors define the methods that individuals can use to present themselves based on their beliefs and cultural values. While performances may have disruptions, most of them are successful. Successful actors are those that audiences view in the way that actors want to be viewed (Adler et al., 1987). Goffman also used the *dramaturgical action* term, which is a social action designed by individuals for others to view them and to improve their public image.

From a practical point of view, dramaturgy is a comprehensive exploration tool within any context it operates. According to McCabe (2008), the dramaturg is the resident expert on the social, economic, political and physical settings in which actions take place; the psychological foundations of the characters, the metaphorical expressions from thematic perspective; the technical consideration of the play from structure, rhythm and flow perspectives. Institutional dramaturgs may play roles in production as well as evaluation stages including casting of the play, consultations, informing the cast, the director, and the audience regarding the importance and history of the play,

and post-production discussions. These roles can support a play's director in converting historical research into the production prior to opening, performance theory, and integrating acting and textual criticism (Cardullo, 1995). In North America, such type of dramaturgy is called *Production Dramaturgy* (Eckersley, 1997).

2.6.1.2 Dramaturgy Theory

The literature has two views for dramaturgy. Some sociologists consider dramaturgy a sociological paradigm, while others consider it a theory or a theoretical framework. Supporters of the first view argue that since dramaturgy analyses the context in which it operates rather than examining the cause of certain human behaviour, it represents a sociological paradigm that is separated from sociological theories. From a frame analysis perspective, the importance of a role relies on the actor's ability to provide their audience with a sense of the character they are playing (Goffman, 1974). Since individuals' identities are performed through roles and consensus between them and their audiences, this matter could be seen as an anchor to the dramaturgical perspective. This perspective argues that there is no solid meaning to any social interaction which could not be redefined, due to the dependence on consensus to define such social situations. In other words, dramaturgy stresses that the main component of interactions is expressiveness, which is also termed as the fully two-sided view of human interactions. While this matter is debatable within sociology, supporters of the second view believe that dramaturgy is a theory, as individuals' identities are not independent and stable psychological entities, but rather recreated constantly as they interact with new audiences.

2.6.1.3 Dramaturgy Model

A dramaturgical model analyses social interaction in terms of how individuals live their lives as actors performing on a stage (Gerber & Macionis, 2011). This analysis is based on two concepts: *status* and *role*. While a status is just like a part in an artwork, a role provides a script, a dialogue and an action that each character is playing (Gerber & Macionis, 2011). Similar to performers on a stage, people live their daily lives by managing clothing, verbal and non-verbal communications, and settings to leave certain impressions on others. Goffman referred to an individual's performance as a presentation of self to create impressions on others (Gerber & Macionis, 2011; Goffman, 1974), where he called the whole process *impression management* (Piwinger & Ebert, 2001). To maintain the desired effect, impression management is composed of defensive and protective techniques. Defensive techniques are launched before a performance starts and include three types: dramaturgical loyalty (practices to keep a performer loyal to the performance and other performers); dramaturgical discipline (practices to ensure performers' dedications to their roles by playing them properly); and dramaturgical circumspection (practices to minimise risks by avoiding potential hazards and preparing for them, and choosing the right selection for audience, performance length and venue; Goffman, 2002). Protective techniques are used during a performance to cover mistakes by relying on audience delicacy to overlook performers' mistakes (Goffman, 2002).

Within this model, Goffman distinguished between front and backstage behaviours, as the former is part of performance visible to an audience, and the latter takes place when no audience is present (Friedman, 1994). For example, waiters might engage in a formal performance with smiles in front of a restaurant's customers and be more casual in the kitchen where they might behave inappropriately. Accordingly, Goffman defined front stage as the location where individuals have to perform in a general and fixed fashion which has been defined by a certain situation observed by an audience (Appelrouth & Edles, 2008). Goffman's definition of backstage, shows that it is a location where performers can relax, step out of their characters which require acting in specific ways and speaking in lines (Appelrouth & Edles, 2008). Goffman had also defined two other regions within the dramaturgy model: the outside or off-stage, and the borders or boundaries. Off-stage is the place where performers/individuals are not involved in the performance, and boundaries represent the lines that restrict individuals' movement between the three stages/regions (Goffman, 2002).

Therefore, the impression management process requires individuals to prepare their roles prior to interacting with others in order to create the impressions they want. However, performances at front stage might be interrupted by the occurrence of a new situation, or the existence of a person who is not supposed to be at the backstage. Similar to *breaking character* in theatre terms, individuals in their daily lives have to change their behaviours to respond to any new situation. In addition, the audience itself might influence a performance course of action by ignoring or acknowledging a performer's flaws. Overcoming these challenges and succeeding in a show requires communication between individuals and teams to share information in order to avoid mistakes that have the potential to reflect on everyone and the whole show. Nevertheless, communication out of character at frontstage to ensure team collusion, and at backstage to achieve team cohesion are, common practices (Goffman, 2002).

The dramaturgy model also has two other sections: four secrets to be protected to prevent an audience from getting certain information, and three groups' roles within Goffman's system related to individuals' rights to access information. The four secrets are dark secrets (information protected to maintain a performance team image), strategic secrets (performance goals and capabilities protected to control and direct its audience), inside secrets (information known by performers and shared between them only to increase their bonding), and entrusted secrets (information protected to maintain performers integrity; Goffman, 2002). Goffman's three role groups, based on their information access rights, are roles dealing with manipulating information, roles dealing with facilitating interactions between two other teams, and roles that mix up the front and back areas of the stage.

The first role group is the informer (a spy who gains the performers' trust and is allowed backstage access, then discloses information on the performance); the shill (a member of the performing team who pretends to be a member of the audience to manipulate their reactions); and the spotter (a member of the audience with information about the performance, analyses it and then reveals it to the audience, e.g. food critics in restaurants; Goffman, 2002). The second group of roles

are the mediators who act with permission of performers and the audience to facilitate communications between different teams (Goffman, 2002). The third group is the non-person (individuals who are not part of the performance but have access to front and back stage, e.g. cleaning personnel), the services specialist (individuals who are invited back stage to provide specialised services, e.g. hairdressers and plumbers), the colleague (individuals who are not part of the performance but have a similar occupation to the performers such as coworkers), and the confidant (individuals to whom the performer reveals details of the performance; Goffman, 2002).

Finally, with respect to performing art works, Goffman (2002) identified seven important elements as follow:

1. Belief: Performers believing in the roles they are playing is important even if the audience cannot evaluate it as they are only able to guess whether a performer is sincere or cynical

2. The mask: A standardised and transferable technique used by performers to control the way an audience perceives them

3. Dramatic realisation: Techniques used by performers to stress something for the audience to notice it

4. Idealisation: Performers often present idealised views of certain situations to avoid confusion, strengthen other elements, and meet audience expectations of how a performance should look

5. Maintenance of expressive control: Performers need to stay in character to ensure they send the right impression and avoid detracting from the performance

6. Misrepresentation: The danger of sending the wrong impressions, as the audience tends to believe a performance is either genuine or fake, and performers want to avoid having their audience disbelieve them

7. Mystification: The concealment of certain information from the audience to increase their interest or to avoid revealing them as they could spoil the performance.

2.6.2 Dramaturgy Theory and Event Design

The dramaturgy theory has been used as a theoretical framework in social sciences wherever the situation represents a dramatic scene with front and back stages, performing actors and audiences. Enford and Hunt (1995) described social movements as dramas in which protagonists and their antagonists compete to influence their audiences' interpretations of power within a variety of domains. In this example, dramaturgy is used to illustrate how social movements communicate power, and characters seeking power present front stage personalities, while still presenting their true selves' backstage. Dramaturgy has also been applied to 'technoself' studies: an emerging interdisciplinary field that deals with human identities in the technological society. Bloggers use an online platform as a social setting to communicate with their readers by creating an image that suits their purposes, where their actual personalities in the real world may be far away from the ones they have created (McQuarrie, Miller & Phillips, 2012). In this example, dramaturgy is used to highlight

the authoritative performances of bloggers, where they are in control of when, how and what to represent to their audiences, and who play spectators' roles in this setting.

Event management agrees with dramaturgy on several grounds including their objectives, event design core elements, designers' requirements and roles, as well as their theoretical framework. According to dramaturgy, each drama work has to decide what message or messages it wants to send to its audience, how it wants the audience to view them, and how to improve their public image through dramaturgical action (Adler et al., 1987). Goffman has also highlighted the importance of selecting a certain audience for art works to target them efficiently. In addition, dramaturgical sociologists showed that elements of human interactions depend on time, place and audience. These three grounds of objectives, targeted audience and elements of human interaction are matched to all six event design core values of why, who, what, want, when and where. Similar to individuals' identities within each artwork which are recreated constantly as they interact with new audiences, events' characteristics and image are recreated or reinterpreted as they move to a new location with new settings and audiences. Even the defensive and protective techniques (Goffman, 2002) to create impressions on others (Gerber & Macionis, 2011) and maintain them (Piwinger & Ebert, 2001) are similar to event design principles and techniques to support event management (Brown, 2005, 2010, 2014; Brown & Hutton, 2013; Filep et al., 2015; Getz et al., 2012; Nelson, 2009; Nordvall et al., 2014; Richards et al., 2015b).

Dramaturgs and event designers' job requirements and responsibilities are similar to each other as they are both required to be familiar with, or experts on, the social, economic, political and physical settings in which actions take place, along with the characters, thematic expression and technical considerations (McCabe, 2008). Dramaturgs and event designers are also required to take part in drama works/events production and evaluation stages (Cardullo, 1995; Eckersley, 1997). Within these three stages of planning, production and evaluation, dramaturgy highlights several functions of dealing with interruption at front stage, communication between individuals and teams, and dealing with different group roles based on their information access (Goffman, 2002). They are similar to event management functions related to risk management, stakeholder management, and human resources management. Even Goffman's (2002) seven important elements for performing art works are similar to event management success factors and best practices, including meeting audience expectations.

These shared grounds between dramaturgy and events allowed event studies to use the dramaturgy theory as a theoretical framework for event design research. While dramaturgy is concerned with studying dramatic works and their illustration on the stage (Cardullo, 1995), events of all kinds are just big shows with participants putting on shows for targeted audiences. Nelson (2009), for example, used dramaturgy to explore the relationship between the design elements utilised to create experiences and to connect emotionally with event attendees and service providers. Nelson (2009) applied Goffman's (1959) *theatrical* perspective, Kotler's (1973) *atmospherics* components and Bitner's (1992) *servicescape* to explore the relationship between event design

elements, as well as event attendees and event providers' experiences (Figure 2.5). Similarities between event design and these three studies, illustrated in Figure 2.5, not only justify Nelson's (2009) use of dramaturgy in her study, but also provide a solid foundation for all event studies to use dramaturgy to investigate the impact in changing any element related to Goffman's theatrical perspective, Kotler's atmospherics components and Bitner's servicescape on event design. In Figure 2.5, Goffman's (1959) dramaturgy setting of furniture, décor and physical layout, Kotler's (1973) atmospheric components of visual, aural, olfactory and tactile, Bitner's (1992) servicescape dimensions of ambient conditions, special layout, signs and symbols are matched to several techniques highlighted by event studies to activate the attendees' five senses and event designs (Brown, 2005, 2010, 2014; Brown & Hutton, 2013; Filep et al., 2015; Getz et al., 2012; Goldblatt, 1997; Nelson, 2009; Nordvall et al., 2014; Richards et al., 2015b). From an entrepreneurship perspective, environmental psychology-related research for almost 40 years found that individuals' behaviours and experiences are changed as a response to any changes within their environmental physical settings (Gifford, 2002).

Image removed due to copyright restriction.

Figure 2.5: Goffman, Kotler and Bitner applied to Event Design
Source: Nelson, 2009, p. 123

Goffman (1959) used the metaphor of *theatre* to explain how experiences are being created, where individuals enter settings, control their scripts and give performances. Goffman's description refers to theatrical productions where people employ various dramatic devices including gestures, expressions and language to influence others' perceptions in an interactive situation (Grove, Fisk &

Bitner, 1992). Kotler (1973) created the term *atmospheric* to describe the manipulation and deliberate control of environmental cues. Atmospherics refer to the service environment's elements that can be used to influence emotional reactions to a place (Foxall & Greenly, 1999). Atmospherics in casino settings refer to the design factors where a theme and a floor layout are two critical factors for such rooms and buildings (Mayer & Johnson, 2003) as with event venues. Bitner (1992) coined the term *servicescape* to study the relationship between physical complexity and action performance. Her study shows evidence of consumer experience in marketplaces by recording an evidence of categories of tangible services (Bitner, 1992). Nelson (2009) used relevant design elements of these three models by applying them to the event environment, where the dramatic elements of events unfold in interactive theatrical settings. Nelson's (2009) study asserts that Goffman's (1995) dramaturgy principles are effectively applied to event design as event attendees buy an event experience before it has been revealed. Therefore, designers who successfully employ interactive theatrical methods in their events have a competitive advantage in the event industry (Nelson, 2009). To understand how designers develop event experiences and the industry principles, approaches and practices, Nelson (2009) reviewed the literature related to methodology, psychology, environmental psychology, architecture, marketing, sociology, and by culling articles written by event designers.

Major event studies have built their research and models by drawing on the literature related to the dramaturgy theory with an aim to professionalise event management, explore the connection between experiential design and event attendees' satisfaction, and to enrich the body of knowledge (Nelson, 2009). To develop the EMBOK model for event students and practitioners to master, Silvers, Bowdin, O'Toole & Nelson (2005) portrayed five knowledge domains: design, administration, marketing, operation and risk (Figure 2.6). The group of academics and practitioners who developed the EMBOK model found that design is a crucial domain influencing seven classes: catering, content, entertainment, environment, production, program and theme (Table 2.5; Silvers et al., 2005). As seen in Figure 2.6, the design domain and its classes influence event core values and phases. Several classes within the design, marketing and operations domains of the EMBOK framework (e.g. environment, theme, materials, infrastructure, site and technical) are similar to elements within Nelson's (2009) framework, which was developed based on Goffman (1959), Kotler (1973) and Bitner (1992) dramaturgical studies. In addition, the risk and operation domains, and the creativity core value, are fundamental components of entrepreneurship. These interpretations justified the use of dramaturgy theory as a framework for this study as Nelson's framework was built on dramaturgical studies, and the EMBOK framework which shares or is influenced by dramaturgy elements. Other event models and foundation that drew from dramaturgy processes and philosophies include Brown's (2010) model of event design core values, principles and techniques, and Getz's (2012) foundation of event design, which were explained in detail earlier (Section 2.3 Event Design).

Image removed due to copyright restriction.

Figure 2.6: The EMBOK framework
Source: Silvers et al. 2005, p 193

Table 2.5: EMBOK Knowledge Domains and Classes

Administration	Design	Marketing	Operations	Risk
Financial	Catering	Marketing plan	Attendees	Compliance
Human Resources	Content	Materials	Communications	Emergency
Information	Entertainment	Merchandise	Infrastructure	Health & Safety
Procurement	Environment	Promotion	Logistics	Insurance
Stakeholders	Production	Public Relations	Participants	Legal & Ethics
Systems	Program	Sales	Site	Decision Analysis
Time	Theme	Sponsorship	Technical	Security

Source: Silvers et al. 2005, p 194

Event studies, event management and event tourism are three discourses that have different approaches in studying events and their concepts of interests (Getz, 2012). Event studies' foundation disciplines are mainly humanities and social sciences, which helps in understanding the roles and impacts of events on society and culture (Getz, 2012). While event management applies theory to management complications, event tourism explores how events contribute to tourism development (Getz, 2012). Getz (2012) listed 11 major foundation disciplines, where each discipline provides major theoretical contributions to event studies: Economics, Philosophy, Psychology, Anthropology Management, Ecology and Environmental Studies, Geography, History and Future Studies, Political Science and Law, Religious Studies, and Sociology. Theoretical contributions come in the form of proposing questions and issues that relate directly to each discipline in terms of theory (Getz, 2012). According to Getz (2012), examples of such questions include: from an economic perspective, can policies be adopted to facilitate entrepreneurship to advance event design? From a philosophical perspective, can knowledge creation support developing aesthetics in event design? And from a psychological perspective, can understanding crowd psychology support implementing preventive event design? A systematic review of each potential related discipline is an enormous task, however,

it can certainly lead to greater interdisciplinary understanding in event studies (Getz, 2012). Getz (2012) believes that there are two approaches for event management (including event design) to advance. The first is to base future assessments on the advancements of similar applied fields of study (arts, tourism, hospitality, leisure and sport). The alternative is merging with one of these fields to form a new emphasis on experience design. Based on Getz's (2012) recommendations, merging entrepreneurship and event design can support this theoretical framework giving better understanding of entrepreneurial practices in major event settings, and as a social science domain with situations similar to dramatic scenes.

Historically, event management started with introductory texts, where the most recent ones include Allen et al. (2012) and Goldblatt (2011). The second wave of texts was more practical from event practitioners' perspectives, such as the series written by Judy Allen (2008). As the event management field evolved, the focus shifted to be on specific elements including: design (Berridge, 2007); human resources (Baum, Deery, Hanlon, Lockstone & Smith, 2009); risk management (Silvers, 2011); project management and logistics (O'Toole & Mikolaitis, 2002); and entertainment (Sonder, 2003). Several event studies pointed out the need for more research to understand the processes and strategies of the practice of event design. Nelson (2009) believed that a new model of event design is needed based on the applications of dramaturgy, atmospherics and servicescape principles, to culminate in the delivery of creative and memorable experiences for event attendees, move the event industry forward and contribute to the literature. Brown (2010) had also pointed out that his work in exploring event design core values, principles and techniques is just a starting point, with more research needed in this area to professionalise event practices.

A full ontology of event management needs to be constructed by pinpointing the key concepts that are essential to this professional field (Getz, 2012). Many studies highlight the importance of investigating the role of entrepreneurship in designing events, as limited attention has been given to this area (Table 2.3). Allen et al. (2012) and Getz et al. (2010) argued that entrepreneurial practices are vital in creating successful events and require more investigation to understand their association with event best practices and success factors. For example, the meaning and applications of *social entrepreneurship* in the not-for-profit sector festivals have not been addressed yet (Getz, 2012). Thus, there is much evidence that there is still a need for greater interdisciplinary research (Getz, 2012).

Therefore, the aim of this study is to use the dramaturgy theory to theoretically develop and investigate the influence of entrepreneurship on designing events. The theoretical framework section illustrates the common concepts of both event design and entrepreneurship, which supports the philosophical consideration and research design in Chapter 3. After all, testing the dramaturgy theory is a common practice in event studies. Ziakas (2013) used dramaturgy theory to guide the theoretical framework and the qualitative methods through semi-structured interviews and thematic analysis in examining the innate interrelationships in a regional event portfolio. This is exactly the same approach used by this research. Nevertheless, Nelson (2009) explored the relationship between

design elements and emotional connections with event attendees and service providers by applying Goffman's (1959) principles of dramaturgy. In addition, dramaturgy was used in testing the social value of celebratory events (Ziakas & Costa, 2011), and the significance of rural sport events (Ziakas & Costa, 2010). In short, dramaturgy theory represents an appropriate theoretical framework to understand the relationship between event designers and their audiences in the setting of major events under a potential influence of entrepreneurship.

2.7 Conclusion

This chapter started with a literature review of the design definitions, core values and principles, and their importance and applications. Then reviewed entrepreneurship definitions and core elements. Next, the overlaps between the two fields of study, event design and entrepreneurship, were highlighted by showing the influence of entrepreneurship on developing, implementing and evaluating event designs. These three sections of the literature review provided a solid foundation to discuss the theoretical framework for this study. Therefore, this chapter discussed how to develop a theoretical framework of the complex relationship between designing events, implementing event designs and their influence on successful major events by integrating three key aspects: entrepreneurship-generating methods, implementing entrepreneurial practices and evaluating entrepreneurial practices. The theoretical framework draws from the dramaturgy theory and aims to provide insights into understanding the relationship between entrepreneurship concepts and event design concepts.

However, the theoretical framework (with several elements related to event design and entrepreneurship) was complex for examination in the qualitative approach of this study. In particular, the concept of event design (which represents a core element of event planning) is very broad for operating with other elements related to entrepreneurship, whilst the concepts of entrepreneurship itself are continuously evolving with different applications in different industries. Moreover, a limited number of event studies have examined the complex process as proposed here, even though the suggested framework can be theoretically supported and explained. Accordingly, it would be difficult to use the complex framework of this study to help answer the main research question of the methods used by event designers to generate entrepreneurial ideas, the actual implemented practices and the ways in which these practices may influence the outcomes of major events.

Therefore, this chapter has proposed a simplified theoretical framework that would be considered as a more manageable approach in this study. This simplified framework focuses more on the role of individual event designers in generating entrepreneurial designs, the actual implemented practices associated with entrepreneurship concepts (vision, marshalling resources, formulating teams and/or calculating risks) and their influence on the outcomes of major events (Figure 2.9). This is indeed the central part of the complex framework that would provide a deeper understanding of the potential impacts of entrepreneurship on event design (fundamental part of event planning), event production/operation, and event outcomes. This may play a part in shaping new event design processes (at the planning, operation and evaluation stages) associated with

entrepreneurship from the multi-disciplinary perspective. The simplified framework, (influence of entrepreneurship on event design at all three stages of events), was based on the premise that:

> The eight major themes of event management which in combination make up the event design or are influenced by event design, are the key antecedent of entrepreneurship influencing event design (Figure 2.8). This would provoke and stimulate three different dimensions of entrepreneurship involvement/influence on all three stages of events: pre-event, during and post-event exposures. When event designers use one or more methods to generate entrepreneurial practices at the planning stage, this would result in implementing a totally or partially new event design at the production/operation stage, which may consequently change event outcomes at the evaluation stage. Also, this would provide the contextualised knowledge and information through which the majority of methods, practices and outcomes preferred by event designers can be grounded and embodied.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

Every study has its own purposes and to achieve them it uses different types of methodology and research methods. Research methodology is a rational process to undertake specified research objectives and to indicate the acceptance of standardised processes in planning and executing social research studies (Dann, Nash & Pearce, 1988). This chapter is dedicated to address the research methodology in six sections: theoretical framework, research questions, philosophical consideration, methodological issues and research design, ethical consideration, and research methods. *The first section* introduces the theoretical framework by highlighting its importance to this study, the process of developing it, and the role of the dramaturgy theory within this framework. This chapter then provides an illustration of the framework, which shows the position of the dramaturgy theory, the relationships between event management components and entrepreneurship ingredients, the potential influence of entrepreneurship on successful major events. However, as the illustration of the theoretical framework is somewhat complicated, this section introduces a second simplified theoretical framework. *The second section* shows the influence of the dramaturgy theory on the research questions of this study and states the main research question followed by its four sub-questions. *The third section* looks at the study's theoretical position from the philosophical considerations regarding epistemological and ontological concerns. *The fourth and fifth sections* outline the research design by highlighting the rationales of the appropriateness of using qualitative methods, and the ethical considerations of this research, respectively. *The sixth section* explains the research method by discussing research objectives, sampling design, data collection, and data analysis, which includes content analysis, thematic analysis, cross-sectional analyses, and the reliability and validity of this research.

3.2 Theoretical Framework

Based on the research background discussed in Chapter 1, Australia was selected as the case study of this research due to its continuous advancement on the Travel and Tourism Competitive Report (TTCR, 2011, 2013, 2015, 2017) and its event tourism sector's unprecedented popularity on the world stage (Benckendorff & Black, 2000; Cassidy & Guilding, 2011; Dredge & Jenkins, 2012; Driml, Robinson, Tkaczynski & Dwyer, 2010; Dyer, Aberdeen & Schuler, 2003; Faulkner, 2005; Lennon, Smith, Cockerell & Trew, 2006; Richins & Mayes, 2008). The research background had also expressed the importance of major events for tourism and regularity in staging them in Australia, in comparison to mega and minor events (Brown, 2005; Cieslak, 2009; Crispin & Reiser, 2008; Dredge & Whitford, 2011; Fairley, Tyler, Kellett & D'Elia, 2011; Hede & Kellett, 2012; Lade & Jackson, 2004; Lockstone & Baum, 2010; Markwell & Tomsen, 2010; Michelle & Lisa, 2013).

Previous sections of this study have reviewed and discussed a broad range of literature pertinent to the specified research propositions of this study, drawing on the dramaturgy theory,

event studies and entrepreneurship studies from a multidisciplinary perspective. This review has encompassed the nature of event design from different perspectives, including roles of event designers, importance and types of entrepreneurial designs and their associated risks, event evaluation, and other contextual factors influencing the designing of major events.

In order to answer the proposed central research question and fulfil the research objectives, this section attempts to develop a theoretical framework. Based on the literature review, it will outline and highlight the key areas of one theory which are of paramount theoretical and methodological relevance to the study. According to Sekaran (2003: p91), a theoretical framework is defined as a "conceptual model of how one theorises or makes logical sense of the relationships among several factors that have been identified as important to the problem". These factors are indeed identified through the literature review. In other words, the relationship between the literature review and the theoretical framework is that the former provides a solid, concise and reasonable foundation for developing the latter.

It begins by proposing a theoretical framework of the influence of implementing entrepreneurial practices for designing major events. The underlying mechanisms of generating entrepreneurial ideas, nature of entrepreneurial practices and their associated risks, and its influence on the success of major events in Australia, will be summarised. Given the complex nature of this proposed framework, this researcher suggests a simplified framework that can be realistically attained in this study's scope. The aim is to examine the relationships between entrepreneurial practices in designing major events and their outcomes. In order to reach the theoretical framework for the influence of implementing entrepreneurial practices and their associated risks on designing major events in Australia, this research needs to demonstrate its process and objectives in a circular schematic diagram (Figure 3.1). As it is important to comprehend how event design and entrepreneurship go side by side in each stage, Figure 3.2 highlights stages of entrepreneurial events
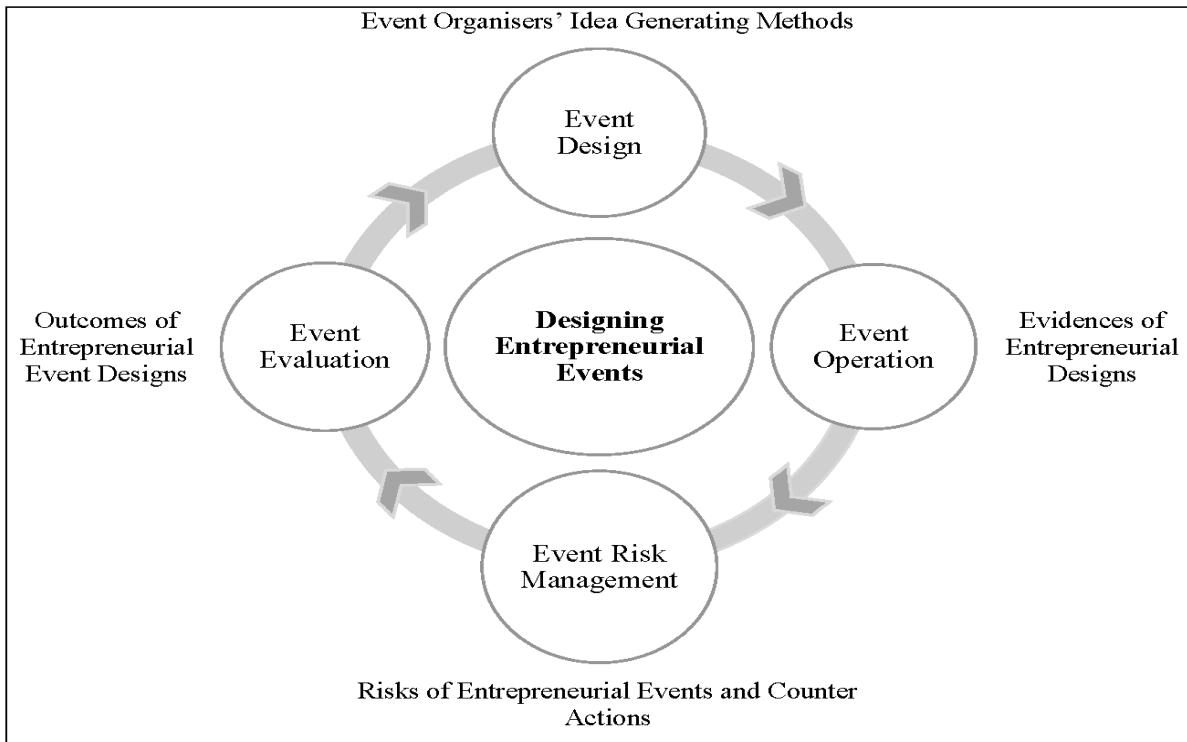
Figure 3.1: Research Process and Objectives

in a vertical and parallel illustration of the two field of studies. In other words, these two figures show how event designers think about their designs and search for entrepreneurial ideas during the planning stage, implement designs including entrepreneurial ideas during the operation stage, and evaluate their events as well as their entrepreneurial designs at the evaluation stage.
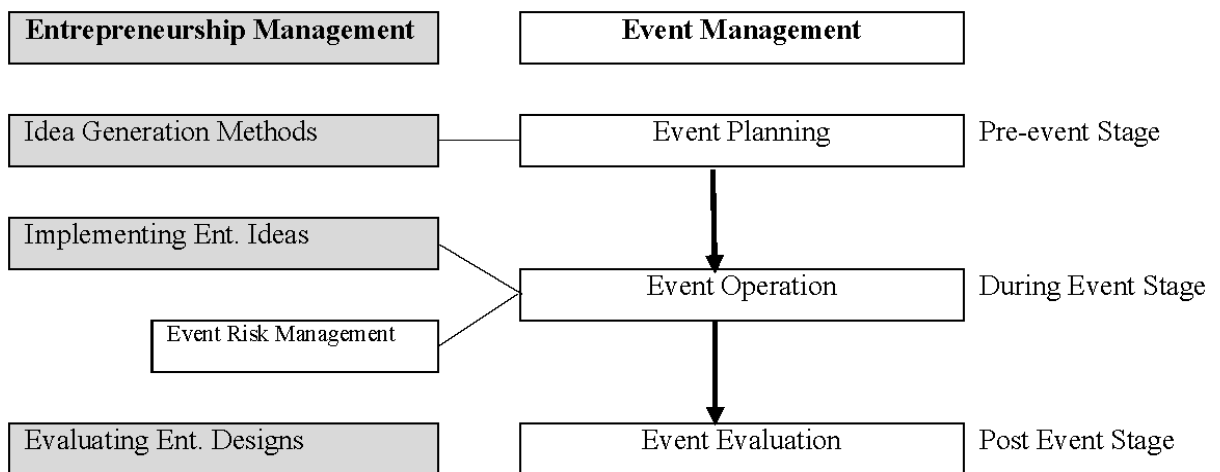
Figure 3.2: Stages of Entrepreneurial Events

3.2.1 The Influence of Entrepreneurial Practices on Designing Major Events

Indeed, it must be acknowledged that there are other factors influencing the underlying mechanisms of designing major events in Australia, the nature of associated risks and how the success or failure is influenced (e.g. federal, state and local government support to new events). However, previous

sections of the literature review theoretically highlighted four major forces (entrepreneurship core elements): vision (e.g. introducing a totally new event/concept/idea, new approaches in engaging visitors, and the vision of being the largest event in its category – by number of visitors or the best event in terms of its return on investments); calculating risks (e.g. risks of changing event venue); marshalling resources (e.g. managing physical resources – venues and machines, and leading internal and external stakeholders); and formulating teams (e.g. financial and marketing teams). Figure 3.3 illustrates the complex mechanisms and structures of how these four forces of entrepreneurship are mutually related to major themes of event management success factors. As illustrated in the research background in Chapter 1, the components of successful events include strategic planning (Carlsen & Andersson, 2011; Staley, 2014), market orientation (Funk, Ridinger & Moorman., 2003; Lade & Jackson, 2004), economic impacts (Bowdin et al., 2012; S. Li & Jago, 2013), marketing (Getz & Page, 2016; Hede & Kellett, 2015), stakeholder management (Hautbois et al., 2012; Nunkoo & Smith, 2013), human resources management (Bowdin et al., 2012; Getz, 2005), risk management (Silvers, 2011; Yue-hui & Yan, 2013) and sustainable management (Draper, Dawson & Casey, 2011; Gibson, Kaplanidou & Kang, 2012). The other side of the theoretical framework shows the components of entrepreneurship that include vision, calculating risks, marshalling resources, and formulating teams (Frederick et al., 2013; Section 2.3). It is suggested that these factors collectively and/or individually influence the designing of events and their level of success in the context of major event tourism in Australia.
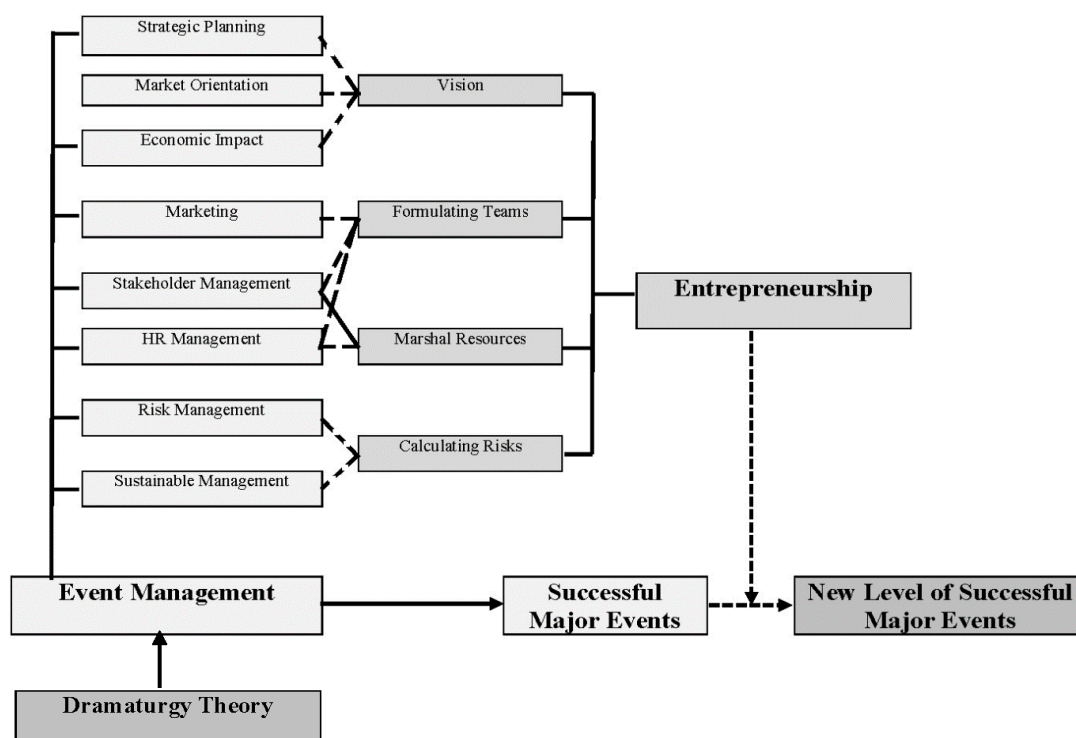
Figure 3.3: Theoretical Framework of Influence of Entrepreneurship on Designing Major Events

The bottom left corner box, Event Management, is considered an essential field of knowledge to stage successful major events. As demonstrated, it is under the influence of the dramaturgy theory, which is a common approach and many studies have built their theoretical frameworks on it (Nelson, 2009; Ziakas & Costa, 2010; 2011; Ziakas, 2013). The framework also shows that event management contains inputs from eight major themes which emerged from the literature and are associated with event management success factors (best practices). It accommodates the possibility that a higher level of success for major events comes from more use of risk management, higher economic impacts and/or more evidence of any other inputs. Inversely, explaining how major events are successful can start with evaluating how an event designer reduced risks, increased economic impacts and/or how any one of the other event management's inputs has been used or activated.

The centre right corner box, Entrepreneurship, is considered an essential field of knowledge to develop new products and services, including events. As demonstrated, it contains four inputs (vision, calculating risks, marshalling resources, and formulating teams) that represent the core elements of entrepreneurship (Frederick et al., 2013; Section 2.3). They show that any entrepreneurial product or service has to encounter all four elements to be produced or offered, respectively. Inversely, explaining how products or services are entrepreneurial can start with evaluating the vision of their producers, the involved risk calculations, the marshalling of resources, and the formulation of teams to produce products or services.

Therefore, this matching relationship between event management and entrepreneurship is expected to lead to a higher level of success of major events, which is represented by the bottom right corner box New Level of Successful Major Events. This assumption of entrepreneurial events being more successful than regular events comes with little evidence of the level of event exposure to entrepreneurship (Allen et al., 2012). It is expected that the bigger degree and nature of entrepreneurship included in an event, the greater the chance that the event will reach new levels of success (i.e. the bottom right corner box). New levels for a successful major event may have many forms, for example, visitors being devoted to becoming regular or even loyal visitors and, in turn, attending annual editions of entrepreneurial events may become ritualistic in nature.

To a greater extent, this holistic entrepreneurial practice of event designers leads to shaping, creating and contextualising totally new events, entrepreneurial designs and/or operational practices, when events are staged at certain destinations. Indeed, the more positively and enjoyably entrepreneurial events are being viewed by designers themselves, the more likely they would want to implement the same or similar designs for the following year to maintain or even improve the result. Analogously, the more positively designers perceive their success, the more likely they are to recommend their designs to other event designers. Alternatively, other event designers may copy their entrepreneurial practices and/or designs at national or regional levels, wherever such events have been popular. The last possible path considered is that successful or popular major entrepreneurial events create a wave of discussions on a global stage between event practitioners (through industry conferences, workshops and/or personal communications) as well as academics

(through academic channels such as conferences and journals). They may share their personal interpretations or even touristic experiences and recommend their group members consider using or researching entrepreneurial practices and/or designs. However, there is always the possibility that some designers use similar entrepreneurial practices or implement similar entrepreneurial designs by chance rather than recommendation or discussion.

3.2.2 Simplified Theoretical Framework

As suggested, the main purpose of this study is to provide an integrated framework that explains the underlying mechanism and structures through which designers generate and use entrepreneurial practices, identify their associated risks and manage them to develop major events and achieve higher levels of success. More specifically, this study proposes a theoretical framework explaining the roles of designers in using entrepreneurship in the process of event development, their management of risks and self-evaluation of their major entrepreneurial events.
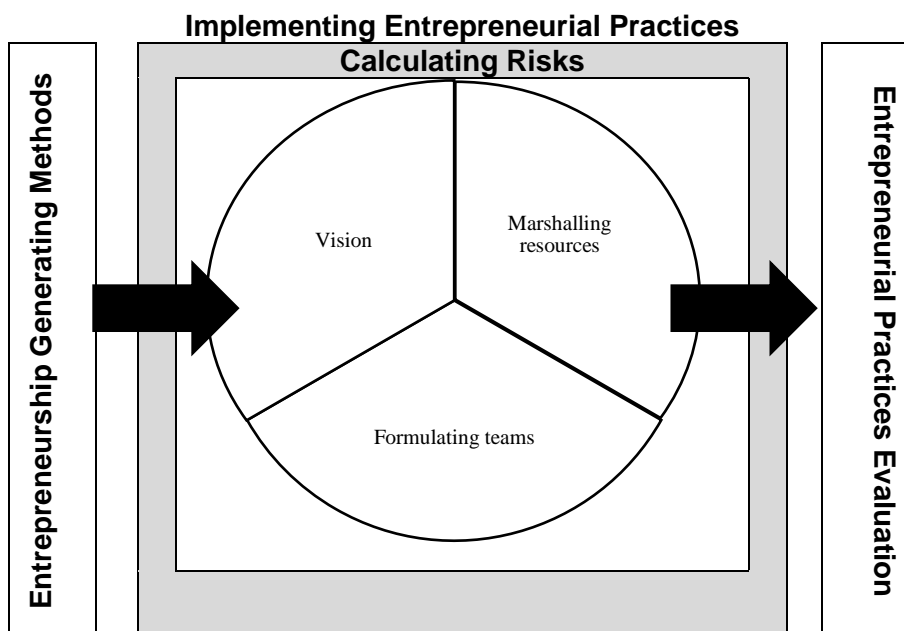
Figure 3.4: Simplified Theoretical Framework of the Influence of Entrepreneurship on Event Design Development

Figure 3.4 shows a simplified theoretical framework based on the fundamental process of event management stages (planning, production and evaluation), entrepreneurship core elements (vision, marshalling resources, formulating teams and calculating risks), and the dramaturgy theory. However, compared to Figure 3.3, this simplified framework takes into account the complexity of the theoretical framework of the entrepreneurship event design development process. This then takes into consideration the difficulty of putting entrepreneurship ideas' generating methods into operation, taking calculated risks prior to implementing any entrepreneurial practices, and evaluation before and after implementation. To achieve simplicity and operationalisation, the essential ingredients of entrepreneurship, event design core elements and dramaturgy theory are all integrated within the

simplified theoretical framework (Figure 3.4). Thus, the simplified theoretical framework intends to spread its focus equally on all three boxes of Figure 3.4 by highlighting how entrepreneurial ideas are being identified, implemented and evaluated by designers of major events. The proposed framework represents the entrepreneurship effects on the level of successful major events, which is a perceived prediction by event designers at the planning stage and self-evaluation at post-event stage. The level of exposure to entrepreneurship not only explains the level of perceived success of major events by designers and their involvement, but also affects the degree of perceived designs of major events by visitors. This level of exposure stands for the realistic and ambitious vision, supervision of resources, cohesion of operating teams and appropriate risk calculations of entrepreneurship core elements, so as to provide meaningful or enjoyable experiences to visitors of major events. Finally, this simplified theoretical framework has been developed to understand entrepreneurial practices in designing major events, which reflect the two conditions for the frameworks' domain: entrepreneurship and major events.

3.2.3 Key Elements of the Simplified Theoretical Framework

All three elements of the simplified theoretical framework - the process of developing entrepreneurial practices, nature of implemented entrepreneurial practices and evaluation of entrepreneurial practices - are explained in depth in this section (Figure 2.10). In addition, the two conditions for the frameworks' domain - being entrepreneurial and of a major size - are also highlighted as they represent the fourth key element of the simplified theoretical framework.
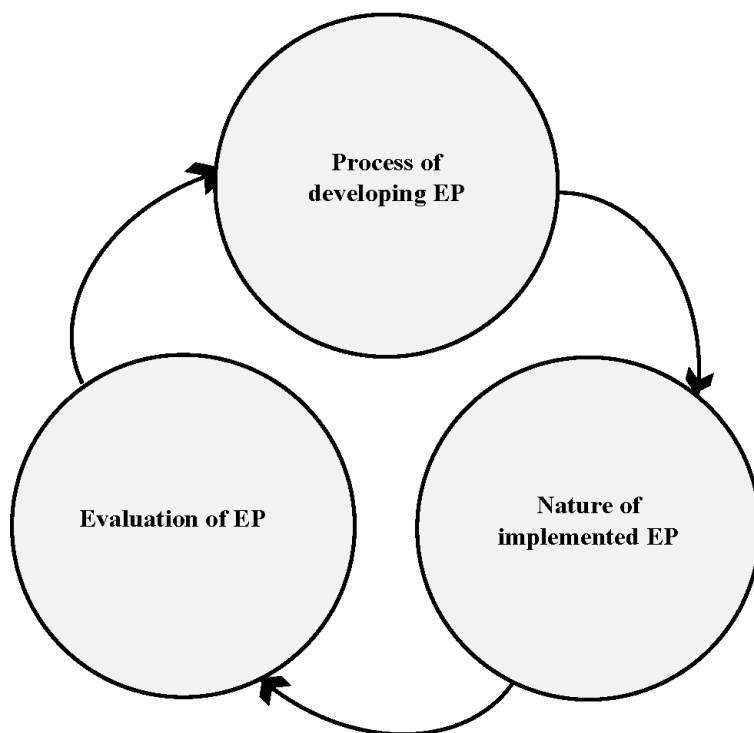
Figure 3.5: Entrepreneurial Practices (EP) within Event Management Cycle

68

3.2.3.1 Entrepreneurship Generating Methods

The entrepreneurship generating methods are all the systems and techniques used by entrepreneurs in any industry to come up with new ideas to develop their products and services. Systems and techniques used by event designers are not assessed based on any defined attributes, however, the goal is to identify their existence in the first place. The next step is to count the number, nature and complexity of used methods in comparison to common methods identified in the literature. Those systems and techniques that have been discussed earlier in this chapter include advanced systems (expert consultations, face-to-face interviews with target markets and final approval by executive boards) and simple techniques (copying other popular event designs/operational practices and individual or group brainstorming).

Nevertheless, experienced event designers may use other approaches that cannot be classified as advanced systems or simple techniques, by relying on their well-established network of event professionals or extensive experience in the event or creative arts industries, to come up with new ideas for their events. Generating methods themselves can explain the degree of entrepreneurship through levels of ambitious vision, required resources, formulated teams and risk calculations, which are all core entrepreneurship elements (Frederick et al., 2013). Methods used by event designers at the planning stage can also affect implemented practices at the production/operation stage (Figure 3.4), as taking the effort and time to go through proper channels (advanced systems or simple techniques) and/or having long-term relative experience, are expected to generate implementation of better entrepreneurial ideas. In other words, organisations' opportunity recognition process is not only about finding entrepreneurial ideas, but also about formulating them into operational practices (Lumpkin & Lichtenstein, 2005).

However, due to a lack of empirical studies on the value of entrepreneurship generating methods and their relation to the final outcomes of products and services at the post-event stage (Figure 3.4), the identified methods will be compared to the evaluation of entrepreneurial practices given by event designers themselves (Chapter 4).

3.2.3.2 Implementing Entrepreneurial Practices

Implemented practices at an event operation stage have been theoretically considered as a core element of event management, which translates event-planning blueprints into actions experienced by event visitors. In order to emphasise the importance of the role of event managers in operating events and producing enjoyable experiences for their visitors, managerial practices related to a range of management fields have been highlighted by event studies, including leadership, logistics, resources and risk management (Allen et al., 2012). From an entrepreneurship perspective, these four management fields are to some extent matching entrepreneurship core elements: vision, marshalling resources, formulating teams and calculating risks (Frederick et al., 2013), respectively.

Previous studies that investigated these terms from event management and entrepreneurship perspectives include the importance of vision to planning and operating successful events (Andersen, Hanstad & Plejdrup-Skillestad, 2015; Thomson, Schlenker & Schulenkorf, 2013);

marshalling resources at events (Larson, 2002; Reid, 2011; Suchman, 1995; Todd et al., 2017); formulating various teams for events (Dan, 2013; Miller & Lloyd-Reason, 2013); and the importance and complexity of risk calculations (Hsu & Lin, 2006; Williams & Baláž, 2013). In this study, the concept of implementing entrepreneurial practices involves emotional, cognitive and behavioural interactions. The definitions and roles of each event design core value and entrepreneurship core element are already discussed in the previous chapter (Sections 2.3 and 2.4).

A number of event management studies have revealed that marketing and creative arts dimensions affect the designing of events, and event production is just a translation of event design. The most important findings of these researches are as follows. The influence of marketing and creative arts on event design (Pappalepore & Duignan, 2016), and the degree of event design would positively influence event production/operation (Getz et al., 2012; Nelson, 2009), event visitors' experiences (Getz & Page, 2016), and eventually event outcomes (Brown, 2014). The level of implemented entrepreneurial practices at the production/operation stage represents how an event designer created a new event, a new event design or a new operation system for an existing event.

Thus, it can be inferred that the level of implemented entrepreneurial practices within the production/operation stage may not only affect positive outcomes, such as increasing visitors or return on investments, but also influence the whole event experience (Section *2.6.3.3 Evaluating Entrepreneurial Practices*). However, it has not been determined which core element of entrepreneurship (vision, marshalling resources, formulating teams and calculating risks) was the most significant driver of implemented entrepreneurial practices. Therefore, the simplified theoretical framework of this study will examine which entrepreneurship core elements influence event designers' practices and eventually events outcomes.

3.2.3.3 Evaluating Entrepreneurial Practices
An evaluation stage, which picks on and evaluates all aspects of the production/operation stage, is part of any management system. Evaluations are conducted usually through the use of quantitative and qualitative measurements. The simplified theoretical framework of this study will evaluate events from the perspectives of the implemented entrepreneurial practices. Therefore, if an event is being staged for the first time, all event design core values, principles and techniques will be part of the study focus (Section 2.2). Nevertheless, if only one or more parts of a design for an existing event has changed, this study is concerned in evaluating this or these parts only. This means if an event designer changed their target markets (the event design core value of 'who') or changed its operation system (the event design core value of 'what') while other values have not changed, this study is concerned with evaluating only the changed aspects. However, there is always the possibility that other external factors, such as staging or cancelling another competitor event, may have a negative or positive influence on evaluating implemented practices.

The more features of implemented entrepreneurial practices being experienced by visitors, the better the chances for event designers to pick the positive or negative evaluations of their practices. Similarly, more features experienced by visitors creates a better connection or bond

between visitors and entrepreneurial practices, which can be noted by designers at their quantitative and/or qualitative evaluations. It is assumed that designers will feed the planning of future versions of the event with all event evaluation outcomes; however, the simplified theoretical framework of this study is not interested in the impacts of event evaluation on future event development, but rather in acknowledging the importance of feedback. A number of event studies have attempted to evaluate events in general and event designs in particular. They have mainly focused on the fundamental relationship between event designs and their economic, environmental and social impacts (Oshimi, Harada & Fukuhara, 2016; Trono & Rizzello, 2015). Despite the close relationships between event designs and their impacts, few studies have been conducted to investigate methods for generating entrepreneurial ideas, the actual implemented entrepreneurial practices and their impacts as a holistic concept in the context of event design that would include pre-event design, entrepreneurial designs and post-events, rather than investigating relationships between the factors separately.

3.2.3.4 Event Typology and Entrepreneurship Event Management

Events by definition have to be staged at specific locations and over certain durations (from one day up to one month, usually). Therefore events, whether considered services or products, must meet conditions of place and time. In other words, while the supply side in most industries can sell their services and products without place and time restrictions, event designers have to choose a specific place and time for their events. This aspect of events restricts designers' capacities for implementing entrepreneurial practices related to events' locations and time durations, which represent the first two conditions for this study's framework.

The third condition is that the theoretical framework of this study focuses on major events only (the most important feature of which is attracting a minimum of 10,000 visitors). As mentioned earlier in this chapter, mega events have only four examples (the Olympics, FIFA World Cups, the World Exhibitions and the Hajj), and their organisers are restricted from changing their designs or have limited freedom in changing their locations and/or times, with governing bodies controlling all event design aspects. Minor events by definition attract less than 10,000 visitors and therefore have limited impact on their host destinations in comparison to mega and major events. While the impacts of different designs of mega events have been well documented in event studies, minor events which have no or low potential in attracting tourists, attracted limited attention by event studies. A fourth condition of this study is entrepreneurial events, which means either a totally new event or change within its design core values. Both conditions, major in size and entrepreneurial in nature, for events staged in Australia within the last three years, represent the fifth and sixth conditions for this study's framework (Table 3.1).

Table 3.1: Simplified Theoretical Framework Conditions

No.	Nature of Events	
1	Location	Specific location/s.
2	Time Duration	One day up to one month.
	Theoretical Framework of the study	
3	Size	Major events only (minimum of 10,000 visitors).
4	Entrepreneurship	New event, new event design and/or new event operational system.
5	Location	Australia.
6	Time	Being a major event and having experienced entrepreneurial practices within the last three years.

On the contrary, all different types of major events (festivals and cultural celebrations, sport events, and business events) can be part of this study. It is expected that designers' artistic senses, background experiences and level of enthusiasm can play key roles in designing, operating and evaluating major events. The degree of an event designer's involvement differs, based on their personal qualities as well as variation of major events' sizes (10,000 to no upper limit restriction) and types. Therefore, the simplified theoretical framework of this study necessitates investigating possible influences of designers' personal qualities, different sizes and types of major events on designing, operating and evaluating events. The cultural differences between Australian states and territories when managing events (design, operation and evaluation), might also be a significant contributor to the prediction of the success of entrepreneurial events.

3.3 The Research Questions

Qualitative research relies heavily on theories drawn from the social sciences to guide research process (Reeves, Albert, Kuper, & Hodges, 2008). The dramaturgy theory has been used in this study to help design the research questions and sub-questions. This theory provided a comprehensive and complex theoretical understanding of issues that cannot be pinned down: how designers develop event designs; what implemented designs look like, the risks associated with implemented designs and ways to deal with them, and expectations from implemented designs.

Several possible approaches to the subject of event design are still unexplored. Event organisations in Australia are claiming that the success of their events is based on attracting inter-state and international tourists to the host Australian state (Harris, Jago, Allen & Huyskens, 2001; Sherwood, 2007; Stokes, 2004, 2008; Yin, 1994). To investigate the attractiveness of event tourism, Ziakas and Costa (2010) used the dramaturgy theory because they believe that the dramaturgic nature of such events is a significant allure to tourists. Australian tourism events are not limited to one type or size; on the contrary, they include mega events, major events and minor events, as well as festivals and cultural celebrations, sport and business events. In this study, designing major events and its relation to the core elements of entrepreneurship practice was examined, by adopting a case study approach of designers' perspective to their designed major events staged in Australia.

As exploratory research, the overall purpose of this study was to investigate the underlying entrepreneurial practices in designing major events which designers in Australia are using to create events, the actual implemented entrepreneurial practices and their associated risks, and the

influence of these practices on event outcomes. A designer's role is like a dramaturg's job who is responsible for giving a dramatic work its structure and scrutinises its narrative strategies, signs and references, theatre and film sources, ideological approaches, and comforts its audience by distinguishing the difference between the stake of the work itself or the main actor (Lessing & Berghahn, 1981). In particular, the study focused on exploring the role of designers in major events in adopting entrepreneurship concepts to create new event designs and post-event evaluation from designers' perspectives. Based on this concept, the main research question was: How are entrepreneurial practices in event design used by Australian event organisers in the development of major events?

The main aim of this study is to explore the potential of entrepreneurship being a new event management best practice (i.e. entrepreneurship being a success factor or leading to successful events). This aim is about finding out the process of developing entrepreneurial designs, features of such designs, their associated risks and final outcomes. In order for this study to answer the main research question and achieve the formulated research objectives, the following four sub-questions are examined: (1) How did the event designer come up with the new idea/s to design and stage a major event? (2) What are the features of the new event or new event design? (3) What calculated risks did the event designer take into account to get the event underway? (4) Did the new event or new event design meet the goals set in the planning stage, or resolve any issues associated with the previous event design?

3.4 Philosophical Consideration

The importance of the philosophical considerations of any research is that it supports the researcher to clarify the overall research strategies and refine and specify the research methods to be used in a study (Finn, Elliott-White & Walton, 2000). As this study is about conducting a social research, in respect to a broader context of event design from designers' perspective in Australia, it requires several philosophical considerations in which the nature of the research interest takes place. According to Bryman (2016), philosophical considerations include three aspects: (1) the nature of the relationship between research and theory, (2) ontological issues, and (3) epistemological considerations.

Firstly, the nature of the relationship between research and theory is commonly defined by either an inductive or deductive approach. The inductive approach draws generalised conclusions out of observations, where a theory is the outcome of a research, while the deductive approach refers to the process through which hypotheses are deduced from an existing theory related to a specific research area and then are exposed to empirical examination (Bryman, 2016). This study takes an inductive position to explore the potential existence of a relationship between two sets of concepts: essential ingredients of entrepreneurship (vision, calculating risks, marshalling resources and formulating teams) and event design core values, (*Why* an event is being staged? *Who* is the

event audience? *What* is the event product? What a designer *wants* to achieve? *When* and *where* to stage it?) which will be explained further in Section 3.5.

Secondly, regarding ontological concern, ontology is the study of being and it deals with the nature of reality (Blaikie, 2010). It is a system of belief that reflects an understanding by an individual about what makes a fact (Bryman, 2016). It also links with a fundamental question of whether social actors should be treated as objective or subjective. Both *objectivism* (or positivism) and subjectivism (or *constructionism*) are two important aspects of ontology. Objectivism declares that social phenomena have an existence that is independent of social actors (Bryman, 2016). On the contrary, constructionism declares that social phenomena are continually being accomplished as a consequent action of those social actors concerned with their existence (Bryman, 2016). Therefore, instead of saying that culture is an external reality influencing and constraining individuals, it is how individuals are playing an active role in the social construction of social reality. From an ontology point of view, this study follows a constructionism position, where the social phenomenon is entrepreneurial events that are created from the perceptions and consequent actions of social actors concerned with their existence, who are in this case event designers.

Thirdly, the epistemological considerations in social sciences are about how applicable the research methods of the natural sciences are to the study of human disciplines and social realities (Bryman, 2016). In other words, *epistemology* is about the sources, limitations and nature of knowledge in the field of study. Some social science studies, including event studies, psychology and sociology studies, still support the use of epistemology to positivism based on the deductive approach. However, as an alternative to epistemology, theoretical perspectives believe that the subject matter of social sciences, when compared to natural sciences, is different. Therefore, interpretivism suggests other intellectual traditions including cultural studies, phenomenology, structuralism and semiotics (M. K. Denzin, 1996). The interpretivism is about how people understand the meaning of a phenomenon such as a decision and emotion from a social perspective rather than looking into their explanations (N. K. Denzin & Lincoln, 2000). Researchers use epistemology to classify what does and does not constitute the knowledge (Hallebone & Priest, 2009). They categorise sources of knowledge related to management research into four categories: (1) Intuitive knowledge is based on intuition and beliefs, where human feelings play a greater role in it in comparison to reliance on facts; (2) Authoritarian knowledge depends on information that has been gained from research, books, and experts; (3) Logical knowledge applies logical reasoning to create new knowledge; and (4) Empirical knowledge depends on objective facts that have been established and can be demonstrated.

From an epistemology point of view, the research process of this study integrates the former three sources of knowledge. Firstly, intuitive knowledge has been used to select the influence of entrepreneurship on event design, as a specific issue to be explored within event studies. Secondly, during the process of literature review, authoritative knowledge has been gained. Thirdly, logical knowledge is generated as a result of analysing primary data findings and conclusions of the

research. These three categories are accepted by this study as sources of knowledge to achieve the research aim of identifying and exploring the influence of entrepreneurship on event design and the four objectives linked to it (discussed in detail in Section 3.7.1). Epistemology has many branches that include interpretivism, essentialism, historical perspective, perennialism, progressivism, empiricism, idealism and rationalism. As this study considers subjective meanings and non-quantifiable data as knowledge, it follows an interpretivism research philosophy. Interpretivism focuses on the details of a situation, a reality behind these details, subjective meanings, and motivating actions of entrepreneurial events as a social phenomenon (Bryman, 2016). In addition to the influence of interpretivism as the chosen epistemology of this study on research philosophy, type and approach, five other elements of the research methods are determined and will be highlighted in the following sections: research design (Section 3.5), ethical considerations (Section 3.6), sampling and data collection methods, and data analysis (Section 3.7).

While event design is the main subject in this research, entrepreneurship focused on creating new values and finding creative solutions for all challenges (Frederick et al., 2013) is expected to have a major influence on designing events. Any change with the value of an event, marketing management, financial management and/or operation management means that the business model of that event has changed (Figure 3.6). Through principles, views, case studies and theories, entrepreneurship studies show how it can help social actors (entrepreneurs) and entities (small and medium enterprises, and start-ups) as well as large corporations, (for-profit and not-for-profits) to challenge all constraints and overcome all obstacles. The impacts of entrepreneurship on many industries, sectors, products and services at different destinations have been investigated. That said, limited attention has been given to its influence on event design. Entrepreneurship is also about calculating risks, formulating effective teams, marshalling required resources and recognising opportunities that non-entrepreneurs are less likely to see (Frederick et al., 2013).
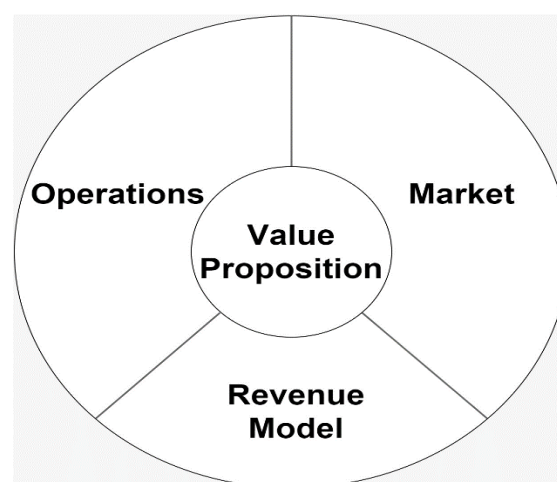
Figure 3.6: Business Model
Source: Alrokayan (2016)**, adapted from** Osterwalder, Pigneur and Tucci, (2005).

As discussed in section 3.2, this research has proposed that event designers (as an individual or a team within an event organisation) develop the design they want to implement and bring their own professional experiences to create enjoyable and memorable experiences for their events' visitors. For major events, event designers at the post-event stage are expected to collect visitor and tourist feedback to get insights on their experiences, focusing on evaluating the core elements of the new designs. Therefore, entrepreneurial event designs developed and implemented by designers, can be redeveloped and enhanced using visitor and tourist feedback, as well as designers' passions and creativity skills, to develop new designs for future events. Likewise, the core elements of event design and entrepreneurship that have framed the study philosophical considerations have emphasised the perspectival reality of designers' artistic roles and professional experiences, where practice validates knowledge. Seeking knowledge depends on the values and viewpoint of the examined subjects, where qualitative diversity is opened to a range of meanings in local contexts (Kvale, 1996). Therefore, these philosophical considerations propose that the theoretical position of this research most likely depends on the interpretivism and constructionism backgrounds.

Despite the three debated aspects of the philosophical considerations of this research, the significance of both research questions and research objectives should not be neglected. While ontological and epistemological concerns support clarifying and specifying the research methodology and methods, they should depend on the research purposes and circumstances, and what the researcher is trying to determine. In this regard, event design not only received limited attention by event studies but also limited comprehensive investigation. This research focuses on investigating designers' methods in developing event design, nature of implemented designs and their associated risks, and evaluation of implemented designs through which entrepreneurship core elements influence designers' roles in developing and implementing designs and their outcome. Therefore, the appropriate paradigm for this research is the inductive interpretivism approach in combination with a qualitative methodology. Similarly, characterising the philosophical considerations of this research and putting them into practice is a straightforward matter but a complex practice as well. In short, from an ontological perspective, while the nature of event management and entrepreneurship does exist (Chapter 2), this research philosophy aims to find how entrepreneurship can change the various beliefs, assumptions and values of events, and advance event design practices.

3.5 Methodological Issues and Research Design

Social science research, including event studies, has used quantitative, qualitative, or mixed research methods (quantitative and qualitative on the same research). While distinguishing between the two approaches is regarded as fundamental, some researchers believe that it is no longer useful (Layder, 1993). The distinction between the two approaches is deeper than the apparent issue of the presence or absence of quantification by quantitative and qualitative approaches, respectively (Bryman, 2016). For those who believe it is fundamental to distinguish between the two approaches, the differences rely on three research strategy areas: the role of theory in relation to research,

epistemological and ontological orientations (Table 3.2). Upon deciding on these three areas, the methodological paradigm deals with the research aims, data collection and data analysis to build a systematic research design and to minimise biases (Patten & Newhart, 2017), where research outcomes have the ability to be generalised (Bryman, 2016). Basically, qualitative research aims to predict cultural changes at a society level and human behaviour at an individual level, which enables this approach to answer how and why questions related to such changes with a deeper understanding of their dynamics (Walliman, 2017).

Table 3.2: Fundamental Differences Between Quantitative and Qualitative Research Strategies

Research approach Research strategies area	Quantitative	Qualitative
Principal orientation to the role of theory in relation to research	Deductive; testing of theory	Inductive; generation of theory
Epistemology orientation	Natural sciences model, in particular positivism	Interpretivism
Ontology orientation	Objectivism	Constructionism

Source: Adapted from Bryman (2016, p. 32).

The qualitative paradigm is a suitable approach considering the research's theoretical framework, the research questions, philosophical consideration and the qualitative research strategies. Within qualitative approaches, each method has its own explanatory and analytical process and convention. Therefore, in relation to social and cultural phenomenon, qualitative research is well-known for the depth and richness of information it generates. In other words, qualitative data are more likely to provide an accurate representation of what happens in a social and a cultural phenomenon, which means that they have greater validity. Within this context, qualitative approaches use different methods to explore the potential existence of a relationship between two sets of concepts as an inductive position (Creswell & Poth, 2017).

In addition to the previous indications to select the appropriate research approach, inclusion of certain procedures is essential within the qualitative paradigm to ensure its quality. Lincoln and Guba (1985) proposed the *trustworthiness* term, which refers to research quality standards and is made up of four criteria: *credibility*, *transferability*, *dependability* and *confirmability* (explained in section 3.7.4.4). To support research trustworthiness, qualitative methods apply certain procedures within each criterion (Bryman, 2016). Within the qualitative paradigm, the researcher selects the most appropriate methodologies depending on the situation in which the research takes place, to answer questions and achieve objectives (Bryman, 2016; Creswell & Poth, 2017). Confirming the appropriateness of methodologies, process and trustworthiness require dealing adequately with the nature of (1) *research questions*, (2) *data and required analyses*, and (3) the *research sample and participants*.

Firstly, researchers should prioritise their aims based on research questions, as it is clear that certain research questions cannot be answered by some research methods. The suggested research questions not only aim to explore relationships between the two fields, but also expect to identify core elements of entrepreneurship in designing major events at three stages: planning, production and evaluation. Thus, a qualitative approach would be employed to answer the main research question: How are entrepreneurial practices in event design used by Australian event organisers in the development of major events? Likewise, the qualitative approach is suitable to explore the relationships between entrepreneurship and event design in relation to the nature of each sub-question – the 'how' and 'what' type of questions (Section 3.3). As such, the types of research questions played a major role in developing the research design and process.

Secondly, this research is considered an inter-disciplinary one in which its theoretical framework was derived from event studies and entrepreneurship studies. Confirming the appropriateness of the qualitative paradigm requires highlighting the nature of the collected data and the required analysis. The collected data is of a primary nature, where the researcher collected the data from the research participants to serve the objectives of this study. The collected data is of a words or text nature where no numbers, measurements or scales are involved. Such qualitative data are considered as sensitive, nuanced, detailed and contextual. Based on the research objective, the collected data requires the use of two main types of analyses: content analysis and thematic analysis (see Sections 3.7.1 for research objectives and 3.7.4 for data analysis). While the content analysis is needed to achieve the research objective of understanding the influence of entrepreneurship on event design within each event stage, thematic analysis serves the need to categorise the collected data based on specific features of different themes for the answers of each one of the four research sub-questions. In addition to these two main analyses, this study produces a cross-sectional analysis for comparative purposes, which is a common approach in tourism and event studies as it is useful to investigate different types of factors (Bryman, 2016; Creswell & Poth, 2017; see Section 3.7.4.3 for cross-section analysis). The cross-sectional analysis categorised the answers of each research sub-question based on event types, sizes and locations to help produce averages of the numbers of developing methods, entrepreneurial practices, event outcomes, risks and actions (see Section 3.7.4.3 for definitions and details). In this research, it is expected that a common activity among event organisers constitutes designing a creative/entrepreneurial major event in Australia as well as producing and evaluating it. This research not only aims to confirm the existence of entrepreneurship features in major event designs, but also the nature of developing such entrepreneurial designs, the nature of the actual implemented entrepreneurial designs and their calculated risks, as well as the outcomes of such designs. Not only has this overlap area between entrepreneurship and event management received limited attention, but it mostly focused on targeting one out of the three management practices (designing, implementation, and calculations or evaluations), a certain event typology and/or one type of event organisation. Qualitative methods have the ability to explore such practices as well as facing the challenge of comparing different sets of groups.

Thirdly, there has been little attention given to the influence of entrepreneurship on events, designing practices in comparison to other event management functions, major events in comparison to mega events and/or to Australia as a new member on the top ten competitive tourism destinations (TTCR, 2017). Similarly, most academic research on event design also used case studies with similar rationale, which is a limitation of experimental and/or empirical research. However, each study has used different research methods. Confirming the appropriateness of the qualitative paradigm requires highlighting the research sample and participants. Qualitative research tends to emphasise purposive sampling, where the research questions are in the heart of its sampling considerations, including the category of research participants (Bryman, 2016; see Section 3.7.3 for the definition and process of this sampling technique). Based on this technique, the research questions gave indications that the units required to be sampled for this study are major event organisations. The research questions have also guided this study to the highest managerial level (e.g. general managers) of people representing event organisations. To investigate the roles of event managers in constructing knowledge management in the Queensland Musical Festival in Australia, Stadler, Fullagar and Reid (2014) had to select them to be their research participants. It is also common in event studies to investigate more than one event stage looking for a certain aspect. Nordvall et al., (2014), for example, investigated visitors' experiences at Storsjöyran Music Festival in Sweden, at the pre-event stage and compared them to their own evaluation at the post-event stage, to use the outcome of their study to better design events. Similarly, this study invited general managers of event organisations to investigate their designs at three event stages: pre-event, production/operation and post-event. It is assumed that mangers of event organisations are those responsible for designing, implementing and evaluating designs or that they are aware of their event's design at all three stages, which enables them to answer all four research sub-questions. In addition, by mapping the population to create a sampling frame, all organisations responsible for staging major events in Australia, despite the event type (i.e. business events, sports events, festival and cultural celebrations), and the organisation category (i.e. for-profit and not-for-profit), are allowed to be part of this case study: investigating entrepreneurial practices in designing major events in Australia.

A major criticism about case studies proposes that social sciences research cannot be generalised, based on an individual case. Yin (1994) stressed that case studies cannot be generalised to a wider universe of cases, but are generalisable to theoretical positions by distinguishing between theoretical generalisation and statistical generalisation. Beeton (2005) and Punch (1998) argued that qualitative in-depth interviews of case studies that are being conducted conjointly, or based on the outcomes of quantitative questionnaires, would achieve better understanding of a certain case. While qualitative research relies heavily on theories drawn from the social sciences to guide the research process (Reeves, et al., 2008), event studies that draw upon a dramaturgical approach gathered data using in-depth interviews. For example, Ziakas and Costa (2010) employed the dramaturgy theory and used in-depth interviews to explore the events'

influences on host communities, whereas Ziakas (2013) used interviews to investigate regional event portfolios from a dramatological perspective. Acknowledging the strengths and limitations of qualitative, quantitative and mixed research methodologies provides a comprehensive context to select a suitable methodological approach. These acknowledgements suggest the use of a qualitative approach in the case study mode, with interviewing as the preferred method of data collection. As this researcher was interested in eliciting the experiences of general managers from event organisations in developing, operating and evaluating events, these data collection and analysis methods were appropriate to enable specific lines of questioning as issues were raised. Section 3.6 highlights research objectives and sampling design and provides definitions and explanations of data collection and analyses, where several researchers have provided useful frames for combining these methods in the research process to optimise its strengths.

With this regard, Sekaran and Bougie (2010) suggested that preliminary research is rationally needed when little information is known on how similar research issues have been investigated in the past. Preliminary research can be of value when the research issues are complex and need identification of the underlying concepts prior to structuring relevant research questions (Ritchie, Lewis, Nicholls & Ormston, 2013). Given entrepreneurship core values are the nexus to better understanding of event designers' behaviour, and their relationship to event design has received little attention in prior relevant literature, they are compatible with the main rationale of preliminary research as the first phase in this research. In this regard, preliminary research helps identify core elements of entrepreneurship and event design to develop theoretical concepts (Kelle, 2006; Walle, 1997; Ritchie et al., 2013), which represent one of the main purposes of this research. Overall, the research design suggests that the first phase should identify all events that meet the research population inclusion criteria through a purposive sampling, while the second phase will explore core elements of entrepreneurship, which may have influenced the design, production and outcomes of major events. In accordance with the decided research methods and processes, these two phases of purposive sampling within a case study framework is supported by Li and Lin (2016) and MacMillan and Kats (1992), who recognise its explanatory power, ability to provide richness of detail and necessity for proper theory building. This framework is also supported by a contextual basis for dramaturgy theory, in particular such an academic area where it has not yet been theoretically satisfactory and contextualised by different approaches. Having decided to use purposive sampling and in-depth interviews as the means of data collection, Figure 3.7 demonstrates the overall research process and design.

```
┌─────────────────────────────────────────────────┐
│  Case Study of Entrepreneurial Major Events in Australia │
└─────────────────────────────────────────────────┘
┌───────────────────────────────────────────────────┐
│                                                   │
│   Purposive sampling: Events meeting research criteria │
│          (Evaluation of research population)        │
│                        ↓                           │
│   Exploratory research: In-depth interviews         │
│          (Analysis of selected cases)               │
│                        ↓                           │
│        Achievement of Research Objectives           │
│                                                   │
└───────────────────────────────────────────────────┘
```
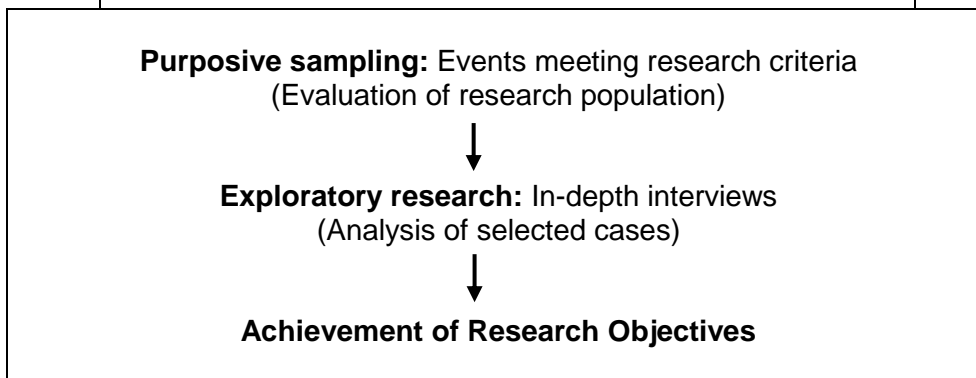
Figure 3.7: The Overall Research Process

3.6 Ethical Consideration

Based on the research design mentioned earlier and prior to starting research data collection, the researcher had to adhere to strict ethical standards due to the involvement of human subjects. Thus, the researcher needed to confirm that the research meets guidelines and standards provided by his institution. As with any research, general ethical guidelines attempt to confirm that no person or organisation is to be harmed; volunteer participants must give their informed consent, confirming their privacy, anonymity and confidentiality; and the research must be justified in terms of contributing to a body of knowledge. In particular, as this research is conducting in-depth interviews with event organisations' general managers or Chief Executive Officers (CEOs) responsible for nationally and internationally recognised major events in the tourism industry, the researcher was required to guarantee their confidentiality and anonymity during and after the research.

3.7 Qualitative In-depth Interview: Research Methods

3.7.1 Research Objectives

As the research process of this study relied on the dramaturgy theory to design its questions, which is a common approach in qualitative research (Reeves, et al., 2008), the research objectives have also been influenced by this theory. By reflecting on the research process, the research objectives are revealed in a chronological sequence reaching the four main objectives. Firstly, the objectives of the literature review are to identify the best management practices (Section 1.1), the core values and principles of event design (Section 2.3), the core elements of entrepreneurship (Section 2.4) that may influence designing major events in Australia, implementing designs and their risk calculations, and their subsequent outcomes (Section 2.5). Secondly, the objectives of the data sampling are to list all major events in Australia within the last three years and to invite the whole population of event organisations responsible for staging these major events to take part in the research (Appendix A). Part of the population accepted the invitation – the research sample (Section 3.7.2). Thirdly, the objectives of the data collection are to collect primary data through in-depth interviews related to

entrepreneurial event design during the event planning, event operation/production, and event evaluation stages (Section 3.7.3). Fourthly, the objective of the data analyses is to discover the influence of entrepreneurship on event design on all three stages of major events, through content, thematic and cross-sectional analysis (Section 3.7.4).

In relation to the involvement of qualitative approach for this study, Bryman (2016) revealed that the majority of qualitative research tends to use semi-structured interviews. This tendency is due to its ability to dig underneath the surface of a topic and explore it in depth, particularly when the topic involves things that cannot be detected directly (Patton, 2002). Therefore, it would be expected that the use of qualitative interviews would lead to effective exploration in order for this research to achieve its four research objectives (Table 3.2). Table 3.3 highlights the links between the research objectives and the research questions, which represents a simple translation of Figure 3.1 (i.e. Research Process and Objectives) in the previous chapter.

Table 3.3: Research Objectives and Research Questions

Main research question: How are entrepreneurial practices in event design used by Australian event designers in the development of major events?	
Four research objectives	**Four research questions**
1: To identify event designers' idea-generating *methods*.	Q1: How did the event designer come up with new idea/s to design and stage a major event? (The idea of a new event or adding new elements to an existing event)
2: To identify implemented entrepreneurial *practices* in the design of major events.	Q2: What are the features of the new event or new event design?
3: To identify *risks* associated with entrepreneurial events and counter *actions* to overcome them.	Q3: What calculated risks did the event designer take to get the event underway? (All types of risks, not only participants' safety related risks).
4: To identify *outcomes* of entrepreneurial event designs.	Q4: Did the new event or new event design meet the goals set in the planning stage, or resolve any issues associated with the previous event design?

By developing an exploration interview design, it was expected that event designers responsible for staging major events in Australia would reveal useful and valuable information. Australia is a well-known competitive tourism destination for its event sector and has many other advantages. Event designers in Australia with expertise in planning major events enrich the event industry with competitive entrepreneurial practices. Searching for best practices is a common research objective in event studies. By using a reliable interview design, collecting data from Australia and using two data analysis methods, the best practices would be a worthy objective to search, with strong internal validity. Finally, the research objectives are original in different dimensions and are expected to be part of shifting the event management field to a new level of competitiveness. Such expectation is based on the ability of the objectives to provide a comprehensive understating of the process of developing entrepreneurial designs at the planning stage, implementing them along with their risk calculations during the operation stage, and evaluating them at the evaluation stage (Figure 3.2).

3.7.2 Designing and Selecting Samples

While the discussion of sampling in quantitative research revolves around probability sampling, in qualitative research it revolves around purposive sampling (Bryman, 2016). Probability sampling aims to keep sampling error to a minimum by using *a random sampling concept*, where each unit in the population has a known probability of being selected (Bryman, 2016). As introduced earlier in Section 3.4, purposive sampling aims to sample units in a strategic way, where those sampled units are relevant to the research questions, and the sample is considered as a form of non-probability (Bryman, 2016). The strategic way to sample units in purposive sampling for qualitative research is based on the characteristics or roles of the sample (Patton, 2002), where the inclusion criteria for this study are (1) events staged in Australia (2) within the last three years (2014-2016) that (3) were able to attract a minimum of 10,000 visitors to qualify as major events. With such a number of visitors, it is assumed that other criteria for major events have been met, which include attracting national media coverage and being hosted at major cities in Australia (Getz, 2008). Nevertheless, as the research was interested in eliciting individuals' behaviours in developing event designs, implementing and evaluating them, interviewing was the preferred method of data collection.

Since major events in Australia were selected as a case study of this research, it was presumed that the General Managers (GMs), Chief Executive Officers (CEOs), or Artistic Directors (ADs) of these events were the most appropriate sample frame. They are the heads of event organisations and the ones behind the idea of launching a new event or a new event design for existing major events, or they are aware of all the details related to the entrepreneurial practices in designing events. However, there is a further question regarding the number of events to be included in the research sample. During the preliminary research phase, the researcher used three channels to define the research population: TourismAustralia.com, a few state tourism organisations such as Queensland Tourism, and the search engine, Google. Based on the preliminary phase, it was found that 179 events were listed in public and commercial websites as the main tourism attractions around Australia. After investigating their visitor numbers on the last year that they were staged, 113 events qualified as major events attracting a minimum of 10,000 visitors, while 66 events were excluded. These excluded events are divided into two groups: 31 events which attracted less than 10,000 visitors, and 35 events were also excluded as the researcher could not confirm the number of visitors, with some indications that it was less than 10,000 (Appendix A lists all three groups of events). The researcher had an expert (a practice-led academic in Australia) confirm that the list of 113 events has not excluded any major event.

Then, it was important to allocate the contact information for all 113 events. Most major events in Australia have a *contact us* page, which includes either contact information (including postal address, email address and/or phone number) or just an electronic form for requests, which includes blank fields for entering one's name, email address, subject, and details of request. Some of the 113 major events have no *contact us* link/page, which required the researcher to search for

their contact information. The researcher had to use the YellowPages.com.au, LinkedIn and social media channels, including Twitter and Facebook, to complete the contact information list. It is common practice to use Yellow Pages to guide academic research in data collection (Arcodia & Robb, 2000) along with social media accounts to collect all sorts of data.

Based on the research context and theoretical position, these professionals are considered experts and ideal, key informants to achieve this study purpose. That said, the possibility of interviewing them needed to take into consideration their time availability to conduct interviews. These GMs, CEOs and ADs have prestigious positions and extremely tight schedules, which challenged the researcher's ability to contact them and schedule interviews in the beginning of data collection. The 113 invitations were sent to event organisations' official email addresses with three documents attached; a letter of introduction, an information sheet and a consent form. The letter of introduction requested the phone call to be with the head of the organisation or the person responsible for their major events. While the information sheet provided detailed information about the research topics with a request to set a time for a half-hour phone call, the consent form requested research participants to share information. Two further rounds of invitation were sent to motivate the heads of event organisations to be part of this research, as some of them did not respond to the first invitation. While the first round of invitations used official email addresses, the following rounds took advantage of contact information listed on event's LinkedIn accounts, Twitter accounts, or Facebook pages. In the end, 26 event organisations represented by GMs, CEOs or ADs accepted the invitation (Table 3.4 lists the names of all major events and their backgrounds). These 26 major events represent 23% of the whole population, and include 14 festivals, nine sporting events, two celebrations, and one exhibition. Most events took place at Australian capital cities, and the number of visitors ranged between 10,000 to 1,430,000 visitors. The numbers of visitors are posted in the event organisations' websites and were also confirmed at the beginning of each interview to ensure that each event met the minimum requirement by the literature to be classified as a major event (i.e. 10,000 visitors). All research participants have agreed to use the names of their events in the PhD project and any other publications related to it.

As theoretical considerations guide selection of interviewees, qualitative research faces the problem of identifying the sample size at the beginning (Bryman, 2016). Before achieving theoretical saturation, it is impossible to decide on the number of interviewees (Bryman, 2016). Brannen (1992) argued that there are no definitive guidelines for the required sample size as the needed number of interviewees depends on a research purpose. However, it is a general rule of thumb for qualitative interviews that sample size should not be so large to make it difficult to conduct a deep case-oriented analysis, nor so small to make it difficult to achieve information redundancy or data and theoretical saturations (Onwuegbuzie & Collins, 2007). It is also suggested that with purposive sampling, small sample sizes would work well as researchers are able to collect information which is highly rich in detail (Ritchie et al., 2013). Considering this challenge in determining the appropriate sample size

Table 3.4: Research sample and background of event organisers

No.	Event	Event Type/ Abbreviation	Number of Visitors	Location/ Indoor or Outdoor
1	Feast Festival	Festival/F1	10,000+	Adelaide/Outdoor
2	Tasmanian International Art Festival	Festival/F2	140,000	Hobart/Outdoor
3	The OzAsia Festival	Festival/F3	36,000+	Adelaide/Outdoor
4	Melbourne Food & Wine Festival	Festival/F4	400,000	Melbourne/ Outdoor
5	Melbourne Fringe Festival	Festival/F5	322,738	Melbourne/ Outdoor
6	Darwin Lions Beer Can Regatta	Festival/F6	15,000	Darwin/Outdoor
7	Darwin Festival	Festival/F7	100,000	Darwin/Outdoor
8	Canberra Balloon Spectacular	Festival/F8	32,000	Canberra/Outdoor
9	Floriade	Festival/F9	481,854	Canberra/Outdoor
10	ENLIGHTEN	Festival/F10	131,565	Canberra/Outdoor
11	Vivid Sydney	Festival/F11	1,430,000	Sydney/Outdoor
12	Sydney Gay and Lesbian Mardi Gras	Festival/F12	500,000+	Sydney/Outdoor
13	Melbourne Festival	Festival/F13	416,547	Melbourne/ Outdoor
14	MyState Australian Wooden Boat Festival	Festival/F14	200,000	Hobart/Outdoor
15	Australia Day in South Australia	Celebration/C1	40,000	Adelaide/Outdoor
16	Chinese New Year (75 events in Sydney)	Celebration/C2	600,000	Sydney/Outdoor
17	Melbourne Winter Masterpieces	Exhibition/E1	600,000+	Melbourne/Indoor
18	GMHBA Lorne Pier to Pub and Mountain to Surf	Sport/S1	20,000	Lorne/Outdoor
19	Australian Open	Sport/S2	643,280	Melbourne/Indoor
20	AFC Asian Cup Australia 2015	Sport/S3	500,000+	5 Cities/Indoor
21	Formula 1 Australian Grand Prix	Sport/S4	123,000	Melbourne/Indoor
22	Australian Motorcycle Grand Prix	Sport/S5	77,400	Phillip Island/Indoor
23	Act-Belong-Commit Augusta Adventure Fest	Sport/S6	10,000	Augusta/Outdoor
24	Cotton On Foundation Run Geelong Fun Run	Sport/S7	12,000	Geelong/Outdoor
25	ICC Cricket World Cup 2015 in Australia	Sport/S8	1,000,000+	7 Cities & NZ/Indoor
26	Gold Coast Airport Marathon	Sport/S9	100,000	Gold Coast/ Outdoor

for purposive sampling in qualitative research, many studies provided different ranges of sample size with logical explanations of such variances. By examining the abstracts of 560 doctoral theses that used interviews as their qualitative research method in the United Kingdom and Ireland, Mason (2010) found that their sample size ranges between one and 95, with a mean of 31 and a median of 28. Mason also found that sample sizes varied between five and 350 for 50 research articles based on grounded theory (Bryman, 2016). For qualitative interview studies to be published, Gubrium and Holstein (2002) found that the minimum number of interviewees is expected to be between 20 and 30. While Baker and Edwards' (2012) range is between 12 and 60 interviewees, Kvale's (1996) range is between five and 25. In terms of producing convincing conclusions, Gerson and Horowitz (2002) stated that the minimum is 60 interviews, and that more than 150 interviews would make it difficult to produce effective analysis. Therefore, the sample size of 26 participants for this study is considered sufficient to collect highly-detailed information based on purposive sampling, with the participants (i.e. GMs, CEOs, ADs) presumed to have the required knowledge and experience to answer the research questions.

The prospective interviewees were all responsible in developing designs for major events in Australia, depending on their position in their event organisations. They were also involved in implementing the designs and calculating their associated risks as well as evaluating them, which makes them professionals in managing major events. However, to a greater or lesser extent each potential research participant might have different opinions on the key elements of designing,

implementing or evaluating entrepreneurial events and might place differing importance on each entrepreneurship core element. Yet, it is expected that each participant can provide valuable insights on the process of designing events, the nature of implemented entrepreneurial practices, and respected evaluations of their designs.

Based on the above understanding, the qualitative in-depth interviews were designed for all interviewees to be able to answer all four open research questions. Before contacting each research participant, the researcher went through the event website to familiarise himself with all the details related to the event design, including the main idea of the event, target market, location, time, history and all other major issues/problems within the last few versions of each event. These familiarisation readings were essential to conduct the semi-structured interviews as well as to have conducive conversations. While research participants were asked to answer all four open questions during the interviews, the researcher clarified any ambiguity raised by research participants. Nevertheless, most research participants started the interview by asking questions of the researcher's background and level of information in relation to their events, and questions about the research purpose. By answering research participants' questions, the researcher gained their confidence and the average duration of all 26 interviews was about 22 minutes. Two CEOs of major Australian event organisations were unable to answer the third question (related to the risk calculation they had to conduct to implement their entrepreneurial practices) as there are independent departments responsible for this job. However, these two CEOs were motivated and cooperative enough to contact the responsible departments regarding this question and forward their answers to the researcher.

3.7.3 Data Collection

As seen earlier, the dramaturgy theory influences the establishment of the theoretical framework of this study (Section 3.2), design of the research questions (Section 3.3), as well as the selection of interviews as the preferred method of data collection (Section 3.5). Due to mobility issues, all 26 in-depth interviews were conducted over the phone with a consent from each interviewee. The interviews took place between 2 March and 25 June 2015. As part of ethical considerations, three documents were sent to each interviewee. The first document was the letter of introduction to advise the researcher's personal details and the main research objectives. The second was the information sheet which included a description of the research, all research objectives and questions, benefits in receiving feedback, enriching the event management body of knowledge and improving the Australian event industry, assurance of anonymity and confidentiality, and the process of participating in the research. The third document was the consent form which aims to support conducting the research in an ethical manner. The consent forms informed the participants about the overall purposes of the research, and its main design features (Kvale, 1996). Importantly, not only did all three documents highlight statements on anonymity and confidentiality, but the letter of introduction clearly stated the following:

"Be assured that any information provided by you will be treated in the strictest confidence and none of the participants will be individually identifiable in the resulting thesis, report or other publications. The name of your event may be mentioned in the thesis or other publications to report and discuss the entrepreneurial practices involved."

The first wave of invitations was sent on 23 February 2015 to the whole research population of event organisations responsible for staging 113 major events around Australia via their official email addresses. As a result of the first wave, 19 research participants accepted the invitations and signed the consent forms. The follow-up reminders were sent between 4 May and 27 May 2015 via events' Facebook pages, Twitter accounts, and personal email addresses of their GMs, CEOs and ADs, which enabled the researcher to receive seven more acceptances. In total, out of 113 major events staged in Australia, the researcher was able to conduct interviews with the professionals responsible for designing 26 major events, which makes the research sample 23% of the whole population.

This research did not need to collect any demographic information about event professionals, however, the researcher needed to familiarise himself with background information of each major event, event organisation and professional personnel prior to conducting any scheduled interview to support a conducive dialogue. In reviewing most event organisations' websites and some of the research participants' personal accounts on LinkedIn, it was discovered that research participants hold tertiary qualifications and have between five and >30 years of work experience across engineering, retail, creative arts, tourism, hospitality and/or event industries. Two of the research participants were responsible for designing more than one major event in Australia. The offices of all research participants are located in Australia, while two organisations are part of global organisations that have offices around the world. This is one way to translate the social constructivism approach, which Creswell and Poth (2017) defined as a theoretical framework, whereby individuals seek to develop their own meanings that correspond to their experiences to understand their world. This approach not only affects data collection, but also data analysis and, eventually, knowledge gained.

Each research participant agreed to a tape-recorded interview. By recording each interview, the researcher was able to focus on listening to interviewees carefully and writing down their exact words later, to ease the data analysis stage (Ritchie et al., 2013). Other relevant comments were written down and any pauses or sound changing in interviewees' voices was noted. The tape-recorded interviews were transcribed manually in English, to allow the researcher to analyse the collected data in a systematic way (Veal, 2006). A selection of quotations that were considered important data and represent a clear evidence of each theme, have been used in the process of data analysis.

The interviews were designed to be conducted on a semi-structured basis as getting in touch again with such professional personnel would have been difficult. The four research questions formed the basis of the interviews, directing the participants toward specific, interesting event design

areas (Table 3.3). To achieve its objectives, the prepared interview protocol was designed to offer a tool to enhance the consistency of data collection, ensure each area was covered systematically, and allow flexibility to pursue potential details that are salient to each research participant (Ritchie et al., 2013). However, the interview design and protocol did not mean that the responses to each research question were binding or that the researcher was looking for any preconceived answers. The same four research questions were asked of each interviewee to gain an understanding of entrepreneurial practices at the three stages of events. Some additional questions followed for individuals to delve into the process of developing entrepreneurial designs, the nature of implemented designs and their risk calculations, and the specific evaluation of each entrepreneurial design. Each research question was based on the literature review of event design, which includes terminologies known by all event professionals (Table 3.3). Additionally, further improvised questions were asked to research participants following their answers for the prepared interview questions.

3.7.4 Data Analysis

Many event studies used the dramaturgy theory to analyse and interpret the collected data (Ziakas & Costa, 2010; 2011, Ziakas, 2013). These studies highlighted the importance of understanding dramaturgy as a potential process to provide meanings of the event designers' roles. Operationalizing this theory helps to understand how meanings are constructed and extracted, the nature of factors facilitating or constraining the development of events, and how event design can utilize events to work a comprehensive mechanism to achieve social ends (Ziakas & Costa, 2010), and to engage with the events' audiences in interactive and theatrical methods to achieve successful outcomes (Nelson, 2009). These applications of the dramaturgy theory guided this study to use two types of data analysis that are commonly used in qualitative research to analyse the in-depth phone call interviews: content analysis and thematic analysis. In addition, cross sectional analyses were used to put outcomes of content analysis and thematic analysis against event types, sizes and locations. While content analysis is needed as a foundation to quantify content in terms of predetermined categories (Bryman, 2016), thematic analysis requires coding of the collected data to find links between different themes (Liamputtong, 2013).

3.7.4.1 Content Analysis

This study is interested in the nature of interest shown by event organisations around entrepreneurship in the design, implementation and evaluation of events. To answer the four research questions of 'how' to design entrepreneurial events, and 'what' each of their design features, calculated risks and outcomes are, content analysis is needed. Content analysis is usually seen as a research method due to its distinctive approach to analyse written texts or spoken words with an objective to quantify contents in terms of predetermined categories in a systematic and replicable manner (Bryman, 2016). The original definitions of content analysis developed by Berelson (1952) and Holsti (1969) referred to two main features: *objective* research techniques in describing the visible content of communication, and *systematic*, making inferences to identify

characteristics of messages. Objectivity with something like event design means clearly specifying the rules in advance - to assign the raw material to categories, to ensure transparency in this procedure and to avoid or reduce the researcher's personal bias as much as possible (Bryman, 2016). As the rules in questions may reflect researchers' interests and lead to an unacceptable level of subjective bias, applying objectivity and systematic techniques ensures that once rules are formulated, they should be capable of being applied without bias (Bryman, 2016). Due to its flexibility, content analysis can be applied to analyse a variety of different texts; however, this method is not a tool to generate data (Bryman, 2016).

In relation to research questions, it is important to accurately specify them to guide the selection of the data to be content analysed and for coding purposes (Bryman, 2016). Failing to specify research questions may lead to inappropriate selection of data to be analysed and missing out key dimensions when coding for content analysis (Bryman, 2016). This study's four research questions have been accurately specified to support the selection of data within event designs to be content analysed and to schedule the codes without missing any core values of entrepreneurship.

For content analysis, there are several stages in the selection of a research sample. Many entrepreneurship studies require the specification of a research problem in the form of the representation of a certain factor in a certain product, service or organisation (Bryman, 2016). In this study, specifications of both the representation of entrepreneurship and event designs have gone through different stages for each. For entrepreneurship, specifications of each of its four core elements have been defined and listed. For event designs, as the focus is on major events, the specification showed that all types of ongoing major events are to be included in the research sample (i.e. business events, sport events, festival and cultural celebrations), despite their purposes (i.e. for-profit or not-for-profit) and despite being staged by business entrepreneurs or social entrepreneurs, within the geographical borders of Australia, and within the timeframe of three years (i.e. being staged in Australia and achieving the size of major events between 2012 and 2014). No sampling dates were specified or required for this study, as research participants were requested to answer the four research questions based on the developed, implemented and evaluated entrepreneurial designs of their last staged events.

The nature of the research questions under consideration dictates what needs to be counted based on content analysis, which leads to the use of different units of analysis. In the context of entrepreneurial events, the main features of entrepreneurial products or services are often important items to be coded. This researcher is interested in the kinds of features related to *methods* of developing entrepreneurial events, implemented entrepreneurial *practices*, calculations of *risks* and their counter *actions*, and entrepreneurial event *outcomes*. The main objective in recording such details is to map the main features of entrepreneurship in event tourism in Australia and to begin to reveal some of the mechanics involved in designing, producing and evaluating such events. In the case of the content analysis of the reporting of social science research in the event industry, researchers tend to attract decision-makers such as CEOs, GMs and ADs to be their research

participants (Kaiser et al., 2013; Lee et al., 2012), due to their awareness of all aspects of their events and their ability to provide comprehensive answers.

This study is not interested in counting the number of words of a certain feature within the answer of each research question in each interview. However, this study aims to explore the nature of the existing methods, practices, risks, counter actions and outcomes of entrepreneurial major events. Exploring such managerial aspects through the use of content analysis is common in event studies (Dan, 2013; C. Foley, Edwards & Schlenker, 2014; Hanrahan & Maguire, 2016; S. S. Lee et al., 2012; Leopkey & Parent, 2009b; Olson, 2016; Peters & Schnitzer, 2015; Robinson & Clifford, 2012). Researchers use content analysis for qualitative, quantitative and mixed methods studies, and they work with computer-assisted content analysis software as well as manually (Greaves et al., 2014). The usual practice in content analysis is to code texts in terms of subjects and themes in order to categorise a phenomenon (Bryman, 2016). The number of categories and sub-categories may reach tens or even hundreds of categories dependent on the path determined by the research questions (de Grosbois, 2012; Fenton, Bryman & Deacon, 1998). This study aims to classify the five categories of methods, practices, risks, counter actions and outcomes into different themes.

Coding is the core stage in the content analysis process, which consist of designing two elements: a coding schedule and a coding manual (Bryman, 2016). This study is interested in reporting entrepreneurial practices in designing major events in Australia. Therefore, the research questions guided the content analysis to focus on reporting the developing *methods*, implemented *practices*, calculated *risks* and counter *actions*, and event design *outcomes* from the perspective of entrepreneurship. These five focus areas represent the coding schedule design using a form, where all the data relating to an event being coded will be entered (Table 3.5). Each shaded column in Table 3.5 represents a dimension that is being coded (i.e. columns 6, 7, 8, 9 and 10), while the first four, unshaded columns represent a dimension for the cross-sectional analysis (see Section 3.6.4.3). While column headings specify the dimension to be coded, blank cells are where the codes are written. One table is used to code the nature of dimensions of each major event (methods, practices, risks, actions and outcomes). The codes can then be manually analysed.

Table 3.5: Coding Schedule

Event Number	Event Type	Event Size	Event Location		Nature of Methods	Nature of Practices	Nature of Risks	Nature of Actions	Nature of Outcomes
			In- or Out-door	Aus. State or Territory					

The coding schedule in Table 3.5 provides the foundation of the content analysis without information about what is to be done or where to do it. The coding manual completes the content analysis process by providing a statement of instruction to this researcher to list all possible categories/themes for each dimension being coded. In particular, the coding manual responds to the coding schedule by providing all potential dimensions that could be employed in the coding process,

guidance for the researcher on coding, and the lists of categories under each dimension (Table 3.6 for the coding manual). Content analysis research uses the category of 'other' as well as finer distinctions within each category, while broader categories might be more useful (Bryman, 2016). While these categories have the additional advantage of being comparable to the wider literature related to event studies and entrepreneurship, the comparison between such data and Australian case studies and industrial reports of major event tourism would be potentially informative and educational.

Both the coding schedule, and manual permit feature within each coding dimension are to be recorded when a major event design involves more than one method, practice, risk, action and/or outcome. The importance of the coding manual lies in providing the researcher/coder with complete listings of all categories for each dimension he or she is coding, along with guidance on the process of interpretation of each dimension, in order to complete the coding schedule presented in Table 3.5.

Table 3.6: Coding Manual

Coding Dimension	Guidance and Categories
Nature of Methods (M)	All approaches and techniques for accomplishing event design, systematic or established. **Categories:** (1) Copying or benchmarking other events, (2) market orientation research, (3) visionary designers, (4) feedback from previous events, and/or (5) other.
Nature of Practices (P)	All actual applications or use of ideas being implanted during event production related to the whole event idea/concept, operation, finance, marketing, or any other management function. **Categories:** (1) New events, (2) targeting new groups, (3) new operation systems, (4) new products and/or services, and/or (5) other.
Nature of Risks (R)	All situations leading or involving exposure to danger. **Categories:** (1) Financial risks and/or (2) safety related risks, and/or (3) other.
Nature of Counter Actions (A)	All processes made in response to certain risks, typically to reduce their occurrence chances or to avoid them totally. **Categories:** (1) Financial management and/or (2) safety management, and/or (3) other.
Nature of Outcomes (O)	All end results of an event as a consequence of its implemented designs. **Categories:** (1) Meeting planning objectives, (2) increase in revenue, and/or (3) increase in number of visitors, and/or (4) other.

Due to its importance, the researcher spent a lot of time to provide himself with direction and instructions on how to guide the coding process. As the coding of the features within each dimension would fill out the coding schedules for each major event as shown in Table 3.6, the data from each form would appear as in Table 3.7, and then be analysed manually. Since the sample size is 26 major Australian events, 26 forms using the information in Table 3.6 would be completed.

Table 3.7: An example of Completed Coding Schedule for Event Number 26

Event Number	Event Type	Event Size	Event Location		Nature of Methods	Nature of Practices	Nature of Risks	Nature of Actions	Nature of Outcomes
			In- or Out-door	Aus. State or Territory					
26	Sport	10,000 – 100,000	Outdoor	QLD	M1 M2 M5	P2 P5	R1 R3	A1 A3	O1 O2 O3 O4

Finally, to avoid potential pitfalls in devising coding schemes, this study ensured discrete dimensions, mutually exclusive categories and clear instructions. While *discrete dimensions* refer to ensuring there is no overlap between dimensions, *mutually exclusive categories* refer to ensuring there is no overlap in the categories listed for each dimension (Bryman, 2016). *Clear instructions* provide the researcher/coder of this study with clear processes for interpreting what each dimension is about and the factors to be considered when assigning codes to each dimension. However, although each dimension includes a category of 'other,' it is expected that few features will be listed here, so 'other' will be categorised under different themes with the use of thematic analysis.

3.7.4.2 Thematic Analysis

Thematic analysis is a wordy approach connected to qualitative analysis with an aim to extract core themes in one's data, where each theme has few generally agreed principles (Bryman, 2016). Although it is one of the most common approaches to qualitative data analysis (Braun & Clarke, 2006; Crowther, 2010), it is not considered to be an approach with an identifiable heritage or a distinctive collection of techniques (Bryman, 2016). Thematic analysis is considered an activity for searching for themes in most approaches to qualitative data analysis, including content analysis (Bryman, 2016). While for some researchers a theme is more or less the same as a code, others believe that it goes beyond representing a single code as it is built of a cluster of codes (Bryman, 2016). Thematic analysis is simply a qualitative research method (Bryman, 2016; Rivas, 2012), which is being used to classify, analyse and report patterns within the collected data (Braun & Clarke, 2006).

Social research sciences have shown several approaches in terms of coding and conducting thematic analysis. Jones, Leontowitsch and Higgs (2010) used an initial coding structure that they developed through constant comparison within and between cases, where transcripts were coded, and categories developed and refined in an iterative process. Similarly, Bagguley and Hussain (2016) have reconstructed the key themes from their collected qualitative data through thematic analysis where the themes emerged as relevant to their research questions, with similarities and differences against different factors. In an observational and interview-based study, Ferguson (2014) has also drawn out themes through cross-case comparative analysis. Another approach in developing the initial coding frame is through reading a random selection of a large number of articles related to the research topic (e.g. 100 articles) in order to identify key themes (Wood, Patterson, Katikireddi & Hilton, 2014). This study used a combination of both approaches: themes that emerged

from content analysis of the collected qualitative data as well as the emerging themes from the literature.

A common strategy to assist in a thematic analysis of qualitative data is through the use of a framework, where the objective is to construct an index of themes and subthemes (Bryman, 2016). Ritchie, Spencer and O'Connor (2003) described framework as a matrix-based method to synthesise data. Themes and subthemes within the framework are derived from a thorough reading and rereading of the qualitative data. The framework is then applied to the data to display it in terms of themes and subthemes within the framework of each unit of the qualitative research (Bryman, 2016). Themes within a thematic analysis framework can stand alone or be viewed through a number of subthemes. For this study, all five areas of the qualitative data showed themes that stand alone with no subthemes. However, each theme included the category of 'other' in the initial coding process based on the literature to predict the potential of emerging themes from the data analysis, and themes of 'risks' have been categorised into three categories of low, medium and high. Table 3.8 represents the framework that draws on the coded texts, which will be used for representing the data on the themes emerged from the information gathered in each area of this study. Based on advice from Ritchie et al. (2003) for researchers on the process of inserting material into cells, this study indicated the question where each quote comes from in the interview transcripts, kept the language of the interviewees, avoided inserting too many quotes for each theme, and used abbreviations in cells to avoid them becoming too full.

Table 3.8: The Thematic Analysis Framework

Methods Themes				
	Benchmark	Market orientation	Visionary designers	Events' feedback	Other
Event 1					
Event 2					
Event 26					
Practices Themes				
	New events	New targeted groups	New operation systems	New products/services	Other
Event 1					
Event 2					
Event 26					
Outcomes Themes				
	Meeting objectives	Increase in revenue	Increase in visitors	Other
Event 1				
Event 2				
Event 26				
Risks Themes			
	Financial risks	Safety related risks	Other
Event 1			
Event 2			
Event 26			
Actions Themes			
	Financial management	Safety management	Other
Event 1			
Event 2			
Event 26			

This study used Bryman's (2016) six-stage process to conduct thematic analysis, which was developed based mostly on the works of Braun and Clarke (2006) and Clarke and Braun (2013), and also incorporated many other studies, including Thomas (2006) and Gioia, Corley and Hamilton (2012). Firstly, the researcher read the transcript of each interview, and then read all 26 transcripts as a group to familiarise himself with what had been said (Liamputtong, 2013) by event professionals participating in this research. Secondly, initial coding for the whole collected data was generated by giving names to small portions of transcripts (Bryman, 2016; Clarke, 2006). The next process was to search for common elements in codes in order to reduce their numbers by elaborating groups of codes into themes and giving each theme a name and a description (Bryman, 2016; Clarke, 2006). This study used Ryan and Bernard (2003) recommendations on how to identify themes by looking for repetitions, similarities and differences, and linguistic connectors (e.g. 'because' and 'since'). Next came evaluating all developed themes with an objective of combining them and re-writing their names to adequately reflect their codes, and their description to reflect related literature (Bryman, 2016), which also means listing all transcripts that are related to each potential theme (Clarke, 2006). Fifthly, connections between the five concepts of this study, in terms of features within the transcript related to each research question, were examined (i.e. developing *methods* and implemented *practices*, *risks* and risk calculations/counter *actions*, and implemented *practices* and design *outcomes*). Through thematic analysis as well as cross-sectional analysis, the fourth and fifth stages allow this study to list themes of each concept (i.e. methods, practices, risks, actions and outcomes) in a higher-order, based on their intensity, and whether their intensity varies in terms of what is known about the major events according to the transcripts (e.g. festivals versus sport events, major events with 10,000 visitors versus major events with 1,000,000 visitors, events staged in Victoria versus events staged in New South Wales). The sixth and final stage is writing the insights from the previous five stages with three considerations: justifying each theme by showing how each one of them emerged; identifying their importance by tying each theme to the study's research question; and reflecting on the related literature (Bryman, 2016).

3.7.4.3 Cross Sectional Analyses

A cross-sectional analysis is a type of observational study that analyses data collected from a population at a specific point in time, which typically involves presenting the data against two different factors in order to give it new insights or meanings. It is a common approach in social sciences enabling researchers, as well as decision-makers, to read the results of studies from different perspectives (Bernini & Cracolici, 2015; Krueger Jr et al., 2000). Beyond categorising *methods* used by organisers to develop new event designs, implemented *practices*, *risks* associated with staging entrepreneurial events and counter *actions* to overcome risks, and *outcomes* of entrepreneurial designs, it was important to use three cross sectional analyses to understand the significance of each theme of answers for each question. The research sample is divided into two groups based on their types (festivals, celebrations and art exhibitions; and sporting events), three groups based on their sizes (10,000 to 100,000 visitors; 101,000 to 500,000; and 501,000 to 1,000,000+), eight groups

based on their host states/territories (Queensland, New South Wales, Victoria, South Australia, Western Australia, Tasmania, Australian Capital Territory and Northern Territory), and two groups based on their environment (outdoors and indoors). An event typology, size and two locations cross sectional analyses were used against themes of *methods*, *practices*, *outcomes*, *risks* and *actions*. Cross sectional analyses help comparing the research sample average in relation to each theme of *methods*, *practices*, *outcomes*, *risks* and *actions* with the average number of each group (as listed above). Using cross sectional analyses allowed the researcher to rank the 26 events based on the number of used *methods*, implemented *practices*, event design *outcomes*, associated *risks* and counter *actions* taken.

3.7.4.4 Trustworthiness and Authenticity

The two main criteria to evaluate qualitative studies are trustworthiness and authenticity (Lincoln & Guba, 1985; Guba & Lincoln, 1994). Trustworthiness is a set of four sub-criteria adapted by some researchers to evaluate the quality of qualitative research: *credibility*, *transferability*, *dependability* and *confirmability* (Bryman, 2016). Authenticity (although it is not a popular form of such research) is a set of five sub-criteria that raises issues regarding the broader political impacts of social research: fairness, ontological, educative, catalytic and tactical authenticity (Lincoln & Guba, 1985).

Credibility refers to the acceptability of the account that a researcher offers, while there is a potential of having several accounts of an aspect of social reality (Bryman, 2016). Achieving credibility requires meeting the principles of good practice for research conduct and confirming a researcher's correct understanding of the social world related to the research by submitting its findings to members of that world (Bryman, 2016). While ensuring carrying out research according to the principles of good practice has been highlighted through the designing and selecting of the research sample, the actual data collection and data analyses (Sections 3.6.2, 3.6.3 and 3.6.4), and submitting research findings to individuals to obtain their confirmation, can be achieved through two techniques: *respondent validation* and *triangulation*. Respondent validation requires a researcher to provide research participants with their interview transcripts, the research findings, and/or part of the research writings based on the findings, to seek research participants' confirmation (Bryman, 2016).

Using this method, this researcher emailed each interview transcript to the responsible interviewee to verify their comments, where 22 interviewees did not reply (which was taken as a confirmation of their answers), and four interviewees replied by confirming their answers, with no request to change any answer. According to Leopkey and Parent (2009b), this is a common practice to support trustworthiness in qualitative research. The latter two options of respondent validation were not used, firstly due to the challenges in contacting research participants and, secondly, due to their chances of understanding the findings being low as they speak in large part to the scientific concepts of event design and entrepreneurship. During the data collection stage, it was challenging to arrange phone interviews with CEOs and GMs, with most communications going through their secretaries, and two appointments needing to be rescheduled. During the interviews, most research participants revealed their busy schedule, e.g. dealing with more than one major event, and travelling

overseas in search of inspiration for their new event designs. Therefore, approaching them with a new request seemed unlikely to be productive. Hobbs (1993) reported that research participants made little sense of his research writings related to entrepreneurship in London's East End. Skeggs (1994) also reported that research participants replied to the research writings sent to them by clearly stating that they could not understand such writings. In terms of the second technique to achieve credibility, triangulation requires the use of more than one method, source of data (Bryman, 2016), multiple observers, and/or theoretical perspective to study a social phenomenon (N. K. Denzin, 1970). For this study, multiple methods or sources of data were not an option, as interviews were the only appropriate method to collect data from top management personnel. The use of observation, for example, would require travelling around Australia throughout the year to attend each event as it is staged. In addition, as this study represents a PhD project, only the PhD student can play the role of an observer. Being an exploratory study of the potential relationship between entrepreneurship and event design within a specific timeline and budget, the proposed theoretical framework is the appropriate one.

Thick description is the rich interpretation of findings, or detailed accounts of a culture (Geertz, 1994). Transferability requires qualitative researchers to provide thick description of their findings as a database which is seen by others, enabling them to make a judgment regarding the possibility of using (transferring) the findings in other social settings (Lincoln & Guba, 1985). The importance of achieving transferability is that it allows the findings to hold in other settings (Lincoln & Guba, 1985). As other qualitative research, this study required the intensive investigation of a certain aspect by interviewing a small group of individuals sharing certain characteristics, where its findings are focused on the background uniqueness of event design, and the significance of entrepreneurship values, with the social settings being studied. By providing long and multiple quotes from interviewees to support the findings of content and thematic analyses, this study provided thick description, allowing other event practitioners and academics to make the judgment of its potential transferability to other events and social settings.

Dependability is the third sub-criteria of trustworthiness proposed by Lincoln and Guba (1985), which requires researchers to adopt an auditing approach. According to Bryman (2016), the auditing approach is for researchers to ensure keeping complete records of all stages of the research process, which include objective formulation, designing and selecting samples, data collection and interview transcripts, and data analyses. The next step is for researchers to pass all records of the research to their peers who act as auditors to evaluate the appropriateness of the research procedures (Bryman, 2016). This step allows the auditors to examine the process as well as the product of the research for consistency. As this study is a PhD project, both the primary supervisor and the co-supervisor have played the role of auditors by evaluating all research stages. This started from the objective formulation that emerged from the literature review, and continued through the theoretical framework, the selection of research participants, interview transcripts, and data analyses as well as the research findings, discussion and conclusion. In addition, under the policy of Flinders

University, where this PhD project took place, the researcher was required to keep all interview audio files and transcripts in three separate secure storage locations for three years following completion of his research in order to meet ethical requirements, which the researcher has followed. Achieving dependability through auditing approach has some problems, including the very demanding job for auditors due to the large data that qualitative research frequently generates (Belk, Sherry Jr & Wallendorf, 1988).

Confirmability requires researchers to show good faith in all research practices by not clearly allowing their personal values to affect the research conduct and its findings, while recognising that absolute objectivity is impossible (Bryman, 2016). Lincoln and Guba (1985) have extended the importance of confirmability to be one of the auditors' objectives. The researcher of this study, as well as the PhD supervisors, maintained putting all personal or cultural aspects aside through all research stages to ensure that the research itself and the research findings are trustworthy.

Finally, in relation to the five sub-criteria for authenticity, only two apply to this study. The first sub-criterion of authenticity is *fairness* which requires researchers to represent different viewpoints of the research participants of the social setting (Bryman, 2016). This study is concerned only with the viewpoint of event designers, who come from different backgrounds (i.e. different Australian states and territories) with different job titles (i.e. CEOs, GMs and ADs). All viewpoints given by the 26 research participants have been presented fairly, and in most cases using their own words and expressions. Secondly, the *ontological* authenticity requires researchers to ensure research participants' understanding of the social background and setting of the research (Bryman, 2016). This study provided research participants with sufficient information regarding the research and its social settings through the three documents sent to them prior to the interviews (i.e. letter of introduction, information sheet and consent form), as well as taking enough time during each interview to explain the research and its social setting by answering all their questions. The other three sub-criteria of authenticity are: *educative* authenticity, which requires the researcher to help participants to better understand perspectives of other members of the social setting; *catalytic* authenticity, to motivate participants to engage in action to change their settings; and *tactical* authenticity, where the researcher empowers participants with the required steps to engage in action (Bryman, 2016). These three criteria are not part of this study design, nor relevant to its objectives. By applying all crucial examinations of trustworthiness, this study achieved a high standard of quality in its process and confidence in its findings based on Lincoln and Guba (1985) recommendations for qualitative research.

3.8 Conclusion

This chapter has discussed the research strategies and methodological considerations applied to this research. Since it was vital for the researcher to comprehend the research philosophical position, it started with discussing the nature of the relationship between the research context and the suggested theoretical concepts of the research, the epistemological considerations and the ontological issues to provide valuable guidelines for the research methods selection.

More importantly, the research methods had to be selected based on theoretical logic, suitability of purpose, and appropriateness for aims. Therefore, this research had to adopt a qualitative approach, which started by investigating the research core concepts and population, followed by in-depth interviews, and ended with the use of two data analysis methods. Based on the research rationale, it was not possible for this researcher to answer the proposed four research questions by using a quantitative approach or other qualitative methods.

The literature was reviewed to determine entrepreneurship core elements in order to develop the research questions. Prior to the data collection stage, an investigation on governmental and commercial websites and search engines was launched to define the research population. Then, in-depth interviews were conducted with heads of event organisations responsible for designing major events in Australia (i.e. the GM, CEO or AD). Thereafter, content and thematic analyses were applied to investigate the relationships between four core elements of entrepreneurship: vision; formulating teams; marshalling resources and calculating risks; and developing major events' designs, as well as implementing and evaluating them. In addition, a cross-sectional analysis was conducted to give research findings and analyses other views from the perspectives of event types, sizes and locations.

Several aspects have also been examined and highlighted, prior to, during and after the research process, to ensure trustworthiness and authenticity of this research. All research steps have been verified as dependable through their common usage in scientific research, and post consultations with the supervisors of this PhD project. To this end, some modifications of the research process have been applied to improve its overall qualities. The following chapter presents the findings and analyses of the in-depth interviews in order to answer the four proposed research questions.

CHAPTER 4: ANALYSES AND FINDINGS

4.1 Introduction

This chapter reports the findings of 26 interviews with heads of event organisations (e.g. GMs, ADs and/or CEOs). In the following sequence the findings are highlighted in four main sections: *methods* used to generate entrepreneurial event designs; nature of implemented entrepreneurial *practices*; *outcomes* of such designs; and associated *risks* in staging entrepreneurial events and *actions* taken to overcome them. Within each section, the research looks at *methods*, *practices*, *outcomes*, *risks* and *actions* from an event's point of view to comprehensively understand entrepreneurial events. Finally, findings of all four areas are analysed through a cross sectional analysis based on event type, size and location.

4.2 Event Designers' Idea Generating Methods

The research found 16 different entrepreneurs' idea generating methods used by event designers of major events in Australia (Table 4.1). The two most common new innovations or inspiration channels in designing major events are the use of 'benchmark' (M1) and 'market orientation' (M2). Benchmark is a standard reference against which events may be compared at a national and/or international level. The designers of the Feast Festival in Adelaide (F1) and the Gold Coast Airport Marathon (S9) said: "*We also see a lot of other festivals overseas that work really well,*" and "*We looked at best practice [what] other major events were doing from around the world,*" respectively. In their testimonies, both designers explained that their objectives of looking into what other festivals and sport events are doing was to adapt best practices and innovations for their own events.

"Market Orientation" (M2) is defined as meeting stakeholders' needs by identifying them first, then providing them with product and/or services to satisfy such needs (Mehmetoglu & Ellingsen, 2005). The designer of the Tasmanian International Art Festival (F2) found that:

> "Restricting the programming to just an island culture, did not seem logical, and it also meant that Tasmanian audiences will be missing out on incredible arts from other parts of the world… So, it was a very restrictive, unnecessarily restrictive, model that we were working under".

Designers who used the M2 mentioned the use of research and focus groups to understand the needs of their targeted market and using such feedback to re-design their events to meet visitor, spectator, participant and/or competitor needs. Only the designer of the Cotton On Foundation Run Geelong Fun Run (S7) was driven by the sponsor's needs to copy a successful event from one Australian state to another state.

Table 4.1: Entrepreneurs' Idea Generating Methods

Rank	Method	No. of Events
1st	**M1: Benchmark:** A standard reference against which events may be compared at a national and/or international level.	**10 Events:** F1, F9, F10, C1, S1, S2, S4, S5, S6, S9
1st	**M2: Market Orientation:** Meeting stakeholders' needs by identifying them first, then providing them with product and/or services to satisfy such needs.	**10 Events:** F2, F7, F8, F13, C2, S2, S3, S4, S6, S8
3rd	**M3: Creative team:** A group of employees from within the event organisation (full-time) and/or attracted from the industry including professionals, journalists, and international alumni (part-time), who are devoted to coming up with original, imaginative, inspired, and/or artistic ideas for each annual event.	**8 Events:** F4, F8, F9, F10, F11, F12, F14, S5
4th	**M4: Personal vision:** Depending on the designer's own ideas to create a new version of the event based on his/her cumulated experiences.	**7 Events:** F3, F6, F7, F11, F13, S4, S7
4th	**M5: Search:** Designers' acknowledgement of their engagement in looking to find or carefully seeking new ideas without giving clarifications on the process of such an act.	**7 Events:** F3, F4, F8, F9, F10, F13, C1
6th	**M6: Evaluating:** Using judgements and assessments of previous event designs to develop future designs.	**6 Events:** F1, F7, C2, S7, S8, S9
7th	**M7: Logical change:** Indicating that design modification is a natural course for any event, which comes through developing and co-commissioning new premiere events, changing events' partners or by showing their intention to innovate (irrespective of the occurrence of any actual innovations).	**5 Events:** F2, F3, F6, F9, E1
7th	**M8: Consultations:** Contacting or meeting with individuals or groups including cutting edge artists, experts, host community or other stakeholders to seek their advice.	**5 Events:** F5, F7, F13, C1, S5
9th	**M9: Regular change of leadership:** A policy of the event owner to appoint a new designer (e.g. artistic director) on a regular basis, usually every three years, to ensure the creation of new ideas which come as a result of the change in personnel.	**3 Events:** F3, F5, F13
9th	**M10: Identify existing problems/issues and find solutions:** Reporting all incidents and/or complications that occurred in a previous version or in a current, ongoing event with an objective to fix or solve them.	**3 Events:** F7, F8, F14
11th	**M11: Evaluate all expressions of interest:** A call to potential providers of goods and/or services to register **interest** in supplying them. This process usually consists of two main stages: distributing a document describing requirements or specifications and seeking information from potential providers that demonstrates their ability to meet those requirements, which then are assessed by the events' designers or their management team.	**2 Events:** F11, F12
11th	**M12: Attracting successful exhibitions or bidding to attract ongoing sporting events:** A common practice in the event industry to contact the owner or governing body of existing events from around the world, to be staged in a new destination (i.e. Australia), through formal invitation process for exhibitions and bidding for sporting events.	**2 Events:** E1, S3
13th	**M13: Developing professional practices:** Upgrading or polishing current management performances and capabilities to achieve certain objectives including cost reduction, profit maximisation, and enhancement of visitors' experience.	**1 Event:** F14
13th	**M14: Working with volunteers:** Changing the operating system by increasing, or being fully dependent on, unpaid workers.	**1 Event:** S1
13th	**M15: Meet high demand:** A change in response to an increase in visitor numbers, which usually comes in the form of a growing actual event (e.g. performances and exhibitors) that is usually preceded by attracting more funds and followed by enlarging the venue size and increasing human resources.	**1 Event:** F14
13th	**M16: Trial and error approach:** A fundamental method of developing products/services or problem solving. It is characterised by repeated, varied attempts which are continued until success is driven by desire to annually innovate.	**1 Event:** S1

Depending on a 'creative team' (M3) within the event organisation itself (team's vision) and/or from the event industry, journalists and international alumni of the event, was reported by eight event organisations. The M3 method is where a group of employees within the event organisation (full-time) and/or attracted from the industry (part-time), devote their time to come up with original, imaginative, inspired, and/or artistic ideas for each annual event. The designer of the Melbourne Food and Wine Festival (F4) said:

> "We have a highly creative team at Melbourne Food and Wine. We work and converse very closely with the Victorian food and wine industry. We collaborate and talk to a large contingent of visiting journalists in the food and wine space about what's happening in their countries, and what's on trend. And, which talents and presenters are worth looking at. And, we also have a number of international alumni".

This statement in particular showed the wide inclusion criteria to attract members to the creative team of the Melbourne Food and Wine Festival (F4) from different stakeholder groups, and backgrounds at national and international levels.

In contrast, seven event designers reported that they depend on their '*personal vision'* (M4) in designing events. M4 shows that designers depend on their own ideas to create a new version of the event based on their cumulated experiences. Based on what came up during these interviews, what event organisations presented in their websites, or what designers themselves have listed in their LinkedIn accounts, the majority of designers had worked in the event, tourism, hospitality or creative arts industries before taking on the responsibilities of designing a major event. This fact regarding designers' background experiences, somehow justifies or supports their ability to have a unique and creative personal vision. For the minority of designers within this study research sample, the word 'experience' refers to the previous work they have done for that particular event. The designer of the Darwin Lions Beer Can Regatta (F6), for example, has worked for 26 years for this festival, including seven years as the GM. The AD of the OzAsia Festival (F3) referred to the use of his personal vision by saying: "*The fundamental role of a festival director is to come up with new ideas and to drive the vision of the festival thoughts.*"

Similar to the previous method, seven event organisations reported that they depend on "*searching for new ideas"* (M5) to design major events (F3, F4, F8, F9, F10, F13, and C1). The phrase "searching for new ideas" refers to the acknowledgement of designers' engagement in looking to find, or carefully seeking new ideas without giving clarifications on the process of such an act. While the AD of Australia Day in South Australia (C1) said: "*I think it was about doing a bit of research*", the designer of the Melbourne Festival (F13) said: "*There is a lot of research.*" Despite what the words 'search' or 'research' precisely mean to the seven designers who mentioned them, it shows their interest in taking time and effort to look for new ideas or new designs for their upcoming events, as well as excluding the idea of not using any process to develop their events. The designer

of the OzAsia Festival (F3) stated: "*The fundamental role of a festival director is to … [search] for new identities, new direction as the artistic director*."

Beyond the top five methods, six event organisations reported the use of '*evaluation*' (M6) of their previous events as a major source for changing their event design and creating an added value to their visitors. Evaluation is a common method in any operation, and it refers to the use of judgements and assessments of previous event designs to develop future designs. The designer of the Geelong Fun Run (S7) explained this method in detail:

> "After each event we create, I guess, a debrief document and say well, you know, the start line features worked well, or the finish didn't work well, for whatever reason, and then look to improve in the following year, whether it would [be] a better signage, or a better lay-out of our infrastructures to get people to flow over the area more efficiently or a better PR system to communicate to the people or a number of those sorts of things. Or it may be to improve advertising and marketing campaigns to trying to improve and push competitors' numbers. So, most of the initiatives are based on things that worked well or didn't work well from the previous year of the event".

Ranked seventh is a group of five event designers who acknowledge '*the logical change*' (M7) for their events every year. Logical change indicates that design modification is a natural course for any event, which comes through developing and co-commissioning premiere events, changing event partners or by showing their intention to innovate (irrespective of the actual occurrence of any innovations). The designer of the Darwin Regatta (F6) mentioned using this method and its importance:

> "You need to keep changing things, doing different things, because that keeps it fresh. We do have a core group of people locally that come along to our events. And they are a core entertainment for that, they are actually the people who build the boats. So, we need to keep the event evolving and changing to keep them happy".

The statement of the Darwin Regatta (F6) designer included the objective as well as the consequence of rejecting the logical change: being 'fresh' and to avoid making voluntary participants bored.

Also ranked seventh, five event organisations depended on 'consultations' (M8) to develop their new designs. Consultations refers to contacting or meeting with individuals or groups including cutting edge artists, experts, host community or other stakeholders, to seek their advice in a specific subject. Consultation in this instance is a one-time job (usually a paid one), which makes it different to the use of an on-going or in-house creative team, which has been mentioned earlier as M3. The designer of C1 was responsible for designing the celebration of Australia's national day in South

Australia in 2015, and he believed that a similar celebration called 'The Sky Show', which was staged a few years earlier in New South Wales, another Australian state, was a successful event and that he was able to learn valuable lessons from the designer of that event. So, he stated:

> "I found out who is the general manager of [The Sky Show] ... I rang him out of the blue and I've never met him before, and I said: 'Look this is who I am, and this is what we want to do. I want to learn some lessons from the old Sky Show event, because there are a lot of similarities. Can I come and talk to you, and interview you, and pick your brains about it?', and he was very generous and gave me a couple of hours of his time to fill me in, that sort of stuff, you know really valuable".

Ranked ninth is 'regular change of leadership' (M9), which is a policy of the event owner to appoint a new designer (e.g. an artistic director) on a regular basis, usually every three years, to ensure the creation of new ideas which come as a result of inserting new blood within the top management level of the organisation. This strategic method was reported by three festival ADs who stated that their festival executive boards believe that recruiting a new festival artistic director every few years allowed new event design themes to emerge on a regular basis. While the AD of the Melbourne Fringe Festival (F5) said: "I have only been working here for three weeks", the designer of the Melbourne Festival (F13) stated:

> "I was invited to come here to take this job, I was living in Sydney. ... And so I'm thinking about what we should do, what I want to do over the three years".

Another method also ranked ninth is 'identifying problems within existing event design and finding their solutions' (M10), which refers to the reporting of all incidents and/or complications that occurred on previous versions or on current ongoing events with an objective to fix or solve them. This method has also been reported by three festival designers who mentioned monitoring their events to record all issues in order to develop new event designs that fix or overcome issues with previous versions. The CEO of the Canberra Balloon Spectacular (F8), said:

> "We had to define what the problem was. First of all… we identified that we needed to keep people at the event site, and then we looked at activities that we could implement or stage that kept them there a little bit longer".

Two festivals develop their event design by 'evaluating all expressions of interest' (M11), which is a call to potential providers of goods and/or services to register their interests in supplying them. This process usually consists of two main stages: distributing a document describing requirements or specifications and seeking information from potential providers that demonstrate

their ability to meet those requirements, which are then assessed by the event designers or their management team. The designer of the Vivid Sydney (F11) festival explained the process, saying:

> "It goes through an expression of interest panel and the panel basically are all industry professionals; they judge those expressions of interest and they apply them throughout the entire city".

By opening their doors for all artists and performers to submit their expressions of interest and select the best shows to match their targeted audience expectation, these two festivals develop their events on an annual basis by transferring part of the innovation responsibility to the event participants/contributors.

'Attracting successful exhibitions or bidding to attract ongoing sporting event' (M12) is another method used by two events - an exhibition (E1) and a sports event (S3). It is common practice in the event industry to contact the owner or governing body of existing events from around the world to be staged in a new destination (i.e. Australia) through a formal invitation process for exhibitions, and through bidding for sport events. The difference between the previous method (M11) and this method (M12) is that the former announces that they welcome new expressions of interest every year to accept or reject individual expressions. The latter is about looking for a whole exhibition and then offering the owner the opportunity to exhibit it in Australia, or to bid on a major sport event to be hosted in Australia. The designer of Melbourne Winter Masterpieces (E1) explained the process and gave examples of his organisation's history in staging new events every year:

> "The most successful we've done was [the] Setting Burden Exhibition. We've done Hollywood Customs, Pixar. ... Each time we are looking for an event that has broad mainstream appeal, that of significant enough stature in terms of visibility and recognition to attract patrons from interstate, international, as well as locally".

The case with the AFC Asian Cup (S3) is a bit different as the CEO stated: "*We have never been involved before,*" as this is the first time for this continental sport competition to be staged in Australia.

The last four methods were ranked equal thirteenth, where each one of them was reported by one event designer. Two came from a human resources perspective: 'Developing professional practices' (M13) and 'working with volunteers' (M14); one from an economical and marketing perspective: 'Meeting high demand' (M15); and one from an operational perspective: 'Trial and error approach' (M16). M13 refers to upgrading or polishing current management performances and capabilities to achieve certain objectives, including costs reduction, profits maximisations, and visitor experience enhancement. The GM of the MyState Australian Wooden Boat Festival (F14) said:

"We had to get more professional about it. And the operating cost grew higher. We had to be smarter to find funding. And also enlarge the extent and make it self-funding. So, those things changed dramatically from 2011 to 2015. The fact [was] that it became more professional in production".

From an event design core values point of view, this detailed statement shows how the designer of this festival aims to make changes with 'what' the festival would look like and the 'want' the designer would like to achieve, while the rest of the core values have not been changed – the why, who, when and where questions. According to the designer's own words, changing the professional practices relating to the festival funding have changed it "*dramatically*" (F14), which shows noticeable modification of how it looks. In other words, it affected the 'what' the event is about.

M14 refers to changing the operating system by increasing or being fully dependent on unpaid workers. The designer of the GMHBA (S1) said:

"Our approach is very evolutionary. In part this is very important, because all, nearly all, of our workers are volunteers, exceptionally all of them are volunteers, so we can only do what this volunteer community do, they'll do amazing things, but it is going to be a bit by bit".

M15 refers to a change as response to the increase in visitor numbers, which usually comes in the form of growing the actual event (e.g. performances and exhibitors) which is usually preceded by attracting more funds and followed by enlarging venue size and increasing human resources. The designer of the Boat Festival (F14) said:

"It has emerged as a major tourism attraction in Tasmania, and of the largest event of any kind in Tasmania. … And as it got bigger, it got more attractive, and as it got more attractive more people came. That meant that we had to change the model from being a simple social event into being a major production, a major festival".

Based on the principles of the content and thematic analyses, this method of M15 does not overlap with the previous methods of M2, M6, M7, and M10. According to the statement of the Boat Festival (F14) director, the increase in the visitors' numbers forced the designer to change the size, nature and model of the event from being "*a simple social event"* to a larger event with new content: *"a major production, a major festival."* The designer did not mention using the other methods.

M16 refers to a fundamental method of developing products/services or problem solving. It is characterised by repeated, varied attempts, driven by desire to annually innovate, which are continued until success is achieved. The designer of the GMHBA (S1) said:

"... we see that to do that, you've got to continue to develop and try things. You know, not all the little provable things we have kept from year to year, but generally, when we try something. So, this year I guess our big new initiative was to add in a 5K [kilometre] swim. And that seems to be pretty well received. That's good; we will carry on doing that".

In summary, this research found 16 methods used by designers of major events in Australia to develop entrepreneurial event designs. All themes have been listed in Table 4.1 from most used to least used, where each theme has been defined and placed against the names of events that used it. The top two methods are M1 and M2, which have both been used by 10 event designers. In addition, influenced by the social constructivism approach, each theme has been supported by quotes from relevant interviewees to further understanding of their approach and reasoning. Nevertheless, six of the 16 methods (i.e. benchmark, market orientation, creative team, personal vision, search, and consultations) showed that designers played certain roles like the ones performed by dramaturgs including casting events, consultations, informing the cast and the audience regarding the importance and history of their events. Through the interviews, this study reached a conclusion that all designers are dramaturgs as they showed expertise in the social, economic, political or physical settings in which events take place, the psychological foundations of the main stakeholders, the metaphorical expressions from the thematic perspective, or the technical consideration of events from structure, rhythm and flow perspectives. Therefore, the dramaturgy theory seems to influence event designers' aims, at the planning stage, to develop dramatic works to attract and please the events' audiences.

4.3 Evidence of Entrepreneurial Practices
All 26 events have recorded evidence of entrepreneurship and innovation. The research distinguishes between two different entrepreneurial events. The first group of event designers stated that their events are totally new: introduced a few years ago, well-known at the global stage but the first time to be hosted in Australia, or being organised for the first time in an Australian state (F3, F4, F5, F6, F7, F9, F10, F11, F12, F13, C2, E1, S1, S2, S3, S4, S6, S7 and S9), which represents the first entrepreneurial practice only (P1; Table 4.2). The second group of designers gave examples of changes within the design of long-existing events, through aspects such as changing event design to widen or narrow target markets, changing event typology, changing event design to provide new products/services not related to primary or side events, a new operating system, or encouraging new behaviour in stakeholders (F1, F2, F5, F6, F7, F8, F9, F11, F12, F14 C1, C2, S1, S2, S3, S5, S6, S8 and S9). These represent the other five entrepreneurial practices (P2, P3, P4, P5 and P6; Table 4.2). All the changes or additions within the second group were followed by a few event designs changes to ensure it fit with an event floor plan or overall theme. Some events included examples from both groups: new domestic events (introduced to Australia less than three years ago – P1) with new designs compared to the last time the event was staged (P2, P3, P4, P5 and P6), which justifies

the overlap between the two groups (F5, F6, F7, F9, F11, F12, C2, S1, S2, S3, S6 and S9; Table 4.2).

Table 4.2: Practices of Entrepreneurship in Major Events

Rank	Practice (P)	No. of Events
1st	**P1: New main events or new side events:** The whole event is being staged for the first time, or there is an existing culture within the event organisation to add/create new events related to the core event, or to the side events, on an annual basis.	**19 Events:** F3, F4, F5, F6, F7, F9, F10, F11, F12, F13, C2, E1, S1, S2, S3, S4, S6, S7, S9
2nd	**P2: Changing event design to widen or narrow target markets:** The event itself experiences no change within its core concept/idea; however, from a marketing perspective the event changes its inclusion requirements to attract more participants and/or visitors.	**10 Events:** F1, F2, F5, F7, F11, C1, C2, S2, S3, S8
3rd	**P3: Changing event typology:** Within the category of major events, changing an event size, content and/or type, including the evolvement to a much bigger size and/or from being ticketed events to free events.	**8 Events:** F1, F5, F6, F7, F11, F12, F14, S1
4th	**P4: Changing event design to provide new products/services not related to main or side events:** Additional products/services to enhance visitors' experiences, which is not related to the core event idea nor its side events.	**7 Events:** F1, F7, F8, F9, S1, S5, S9
4th	**P5: New operation system:** Changing major processes or procedures on the production of the event, which usually means a change in venue, or the use of technology (e.g. using electronic devices for timing sports events).	**7 Events:** F7, S1, S2, S3, S6, S8, S9
6th	**P6: Encouraging new stakeholders' behaviour:** Motivating participants, visitors, fans, media and other stakeholders to engage in new activities within the main or side events.	**3 Events:** F6, S2, S9

The research has found six different entrepreneurial changes that have been implemented by designers of major events in Australia (Table 4.3). The most common practice is developing a 'new main event or new side events' (P1) annually, which had been used by 19 event designers out of the 26 designers interviewed in this research (Table 4.3). The designer of the OzAsia Festival (F3), for example, is interested in staging new events every year:

> "A large amount of our programming is generally Australian premiere performances of leading artists from across Asia being seen in Australia for the first time. And, we also spend a lot of time developing and co-commissioning new world premiere events. Usually with the focus toward Australian and Asian engagement".

The designer of the Darwin Festival (F7) is interested in adding more events related to the core concept of the event, and more services related to the side events:

> "Three main things are different from the previous year. We've expanded the music program to include more jazz and classical music as well as popular music. We've also started having a visiting artist in residence each year… The other thing is we are producing one show from scratch, called Present Songs. So, this is actually a new show produced by Darwin Festival".

The CEO of the Formula 1 Australian Grand Prix (S4) said:

> "The challenge every year is to refresh and make the event more exciting and better in the eyes of the customers than the previous year. And, what we tried to do is get, (A) more value for the money, and (B) greater interaction of the fans with the drivers. And, so the new idea that we had is something we call the Melbourne Walk, which was an Oscar style arrival of the Formula One drivers. So, the fans could get autographs, get a photo with them, meet them, and see them up-close and personal".

The AFC Asian Cup (S3) represents a different case, as it had not been hosted in Australia before:

> "Basically, the Asian Cup is an event that is held every four years. ... It has to be held because of the regulations of the AFC. ... I guess what was new, what was significantly new, was that this event has never been hosted outside of main-stream Asia. So, it is the first time it's come to us."

Ranked second is a practice where designers are 'changing event designs to widen or narrow target markets' (P2), which had been used by ten event designers (F1, F2, F5, F7, F11, C1, C2, S2, S3 and S8). Based on this practice, events experience no change within their core concept/idea; however, from a marketing perspective the event changes its inclusion requirements to attract more participants and/or visitors. The designer of the Feast Festival (F1) explained how the event changed its inclusion criteria to become attractive to a wider array of potential visitors:

> "Something that we have done is, instead of being a registered festival like the Fringe, we have become a curated festival, so we go out and source the artistic in favour of the festival and we pay for that. What that means is that the quality of the work that the people see is of a much higher level, and it means that we can have a balanced program as well. We have, you know, pretty much something for everyone".

This practice shows that about 40% of the research sample have an ambition to grow their events on a regular basis or improve the quality of their event by focusing on a smaller target market, which affects part of the business model (i.e. the Market and Revenue component). The AD of the Tasmanian Festival (F2) implemented the same practice using a different approach:

> "…what it was originally based on and it's changed since then - it was going to be a festival of the cultures of islands, the particular arts and performance that comes from islands, for 10 days across the Island of Tasmania. So, that was the original intention.

Since then of course, it's changed a bit in that, now we do work that is not just from other islands… but that was, actually, very satisfactory anyway. So, over the years, other performances came in from Manhattan ... while it is strictly speaking an island, it's actually not an island culture, because the artists who work on Manhattan may live somewhere else. And, the same went for some of the work we had from Europe".

The third most common practice is 'changing event type and/or evolving in terms of their size' (P3: 'Changing event typology'), which had been used by eight event designers (F1, F5, F6, F7, F11, F12, F14 and S1). This practice is about changing an event size, content and/or type, including the evolvement to a much bigger event and/or from being a ticketed event to free. The designer of the GMHBA (S1) said: "*We've grown the event from few hundred people to now 5,000 participants. So, I really think our event now is about every man wanting to do it.*"

Ranked fourth is 'changing event design to provide new products/services not related to main or side events' (P4), which had been used by seven event designers (F1, F7, F8, F9, S1, S5 and S9). These are additional products/services to enhance visitor experience, which are not related to the core event idea nor its side events. The AD of Floriade (F9) said:

"Floriade ... has been running for about 25 to 26 years ... it is a day time event; it is a floral display. So, over the years it evolved with more and more activities to keep people at the event longer... What we have done in the recent years, is introduce a night-time event called 'Night Fest', which is a ticketed event; the day-time activities are free. Night-time activities were designed to provide a different experience of the event of a night-time. And, it was designed to keep people in town and stay overnight, stay an extra day".

The CEO of the Canberra Balloon Spectacular (F8) said:

"It is pretty much the same format as it was originally. What we do change is some programming within the event itself. ...Well, balloons launch 6:30 in the morning, and by the time they launch, they fly away from the event site, it is only one and half hours – two hours max. So, what we do is we've got hot breakfast available, we've got entertainment on site, so the people on the event site stay longer."

Also ranked fourth is designers' use of a 'new operation system' (P5), which had been used by seven event designers (F7, S1, S2, S3, S6, S8 and S9). This practice refers to changing major processes or procedures on the way of doing the event, which usually means change in venue related matters, or the use of technology. From a content and thematic analysis perspective, the implementation of P4 and P5 are two different entrepreneurial practices. In many cases, including

the use of an electronic system as a P4 practice was an additional service according to statements made by event designers. That said, in some of these cases the additional products/services affected the event operation management, which made this study use such examples as a P5 practice, as well. For example, the AD of the Darwin Festival (F7) stated an example that is not considered an additional product/service (which would fall into P4) but rather an entirely new operation system (P5):

> "The things that we've excluded [are] probably using less venues around Darwin and concentrating the festival into more events in less spaces in order to reduce infrastructure costs. Also, to try help the festival working in cooperation with local presenters and producers like the Darwin Entertainment Centre, Brown Mark Theatre, and the Railway Club, which is the main music venue in Darwin".

The other example that can be seen as both P4 and P5 practices is what the GMHBA (S1) have done:

> "We have added a few new things, probably key new things: we've moved to [a] completely online registration, we've gone from [a] bar-code timing system to RFD style timing system".

The sixth and final identified entrepreneurial practice is designers 'encouraging new stakeholders' behaviour' (P6), which had been used by three event designers (F6, S2 and S9). This practice motivates participants, visitors, fans, media and other stakeholders to engage in new activities within the main or side events. The designer of the Australian Open (S2) explained this practice perfectly:

> "[The] Australian Open event itself has actually been around for a long period of time, but we are obviously always looking to add experiences to the event... rather than a new event, we are adding new experiences to the event, and that [is] driven by the fans and the players and all other stakeholders who are involved, [which] includes media who come here to report on the event. So, anything we do to enhance the event is about improving the experiences for all our stakeholders".

The designer of the Gold Coast Airport Marathon (S9) gave more details regarding this practice:

> "We added split timing for the marathon, which [means] people can track the runners online. We introduced a webcast, so friends and families of runners participating in the event could see the event and share the experience. We developed a new event which was a part of the event program in the weekend, which was called the Legend Launch. So, we found that there was a demand and expectations from the everyday runners,

so they can come to our event and perhaps meet some running legends, some running heroes, like Stephen Magneto or Wallaby Costello … etc. So, we created a forum for that, where they can come and have a ticketed lunch, where they can hear legends and experts in running speak about their experiences and tell some interesting stories".

In summary, this research found six entrepreneurial practices implemented by designers of major events in Australia. All themes have been listed in Table 4.2 from most implemented to least implemented, where each theme has been defined and placed against the names of events that implemented it. The top two practices are '*new main events or new side events*' (P1) and '*changing event design to widen or narrow target markets*' (P2) which have been implemented by 19 and 10 events, respectively. In addition, influenced by the social constructivism approach, each theme has been supported by quotes from relevant interviewees to further understand their approach and reasoning.

Nevertheless, all six implemented practices (i.e. new main events or new side events, changing event design to widen or narrow target markets, changing event typology, changing event design to provide new products/services not related to main or side events, new operation system, encouraging new stakeholders' behaviour) showed that designers played certain roles like the ones performed by dramaturgs during dramatic works, including supervision of the metaphorical expressions from a thematic perspective. Through the interviews, this study reached a conclusion that all designers during events are dramaturgs as they showed evidence of following up all works within the main and side events to ensure that all plans at the planning stage are converted into actions that comply with the dramatic messages that they wanted to send their audiences. Therefore, the dramaturgy theory seems to influence event designers' roles at the production stage, as they produce and operate their events the same way that dramaturgs produce their dramatic works.

4.4 Outcomes of Entrepreneurial Designs

Out of the 26 events, 25 event designers described their new events or new designs as successful, while the designer of The OzAsia Festival (F3) could not provide an evaluation of the previous year as he was the newly appointed AD at the time of the interview. The research has found seven different outcomes of entrepreneurial major events in Australia (Table 4.3 Outcomes of Entrepreneurial Designs, with descriptions for each and the event/s that attained them). These outcome themes are divided into three groups. The first includes financial number, statistical figures, or an explanation from a marketing perspective, which appeared in the interviews of 22 event designers (Table 4.3). The most common evaluation methods are: increased ticket sales or site revenues; increased visitor, spectator, participant and/or competitor numbers, and; higher level of public awareness about event messages. The second group of themes showed that events met their goals or resolved certain issues from previous versions but without solid examples, numbers or evidences of these two themes, which appeared in the interviews of 12 events (Table 4.3). Despite the interviews being semi-structured, the interviewees preferred to withhold this evidence. The third

group of themes is represented by The OzAsia Festival (F3) only, where the designer could not evaluate last year's event, as mentioned above.

The two most common outcomes mentioned by designers to support their claims that their entrepreneurial designs were successful are 'meeting set goals with explanations' (O1) and 'experiencing a rise in multiple related aspects excluding financial goals' (O2). Each one of these two outcomes were mentioned by 16 different event designers. The outcome of O1 refers to the achievement of goals set in the planning stage by providing quantitative and/or qualitative evidence.

Table 4.3: Outcomes of Entrepreneurial Designs

Rank	Outcome (O)	No. of Events
1st	**O1: Meeting set goals with explanations**: Achieving goals set in the planning stage by providing quantitative and/or qualitative evidences.	**16 Events:** F1, F8, F9, F10, F13, F14, C1, S1, S2, S3, S4, S5, S6, S7, S8, S9
1st	**O2: Experiencing a rise in multiple related aspects excluding financial goals:** Stating more than one positive outcome, where outcomes are interrelated, including more visitors and increased awareness, more competitors and better experiences for some or all stakeholders, positive marketing evaluation and strengthen destination image.	**16 Events:** F1, F4, F9, F10, F13, F14, C1, E1, S1, S2, S3, S4, S5, S6, S7, S8
3rd	**O3: Experiencing financial gains:** increase in sales and/or profits, positive economic impacts on host destination, or attracting investments.	**12 Events:** F1, F4, F7, F8, F9, F11, F12, F14, C1, E1, S3, S7
4th	**O4: Positive operation feedback:** more side events, safer event, or positive evaluation from human resources.	**6 Events:** F4, F6, F13, F14, S1, S4
4th	**O5: Solved existing issues:** a problem or an obstacle that the event managed to solve or overcome.	**6 Events:** F2, F4, F6, C1, E1, S1
4th	**O6: Meeting set goals:** targets met but with no explanations from financial, marketing or statistical perspectives.	**6 Events:** F5, F13, C2, S5, S6, S9
7th	**O7: No answer:** for example, the designer is new and cannot comment on a previous year.	**1 Event:** F3

The 16 designers who reported this outcome stated that the goals they have set for their events at the pre-event stage, have been evaluated at the post-event stage to ensure they have met their goals, which were from a broad spectrum. The designer of the Feast Festival (F1) provided qualitative explanations related to ticket sales: "*We got greater ticket sales ... So, it definitely met our goals, in fact exceeded our goals in relations to that.*" While the designer of the GMHBA (S1) provided a quantitative statement related to competitors' numbers:

> "I might answer that by talking about our new 5K event which is, I guess, what we are applying a strategy with. It was successful in the past, to start small and ride our way up probably, in size and [in] the type of competitors. So this year, 2015, was our first year we very deliberately limited [participant size] to 100 competitors ... we were oversubscribed with about 1,100 people".

The CEO of the Gold Coast Airport Marathon (S9) also linked the event success to careful innovation planning:

"Yes, yes it certainly met the goals we set for it, and we've made a business case to launch new ideas to make sure that we have some stability and targets around our viability. ... Fortunately, the detailed planning at the front, and before delivering a new element of the event, is crucial to the success. So, we are fortunate that all have been successful for us."

The result of O2 refers to a designer stating more than one positive outcome, where outcomes are interrelated, including more visitors and increased awareness, more competitors and better experiences. The 16 designers who reported O2, used expressions like 'more,' 'increase,' 'strengthen,' 'better', and/or other positive evaluations, based on numerical assessments against similar figures from previous years, which supported their claims of having successful events from a marketing perspective. The AD of the Feast Festival (F1) highlighted the awareness aspect:

"We got more people [who] saw the event last year than the year before... awareness grew; it grew by 40% last year. So, it meant that our messaging is getting out there to more people".

The AD of the Melbourne Food & Wine Festival (F4) stressed several aspects:

"I think innovation and new programming design for us is a whole number of things. ... [we] have met consumer expectations, things that resonate strongly with sponsors...[which] allows a little energy [to enter] into the organisation… [It is] good for sponsors, it is good for consumers, and that is also good for the staff that work on the programming".

The CEO of the GMHBA (S1) linked success to the number of competitors:

"We very deliberately limited to 100 competitors ... we were oversubscribed with about 1,100 people … and in the terms of the community enthusiasm for it, it is most clearly there".

The outcome of 'experiencing financial gains' (O3) refers to an increase in sales and/or profits, positive economic impacts on the host destination, or attracting of investments. This outcome is ranked third as it has been reported by 12 event designers (F1, F4, F7, F8, F9, F11, F12, F14, C1, E1, S3 and S7) who highlighted positive financial outcomes in at least one aspect. It is important to point out that meeting set goals (O1) could be about marketing and/or financial aspects. The increase in the number of visitors (O2) could also lead to positive financial outcomes, which means

that there are chances for a single event to encounter all three outcomes (O1, O2 and O3). However, O1 is more of a general statement and it gives an indication that designers compared several indicators at two different event stages. This differs from O2 and O3 in that the latter are more specific evaluations from marketing and financial perspectives, respectively, based on comparisons between two different versions of their events, not two different stages within the same event at the same year. This last point is seen in O1. The CEO of the Geelong Fun Run (S7) gave a clear outline of their financial achievements:

> "…it will be a long-term plan, and they are not going to raise $8M in one year. But, last year [at a] minimum, I think they've raised between $500 [thousand] and $600 thousand from the event".

The AD of Feast Festival (F1) linked financial gains to ticket sales and profit margins:

> "We got greater ticket sales ... Yeah, it increased our profit margins as well, so we definitely hit the goals that we wanted to achieve with that."

The outcome of 'positive operation feedback' (O4) is ranked fourth as it has been reported by six event designers (F4, F6, F13, F14, S1 and S4), who gave indications of better operation by comparing different aspects of two different years (i.e. 2015 with 2014). These operational comparisons reflect on several event management dimensions related to event design, event risk management and event human resource management. The evaluations of all six events indicate that the event designers possess qualities of entrepreneurs. These six event designers not only show that they were visionary and innovative in developing and implementing entrepreneurial practices as illustrated in previous sections (4.2 and 4.3), but they have also marshalled their resources, formulated teams and calculated risks as entrepreneurs. The designer of the GMHBA (S1), for example, highlighted how he managed limited safety equipment resources to reduce risks associated with the new event:

> "We very deliberately limited [it] to 100 competitors, so that we could knock out the water safety requirements ... in that respect it went very well".

The outcome of 'solved existing issues' (O5) refers to a problem or an obstacle that the event managed to solve or overcome, respectively. This outcome is also ranked fourth as it has been reported by six event designers (F2, F4, F6, C1, E1 and S1) who believe they identified a specific single issue or problem in the previous version of the event and developed a design to overcome it. The designer of the Melbourne Food & Wine Festival (F4) stated: "*I think, by innovating, it allows us to absolutely address things that perhaps have not gone right or could go better*".

The sixth entrepreneurial outcome is 'meeting set goals' (O6), but with no explanations from financial, marketing or statistical perspectives. This outcome is also ranked fourth as it has been reported by six event designers (F5, F13, C2, S5, S6 and S9) who provided general statements indicating successful outcomes of their event designs. The designer of the Melbourne Fringe Festival (F5), for example, said:

"Well, as the 2015 credit program 'life' follows the 2014 [version]… that will continue for another one year. Because, it did meet its goals".

The last outcome has been labelled as 'no answer' (O7) as, in the one case it occurred, the designer was new and could not comment on the previous year. This was the response of the director of The OzAsia Festival (F3), who said: "*2015 will be my first festival as a new artistic director, so I cannot really speak to 2014 as it was a previous director.*" This theme was ranked seventh as it had been reported by only one designer.

In summary, this research found six outcomes of entrepreneurial designs of major events in Australia. All themes have been listed in Table 4.3 from most recorded to least recorded, where each theme has been defined and placed against the names of events that recorded it. The top two outcomes are '*meeting set goals with explanations*' (O1) and '*experiencing a rise in multiple related aspects excluding financial goals*' (O2), which have both been reported by 16 events. In addition, influenced by the social constructivism approach, each theme has been supported by few quotes of the interviewee's own words. This furthers understanding of their world and subjective meanings, and how outcomes corresponded to their experiences. Nevertheless, all six outcomes (i.e. meeting set goals with explanations, experiencing a rise in multiple related aspects excluding financial goals, experiencing financial gains, positive operation feedback, solved existing issues, and meeting set goals) showed that designers at the evaluation stage played certain roles like the ones performed by dramaturgs post dramatic works including their involvement in post-production discussions and collecting criticism of their events to integrate them in future events. Through the interviews, this study reached a conclusion that all designers during the post-event stage are dramaturgs as they used their expertise in the social, economic, political or physical settings in which events take place; and the technical consideration of events from structure, rhythm and flow perspectives to evaluate the nature of the metaphorical expressions from thematic perspectives that visitors received. Therefore, the dramaturgy theory seems to influence event designers' roles at the evaluation stage, to evaluate the dramatic elements of their events and use evaluation outcomes for future works.

4.5 Types of Risks and Actions

In relation to the types of risks associated with new event products (a new event or new event design), the research found six major themes: financial, event typology, human resources, environmental and location, competition, and innovation risks (Tables 4.4 to 4.9). In addition, the research found 11 major themes of actions taken by event designers to deal with risks when

implementing new events (Tables 4.10 to 4.20). To understand risks and respond to visitors' health requirements appropriately, J. Wilks and Oldenburg (1995) argued that a risk management framework would be useful. In addition, event organisations recognise risk management as a business principle. For designers to accurately deal with risks, they have to evaluate event exposure based on two dimensions: frequency and severity of potential risks (Wilks & Davis, 2000). The risk evaluation matrix contains four boxes, where each box represents a level of identified potential risks - low, medium, and high - and an appropriate management response - retention, transfer, reduction and avoidance (Figure 4.2; Wilks & Davis, 2000). Risk retention is the appropriate action where frequency and severity of risks are low; risk transfer is the appropriate action where frequency of risks is low and severity is high; risk reduction is the appropriate action where frequency is high and severity is low; risk avoidance is the appropriate action where both the frequency and severity of risks are high. (Wilks & Davis, 2000). While Cuskelly and Auld (1989) recommend using an evaluation matrix in the planning stage, Wilks and Davis (2000) believe that their matrix includes direct and indirect financial risks that can be derived from legal and physical risks. This study adopts this matrix as it believes that it can be applied to different types of risks that might face major events. In addition, this study categorises risks as *low* when designers describe their frequency and severity as low, *medium* when one of the dimensions/axes is low and the other one is high, and *high* when both axes are high Figure 4.2).
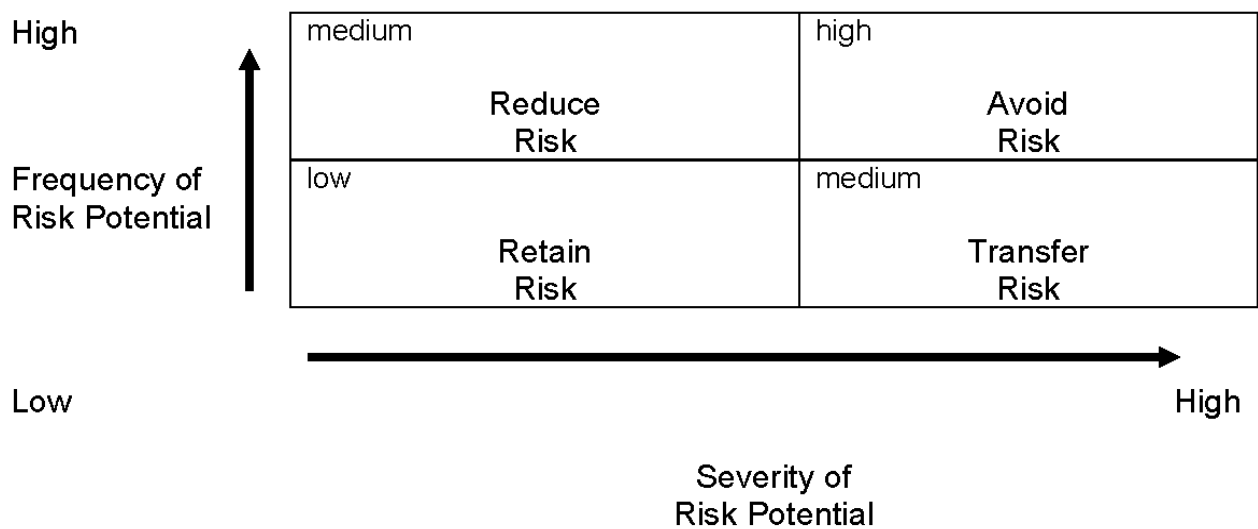
Figure 4.1: The risk evaluation matrix
Adapted from Wilks and Davis (2000, p. 595)

4.5.1 Types of Risks Associated with Entrepreneurial Events

Introducing a new major event or a new design for an existing event to the Australian tourism industry is full of risks. This research categorised the different types of risks associated with entrepreneurial events into six categories: financial; environmental, location and time; event typology; innovative; human resources; and competition risks. Each category has its own sub-themes, and all six

116

categories are presented in the following sections. Some of these categories do overlap with each other, which means that some quotes have been used under two different categories. Nevertheless, most risks associated with entrepreneurial events lead to financial risks.

4.5.1.1 Financial Risks

The first theme that emerged from the interviews was 'financial risks'. Twenty-four event designers interviewed, mentioned directly or indirectly that their entrepreneurial events faced financial risks. Based on designers' statements, financial risks have five sub-themes: funding-related (F1, F2, F6, C1, S2, S3 and S5); caused by innovations (F4, F5, F10 and S9); requires return on investment (F7, F8, F13, S1, E1 and S4); related to budget management (F12, F13, F14, E1, S6 and S7); and caused by outside sources – competition and weather conditions (F9 and S8; Table 4.4). This study used Wilks and Davis' (2000) risk evaluation matrix to place level of risks into three categories: low, medium and high (Figure 4.2). Therefore, the high financial risks are those that designers indicated they want to avoid due to their high frequency and severity, which was found to be related to outdoor events, weather conditions, or high expectations of ticket sales. Medium financial risks are where frequency *or* severity of potential risks are high, which includes indoor events or having less expectation for ticket sales. Low financial risks are where frequency and severity of potential risks are low, which are related to public funding (Table 4.4 lists all five sub-themes along with risk levels). The two event designers who did not mention financial risks have mentioned other risks that can lead to financial risks (F3 and F11).

Table 4.4: Themes of Financial Risks

Theme	Level of risks by event
Government funding, public organisation, free events, or accept no financial gain	**Low:** F1, F2, F6 C1 S3, S5, S2
Caused by innovation or requiring a certain level of quality	**Medium:** F4, F5, F10, S9
Requires a return on investment (ROI), revenue growth, related to box office	**Medium:** F8, F13, S1, S4 **High:** F7, E1
Related to budget management or cash flow issues	**Medium:** F12, F13, F14, S6, S7 **High:** E1
Caused by outside sources, such as competitions or weather conditions	**Medium**: S8 **High:** F9

The first sub-theme is due to reliance on government funding, being a public organisation, staging free events, or accepting no financial gain. The designer of the Feast Festival (F1) said:

> "We get funded by two ways: … the Government, and… sponsors and [we are] still in talks with donors. So, with everything that we do, we always look at what all the costs [are] that are associated with the event. Some of the events that we have done, have actually [made] some money."

This statement shows that funding is a major challenge even for government-funded and not-for-profit events. The Tasmanian International Art Festival (F2) faces the same risks, and the Director provides more explanations on the nature of these:

> "We are a subsidised festival so … the whole concept was based on government funding. So, in a sense, we are a public service. We are given a public funding, and our job is then to spend that funding as efficiently as we can to provide the services to the public that come along with the requirements of that funding. ...So, the financial risks are the same as for any festival that is heavily subsidised and that is to manage your financial expectations of your box office, and your non-government income, which would be sponsorships and things like that".

However, as the Feast Festival's (F1) most important principal is the social rather than the economic aspect, this funding risk is considered low and the event may accept it and retain it.

The second sub-theme is caused by innovation or requiring a certain level of quality. The AD of the Melbourne Food & Wine Festival (F4) said:

> "Each year we are always taking risks, because innovative programs cost money and you are putting new things [on] that are not tested and tried. And, you [are] often using venues and spaces that have not [been] used before, as well. ... We are taking all sorts of risks, from financial risk, to *will the consumers like this*? [To] if this is cutting edge enough. *Will this attract people from other states and other places to come and visit Melbourne and Victoria?*... Taking risks is the basis that cuts across a lot of our decision making when we are programming activities and events".

This risk is caused by innovation or seeking high quality events, where innovative programs lead to financial risks, dealing with new venues, being unsure about the quality of the event and its chances of attracting visitors, and having to take many risky decisions, as the Melbourne Food & Wine Festival (F4) said.

The third sub-theme requires one or more of a return on investment (ROI); revenue growth; and revenue related to box office. The designer of the Canberra Balloon Spectacular (F8) said:

> "That would be more financial risks. So, we would look at whether we had a return on investment … so we had to take that risk from the beginning".

The director of the Darwin Festival (F7) explained the severity of this risk by giving actual figures:

118

"Financial risk of Darwin Festival is very high. …we only have a population of, during the festival time including the tourists, of less than 150,000 people. And yet, we rely on taking $1 million [at] the box office. Now, that is a higher spend by population than any other festivals. ...So, if you do the arithmetic, we are expecting high per capita spend from people in Darwin".

The fourth sub-theme is related to budget management or cash flow issues. The designer of the Melbourne Festival (F13) said:

"There is a box figure that falls out of that program issue, …the assessment about *do we think that we could sell enough tickets to this show or that show?* To make that work and make the budget work".

This statement refers to box office and ticket sales; however, this sub-theme is about securing the required budget at the pre-event stage and behaving '*financially responsibly*' at the planning, operation and evaluation stage to maintain positive cash flow. The CEO of the Augusta Adventure Fest (S6) illustrated the difference between different types of costs and their relation to the cash flow issues:

"Most of those costs didn't, weren't incurred until… during or after the race when we had entries confirmed and people willing to put their talent in the starting line. All events - it's tense on the whole. It is, I guess, it is a cash… relatively cash-flow-positive sort of industry, in that most of the expenses are incurred after you've received the income from the event taking, from about the engagement taking or competitors fees, or whatever. Yes, there are some initial start-up costs like building a website, advertising, marketing, some wages, you know all the pre-work, [but] a lot of the other expenses you don't pay for it until after the event."

The AD of the Melbourne Winter Masterpieces (E1) explained the severity of this risk:

"Well each time it is a substantial risk. There is a substantial financial risk. There is always an ambitious audience target with [an] ambitious box office attached. And there is always embedded risk within that. ...We have, obviously a high risk in relation to box office targets. Of course, if we don't achieve that, then we come in significantly under budget, which is problematic for the organisation".

The fifth sub-theme is caused by outside sources: competition or weather conditions. The CEO of the ICC Cricket World Cup 2015 (S8):

"I think the calculated risk was, ultimately the world cup is one-day cricket: 50-over cricket, which has [been] set some challenges in Australia and New Zealand with the advent of 20-20 cricket. It was no doubt that there was a risk that some people were not coming anywhere near as much with the advent of 20-20 cricket to one-day cricket in Australia and New Zealand. I suppose the risk was, that the event [would not] be a success".

The CEO of Floriade (F9) noted the severity of financial risks in relation to weather conditions:

"It is [a] financial risk. The other thing too is [that] the night-time experience is only for five nights over the month. And so, the risk we take on that is that if we get bad weather for any number of those days, it affects how much revenue we get in, and people's length of stay... etc. ...It is a big risk as it is a month-long event."

This sub-theme risk highlights that even if event designers do a great job, outside factors can pose a threat that could be classified as 'medium risk' in the case of the ICC Cricket World Cup 2015 (S8) or even high risk as in Floriade (F9).

4.5.1.2 Environmental, Location and Time Risks
The second theme that emerged from interviews was 'environmental, location and time risks'. On this, 17 event designers gave examples where the environment, specific locations, time of year or time of specific days can trigger risk. Based on designers' statements, environmental, location and time risks have seven sub-themes: building temporary settings (S4), presenting art works or placing statues in public spaces (F5 and S5), venue-related risks (F4, F7 and E1), implementing events in outdoor environments (F6 and S1), implementing events in new locations or a specific location (S6, F12 and F14), implementing events in the summer, during busy seasons, with long operation hours, at night, after long durations of planning, or every two years (F9, F10, F12, F14, C2, S3 and S9), and finally, risks related to weather conditions (F8, F9, F11, F14, C2 and S1). As per the risk evaluation matrix (Wilks & Davis, 2000), designers indicated the following findings. The high environmental, location and time risks are those to be avoided due to their high frequency and severity, relating mainly to outdoor spaces which are vulnerable to severe weather conditions. Medium financial risks where frequency *or* severity of potential risks are high, due to using new indoor venues every year, operating during summer time, or at specific locations. Low financial risks where frequency and severity of potential risks are low, related to events taking place at public spaces or using a new venue every few years (Table 4.5 lists all seven sub-themes along with risk levels). The other nine major events are not vulnerable to these risks for various reasons, including being held in stadiums or more densely populated Australian cities (F1, F2, F3, F6, F13, C1, S2, S7, and S8).

Table 4.5: Themes of environmental, location (Indoors/Outdoors) and timing risks

Theme	Level of risks by event
Building temporary settings	**Low:** S4
Presenting art works or placing statues in public spaces	**Low:** F5, S5
Venue related risks: selecting appropriate venues, managing them, dealing with their capacities, crowd management, and using a new venue or venues on a regular basis	**Low:** F7, E1 **Medium:** F4
Implementing events in outdoor environments	**Low:** F6 **High:** S1
Implementing events in new locations or a specific location	**Medium:** S6, F12 **High:** F14
Implementing events in the summer, during busy seasons, with long operation hours, at night, after long durations of planning, or every two years	**Low:** S3 **Medium:** F10, F12, S9 **High:** F9, C2, F14
Risks related to weather conditions	**High:** F8, F9, F11, F14, C2, S1

The first sub-theme is building temporary settings. The CEO of the Formula 1 Australian Grand Prix (S4) said: "*There are risks associated with building a temporary venue with temporary grand stand, temporary marquee and facilities*". Poor management of venues in general, and temporary settings in particular, may lead to legal issues and financial risks. This also applies to the second sub-theme, which is about presenting art works or placing statues in public spaces. The CEO of the Australian Motorcycle Grand Prix (S5) said:

> "We had to work long and hard to get approval from the Bass Coast Shire to actually locate these [statues] in a public spot. …So, that was very clearly a calculated risk that we overcame with a level of logic and perseverance".

The third sub-theme is venue-related risks: selecting appropriate venues, managing them, dealing with their capacities, crowd management, and using a new venue or venues on a regular basis. The designer of the Melbourne Winter Masterpieces (E1) said:

> "At the moment we are anticipating at least 150,000 patrons over the next coming three to three and a half months, and that has required a lot of risk management and planning to ensure the safe entrance and exit of all those patrons and to ensure that the exhibition is protected… and supported at an appropriate level".

The Melbourne Food & Wine Festival (F4) had a different situation as it uses new venues every year:

> "Each year we are always taking risks, because... you are often using venues and spaces that have not being used before… So, you are taking risks, of whether that venue is accessible; whether that venue is high profile; whether it works; whether it's too big and you've got a lot of tickets to sell; that you wouldn't normally have".

The fourth sub-theme is implementing events in outdoor environments. The designer of the GMHBA (S1) said:

> "… if we had a miserable day right through to the end of the event, our water safety might be hard … we need to guard against that".

The Darwin Lions Beer Can Regatta (F6) highlights that their risks are related to wildlife at the event location:

> "This is the Northern Territory - we have a reputation for crocodiles. And, so yes, they are there in the harbour, where the people are, where we have our events. The risk that we take is the crocodiles attack".

The fifth sub-theme is implementing events in new locations or a specific location. The designer of the Augusta Adventure Fest (S6) pointed to this issue: "*…the investment in our time and effort in marketing and promoting the event in Western Australia [is a risk]*". While the designer of this sports event (S6) believed that deciding to stage it in a different state, and specifically in Western Australia, increased the risks of having a successful event, he was more concerned and motivated by making such a decision than by marketing and promotion costs. Meanwhile, the specific location of the MyState Australian Wooden Boat Festival (F14) triggers human-related risks:

> "There are many risks involved. ...Those risks vary [but include] human risks, so anytime you put this many people together in the waterfront you have risks, like drowning or immersion in the water, or [a] lost child, or someone who pulls the alarm state on the festival site".

The sixth sub-theme is implementing events in the summer, during busy season, with long operation hours, at night, after long durations of planning, or every two years. The CEO of the AFC Asian Cup Australia 2015 (S3) said: "*There was a risk of putting an event at that time of the year and hoping that people will come*". The CEO of Mardi Gras highlights a risk related to the long operation of the event:

> "From a logistical point of view, you …[close] down the [whole] city. So, the calculated risk is [working with] TVs …and communications [equipment] on the event. And, you are basically cutting off the city [for] 2-3 hours, [or] 4 hours [on] the night".

The CEO of Floriade (F9) highlights the night experience and duration of the festival:

"The night-time experience is only for five nights over the month. And so, the risk we take on is that if we get bad weather for any number of those days, it affects how much revenue we get in, and people's length of stay... It is… a month-long event, so … it is a long lead-in time. So already we plant the bulbs, we grow the bulbs, so it is … months and months of preparations for that event".

The seventh sub-theme is risks related to weather conditions. The designer of the Chinese New Year (C2) said:

"It is all outdoors, so the calculated risk is the weather. It is the most important factor ... the most/biggest calculated risk is, in all outdoor events … the weather. [The event] could not go ahead. The weather, if it's inclement: [the event] could possibly be cancelled, due to [it] being too dangerous ... It does happen from time to time".

The bottom line is that designers of entrepreneurial events insist on selecting certain locations and times, which raise risks for outdoor and indoor events.

4.5.1.3 Event Typology Risks

The third theme that emerged from interviews is event typology risks. Sixteen events encountered different types of risks related to events being festivals, sport events, or being very large major events. Based on designers' statements, event typology risks have six sub-themes: meeting host city expectation or dealing with host community rejections (F13 and S5): risks related to event rights (S3); quality of art experiences, art presentations, or event quality (F2, F3, F4, F5, F7, F10, F12, F13 and S4); risks related to event size (F14, E1 and S4); risks related to event content (F12, C2 and S4), and; risks related to horticulture (F9; Table 4.6).

As per the risk evaluation matrix (Wilks & Davis, 2000), designers indicated the following findings: High typology risks are those that designers want to avoid due to their high frequency and severity, which relate to quality of experiences, event content, event size and/or legal risks. Medium typology risks are where frequency *or* severity of potential risks is high, which relate to event size or legal risks. Low typology risks are where frequency and severity of potential risks are low, which are related to quality of experiences (Table 4.6 lists all six sub-themes along with risk levels). The other 10 event designers who did not mention risks related to the type of their events, are responsible for major events that attract only the minimum number of visitors (10,000), organising less risky sports events like marathons, tennis, football and cricket tournaments, or they simply did not mention such types of risk despite their events attracting over one million spectators (F1, F6, F8, F11, C1, S1, S2, S6, S7 and S8).

Table 4.6: Themes of Event Typology Risks

Theme	Level of risks by event
Meeting host city expectation or dealing with host community rejections	**Low:** F13, S5
Risks related to event rights	**Medium:** S3
Quality of art experiences, art presentations, or event quality	**Low:** F2, F3, F4, F5, F7, F10, F12, F13, E1 **Medium:** E1 **High:** S4
Risks related to event size	**Medium:** F14, E1 **High:** S4
Risks related to event content	**Low:** F12, C2 **High:** S4
Risks related to horticulture	**High:** F9

The first sub-theme is meeting host city expectations or dealing with host community rejections. The designer of the Melbourne Festival (F13) highlights the challenges of meeting host destination expectations: "*The assessment of … everything we've talked about [until] now is about territorial assessment of how a program could work better for Melbourne*". The CEO of the Australian Motorcycle Grand Prix (S5)**,** meanwhile, highlights the risks of host community rejections: "*We took a calculated risk that actually said ultimately while a serious section of the community … don't like motorcycle racing down at Phillip Island…*".

The second sub-theme is risks related to event rights. The CEO of the AFC Asian Cup 2015 (S3) said:

> "...The other writings [were] taken out by the sports, which is a significant risk. Well you are talking about an event worth multi-million dollars, it is easy to have things go wrong, or something that does not go right, it cost you millions, and those millions would have had to be picked up by FFA. Fortunately, …the event made a profit, and that was not required".

The third sub-theme is quality of art experiences, art presentations, or event quality. The AD of The OzAsia Festival (F3) highlighted the relation between the quality of art experiences and attracting financial support:

> "It is important to prepare the festival… we are not pushing the artist bounds, but … trying to leverage the best opportunities for encouraging, for ensuring that we have got the right amount of financial support from different parties."

The CEO of the Formula 1 Australian Grand Prix (S4) illustrated the relation between quality of a sports event and attracting event participants:

> "Then we… have those other areas of... reputation in the eyes of the public. And, when it comes to this sort of thing, we felt that there was a lot of upside and the risks tended to be about making sure that we could get the Formula One drivers to be present".

The designer of the Melbourne Winter Masterpieces (E1) linked event size to quality presentation: "*Clearly, staging an event of this size brings risks in terms of the ambition of quality of presentation.*"

The fourth sub-theme is risks related to event size. The CEO of the Formula 1 Australian Grand Prix (S4) said:

> "Well, let me answer that quite broadly. As you could expect, motor sport is a dangerous sport. There are risks associated with... [a] huge amount of pedestrian traffic and crowds".

The AD of the Melbourne Winter Masterpieces (E1) highlighted the size of the exhibition as well as its duration:

> "There is obviously a large number of people coming to the organisation. So… we are anticipating at least 150,000 patrons coming to the exhibition over the next three to three and a half months".

The last two sub-themes under the event typology risks are very close to each other, however, each one is different in nature and association with risk factors. While the fifth sub-theme is risks related to event content, the sixth sub-theme is risks related to horticulture. The designer of the Chinese New Year (C2) said: "*The calculated risk is… the cultural significance… based on the theme*". The CEO of the Formula 1 Australian Grand Prix (S4) highlighted its dangerous content, in addition to its size and nature:

> "As you could expect, motor sport is a dangerous sport. There are risks associated with ... flammable goods and liquids, moving vehicles. ...They are all mainly operational risks".

In relation to the sixth sub-theme, the designer of Floriade (F9) explained in detail:

> "It is a big, month-long event, so… it is a long lead in time …we plant the bulbs, we grow the bulbs, so it is months and months of preparation for that event. … and one of the biggest risks that we take on that event in particular is the horticultural risk on it. … If the bulbs fail, the event fails".

Therefore, due to an event's typology six different types of risks might be triggered. The most mentioned types of risks according to 11 entrepreneurial event designers are quality related risks, while the other five types are related to host destination, event rights, event size, event content and risks related to horticulture as mentioned by 1 to 3 designers only.

4.5.1.4 Innovative Risks
The fourth theme that emerged from interviews is that of innovation risks. Twelve event designers have mentioned directly or indirectly that their entrepreneurial events faced innovative risks. Based on designers' statements, innovative risks have two sub-themes: risks related to innovations in general (F5, F7, F10, F13, S7, S8 and S9), and risks related to annual innovations (F3, F4, F12, E1 and E2; Table 4.7). As per the risk evaluation matrix (Wilks & Davis, 2000), designers indicated the following findings: The high innovative risks that designers indicated they want to avoid due to their high frequency and severity, were innovations taking place every year, and a change in event leadership. Low innovative risks are where frequency and severity of potential risks are low, because the event has been well established (Table 4.7).

Table 4.7: Themes of Innovative Risks

Theme	Level of risks by event
Risks related to innovations	**Low:** S8 **High:** F5, F7, F10, F13, S7, S9
Risks related to annual innovations	**High:** F3, F4, F12, E1, E2

The first sub-theme is risks related to innovations. The designer of the Darwin Festival (F7) stated:

> "I think one of the big risks was introducing new music genres, that haven't been in the festival before, like the classical … and the jazz music events. And… moving to a new venue… is a calculated risk".

The CEO of the ICC Cricket World Cup 2015 (S8) highlighted the innovative risks in relation to increasing the event capacity over several venues and growing its audience through broadcasting, which have a financial aspect as well:

> "I suppose the financial… there is no real easy answer to that. I think ultimately the outcome is we had over one million people attend. And, if you look at the last time the Cricket World Cup was held in Australia and New Zealand which was in 1992, at the highest level on one day, 50-over cricket, there was a bit over 600,000 people attended. Now, 20 years later, we were able to grow the audience. And, indeed if you look over it, 1.56 billion people watched the tournament globally. Which was significantly more than 900 million people [who] watched the last World Cup in 2011 in India".

The second sub-theme is risks related to annual innovations. The designer of the Melbourne Food & Wine Festival (F4) said:

> "Each year we are always taking risks, because innovative programs cost money and you are putting new things that are not tested and tried. ...Each year we look at our program and we look at [what] the stakeholders and sponsors are wanting to do. And we take that into consideration. And, then we are taking all sorts of risks ... will the consumers like this? If this is cutting edge enough? Will this attract people from other states, and other places to come and visit Melbourne and Victoria? ...So… risk underpins a lot of our decisions that we make in terms of making an informative program each year".

Therefore, innovation and annual innovation for major events represents a complex risk that occurs occasionally, or every year, respectively.

4.5.1.5 Human Resources Risks

The fifth theme that emerged from interviews is risks associated with human resources. Twelve event designers mentioned directly or indirectly that their entrepreneurial events faced these risks. Based on designers' statements, human resources related risks have four sub-themes: event designers' careers (F11, F13 and S9); attracting and managing human resources of other stakeholders (F4 and S4); attracting and managing volunteers (F6, F14 and S7), and limited numbers of full-time and part-time employees, high costs and financial behaviour (F8, F10, F14, S1, S6, S9 and S7). As per the risk evaluation matrix (Wilks & Davis, 2000), designers indicated the following findings: The high human resources risks are those that designers stated or indicated they want to avoid due to their high frequency and severity and was found to be related to controlling employees' financial decisions or attracting enough volunteers. Medium human resources risks are where frequency *or* severity of potential risks are high, and are related to recruiting event safety personnel, convincing celebrities to participate inside events, or more than one challenge related to full-time, part-time or volunteer resources. Low risks are where frequency and severity of potential risks are low and are related to dealing with new talents every year, attracting volunteers, or limited number of full-time employees while organising several events at the same time (Table 4.8).

The first sub-theme is risks related to event designers' careers. The designer of the Melbourne Festival (F13) said:

> "I finished this year and I will have directed three festivals as I was invited to do. There has been an assessment of those three years, and I hope that these assessments …have a positive outcome [on] my career. It certainly personally affected me very, very strongly... I came in with a learning curve, I haven't been an artistic director before, and

I felt that I certainly professionally developed a lot of new experiences and skills, which I then can take into whatever my next career move is".

This is one of the interesting findings of this study, as mentioned earlier in relation to the methods of developing entrepreneurial event designs through attracting new event designers/artistic directors on a regular basis. This practice has an impact on event designs, and designers' careers, where the latter is not of interest to this study.

Table 4.8: Themes of Human Resource Risks

Theme	Level of risks by event
Risks related to event designers' careers	**Low:** F11, F13, S9
Risks related to attracting and managing human resources of other stakeholders	**Low:** F4 **Medium:** S4
Risks related to attracting and managing volunteers	**Low:** F6 **Medium:** S7 **High:** F14
Full-time and part-time employees: limited numbers, high cost, and risk related to their financial behaviour	**Low:** F8, F10, S6, S9 **Medium:** S1, S7 **High:** F14

The second sub-theme is risks related to attracting and managing human resources of other stakeholders. The AD of the Melbourne Food & Wine Festival (F4) used the word 'stakeholders', highlighted sponsor's needs, and the annual change of participant talents:

> "Each year we are always taking risks. ... Each year we look at our program and we look at [what] the stakeholders and sponsors are wanting to do. And we take that into consideration. ... Taking risks is the basis that cuts across a lot of our decision making when we are programming activities and events. So… to run the same event in the same venue just with different talents every year, we would be able to have a much greater control on the risks that we would be looking at."

The CEO of the Formula 1 Australian Grand Prix (S4) also referred to 'international stakeholders' and the drivers:

> "...When it comes to this sort of thing, we felt that there was a lot of upside and the risks tended to be about making sure that we could get the Formula One drivers to be present. So, what we needed to do was embark on a very long-term campaign of stakeholders' communication…, the international stakeholders being Formula One management, the FIA, which is the governing body of motor sport, Federation International Automobile [and] the 10 teams themselves".

The third sub-theme is risks related to attracting and managing volunteers. The designer of the Darwin Lions Beer Can Regatta (F6) said: "*We also run safety patrols with water police, emergency services and seaplane service.... we are a Lions organisation, a service organisation, which is volunteers*". The CEO of the Geelong Fun Run (S7) named three groups of volunteers, linked them to event marketing, and believed that recruiting them represents a risk that has been reduced as the event is currently well established:

> "I guess pretty large investment in terms of labour and people... A risk in trying to engage and involve a number of locals, celebrities or ambassadors for the event, whether that be an AFL footballer, or sick children who are using the hospital facilities... But I guess, because the event was now well established it's probably not as much risk".

The AD of the MyState Australian Wooden Boat Festival (F14) linked volunteers to event operation: "*There are many risks involved. ... We could have risks that there [are] not enough interested people working in the festival*".

The fourth sub-theme is related to full-time and part-time employees. The CEO of the Augusta Adventure Fest (S6) believed that such human resources are limited in numbers, considered as an investment and link their responsibilities to event marketing: "*I guess just the investment in our time and effort in marketing and promoting the event in Western Australia*". The CEO of the Geelong Fun Run (S7) had the same beliefs and considerations, and added the aspect of their high cost:

> "I guess pretty large investment in terms of labour and people, advertising and marketing. There is a number of people working, pretty much full-time in the event for a few months leading to it".

The AD of the MyState Australian Wooden Boat Festival (F14) highlighted the risk of their financial behaviour:

> "It is a very large operation with many people involved, so our budget is also a risk, it is possible that people would over spend and commit us to expenses that we didn't know about, and then we could turn up short at the end of the festival, with a debt to pay".

Therefore, human resources-related risks have four sub-themes. Most mentioned type of risks according to seven entrepreneurial event designers are risks triggered by full-time and part-time employees, while the other three types are related to event designers' careers, attracting and

managing human resources of other stakeholders and volunteers have been mentioned by 1 to 3 designers only.

4.5.1.6 Competition Risks

Finally, the sixth theme that emerged from interviews is competition risks. Four event designers mentioned directly or indirectly that their entrepreneurial events faced competition risks. Based on designers' statements, competition risks have three sub-themes: competition with other tourism attractions on a global stage at the same time (S3); competition with other events in the same city at the same time (F13); and competition with similar or popular events in Australia or competition caused by other types of risks (S1 and S8; Table 4.9). As per the risk evaluation matrix (Wilks & Davis, 2000), designers indicated the following findings: The medium competition risks are where frequency *or* severity of potential risks are high, and are related to competing with other events taking place at the same time and city, competition risks that are caused by other types of risks or competition with previous and future events. Low competition risks are where frequency and severity of potential risks are low and are related to competing with other tourism attractions taking place at the same time on a global stage (Table 4.9).

Table 4.9: Themes of Competition Risks

Theme	Level of risks by event
Competition with other tourism attractions on a global stage at the same time	**Low:** S3
Competition with other events in the same city at the same time	**Medium:** F13
Competition with similar or popular events in Australia and competition risks caused by other types of risks	**Medium:** S1, S8

In relation to the first sub-theme, the CEO of the AFC Asian Cup (S3) said: "*There was a risk of putting an event at that time of the year, and hoping that people will come, which obviously they did, and it was great.*" In relation to the second sub-theme, the AD of the Melbourne Festival (F13) said:

> "...and you have to see also what's going on around the city, and so that… probably the most calculated risk that we and other art companies and other festivals and events take ... Are people going to come?"

In relation to the third sub-theme, the designer of the GMHBA (S1) said:

> "For that 5K event we had to set up that we didn't have, all sorts of pieces of coarse boards, incurs, and all sort of those things, and we needed quite a lot of that, and we decided that we are going to do that fairly well to make it a bit [of a] splash... So that really… actually leads into a real competitor risk. ...So, I'm sort of saying, one financial and man power risk, actually play into a different type of risk that we don't want to see."

In summary, this research found six risks associated with entrepreneurial designs of major events in Australia, where the two top risks are *financial risks* (challenging 24 events out of 26) and 'environmental, location and time risks' (challenging 18 events out of 26). Each theme has a number of sub-themes, which have been listed in Tables 4.4 to 4.9. Each theme has been defined, and risks within each sub-theme have been evaluated using Wilks and Davis' (2000) risk evaluation matrix to place risks into one out of three categories: low, medium or high. In addition, influenced by the social constructivism approach, each theme has been supported by quotes in the interviewee's own words to understand the designers' world, and the meanings of risks associated with major entrepreneurial events that correspond with their experiences.

4.5.2 Types of Actions to Overcome Risks Associated with Entrepreneurial Events

In relation to actions taken by event organisers to avoid or overcome risks associated with entrepreneurial major events in Australia, or reduce their impacts, 17 management actions have emerged from interviews. Some management actions overlap, at least partly. However, for the sake of understanding how event organisers deal with risks, every theme of action has been highlighted separately, and all themes have been classified into 11 major categories: financial management, entrepreneurship, risk evaluation management, stakeholder management, marketing management, strategic management, event management, resources management, safety management, quality and operation management, and media management.

4.5.2.1 Financial management

The first theme related to this element of event design that emerged from interviews is 'financial management'. Twenty-four event designers mentioned directly or indirectly that their entrepreneurial events took action to deal with financial risk. Based on designers' statements, financial management has five sub-themes: financial management - general perspective (F1, F2, F5, F6, F7, F8, F9, F10, F14, S1, S4, S6, S7, S8 and S9); securing other financial resources – finance (F1, F2, F3, F4, F6, C1, S3 and S5); budget management (F3, F12, F13, F14 and E1); box office management (F4, F7, F13 and E1), and; insurance (E1 and S2; Table 4.10).

Table 4.10: Themes of Financial Management

Theme	Events
Financial management (general perspective)	F1, F2, F5, F6, F7, F8, F9, F10, F14, S1, S4, S6, S7, S8, S9
Securing other financial resources (finance)	F1, F2, F3, F4, F6, C1, S3, S5
Budget management	F3, F12, F13, F14, E1
Box office management	F4, F7, F13, E1
Insurance	E1, S2

The first sub-theme is financial management (general perspective). The designer of the Feast Festival (F1) said: "*[The Feast Festival] has a risk matrix attached to it and a break-even point, so we know at any given stage what are the true costs associated with the event*". This statement referred to the use of four financial techniques: using a risk matrix, identifying the break-even point, on-going

collection of financial figures, and controlling cost behaviour, which support the event objective of not surpassing the break-even point.

The second sub-theme is securing other financial resources. The designer of the Tasmanian Festival (F2) said:

> "We are a subsidised festival. So... we have built the whole concept … based on government funding. ...the financial risks are the same as for any festival that is heavily subsidised and that is to manage your financial expectations of your box office, and your non-government income, which would be… sponsorships and things like that".

Being a "heavily subsidised" (F2) event did not stop the designer from reducing such dependency by aiming to make money out of the box office and attracting sponsors.

The third sub-theme is budget management. The designer of the OzAsia Festival (F3) said:

> "There is always an approved budget from [the] major source of funding. … that's Adelaide Festival Centre, who is the producer of OzAsia Festival... As most festivals [do], we put ourselves in some piece of healthy budget assumptions so that we can leverage as many opportunities as possible through our original approved funding, as well as building relationships through co-presenters around the country, international partnerships, part of that will be Government funds, and other avenues. ... We are trying to leverage the best opportunities... for ensuring that we have got the right amount of financial support from different parties".

The fourth sub-theme is box office management. The designer of the Melbourne Food & Wine Festival (F4) said:

> "Quite often we use different venues, and venues continually, so you are taking risks of whether that venue is accessible, whether that venue [is] high profile, whether it works, whether it's too big and you've got a lot of tickets to sell, that you wouldn't normally have".

The fifth sub-theme is insurance. The CEO of the Australian Open (S2) said:

> "Like any organisation, we regularly conduct risk assessments and work to mitigate any risks that are identified. Depending on the type of risk identified, this may include acquiring insurance, implementing a risk mitigation strategy or taking any other necessary action required".

The bottom line is that designers of entrepreneurial events used five sub-themes of financial management to deal with financial risks.

4.5.2.2 Stakeholder management

The second theme that emerged from interviews is 'stakeholder management'. Twenty-two event designers talked directly or indirectly about the importance of collaborating with different stakeholders to deal with potential hazards. Based on designers' statements, stakeholder management has eight sub-themes: target audience (F2, F4, F6, F8, F13, C2, E1, S3, S4 and S8); event participants (F12, F14, C2, S1, S3, S4, S6, S7 and S9); government organisations (F1, F2, F3, F10, F14, C1, S3 and S5); sponsors (F1, F2, F4, F14 and S9); donors (F1); host community (F13, F14, C1, S4, S5, S6 and S7); own human resources (S1 and S7,) and; general theme of stakeholders (F2, F3, F4, F6, S2, S4 and S6; Table 4.11). Major stakeholders listed by event designers in this area include international governing bodies (S4), government organisations (F10), sponsors (F4), host cities (F13), host communities (F13, F14 and S5), event participants (S4), other clubs (S1) and donors (F1). Such collaborations can help in implementing safety procedures (E1 and S1), financial support (F4, F10 and S4), developing event design (F13), approval for certain activities within events (S5), developing sustainability and general support for events (F14 and E1; Table 4.11).

Table 4.11: Themes of Stakeholder Management

Theme	Events
Target audience including consumers/customers, spectators, visitors and event patrons	F2, F4, F6, F8, F13, C2, E1, S3, S4, S8
Event participants including sporting teams, competitors, surfing clubs and celebrities to promote events	F12, F14, C2, S1, S3, S4, S6, S7, S9
Government organisations	F1, F2, F3, F10, F14, C1, S3, S5
Sponsors	F1, F2, F4, F14, S9
Donors	F1
Host community including host destinations, local businesses, tourism operators and event beneficiaries	F13, F14, C1, S4, S5, S6, S7
Own human resources	S1, S7
General stakeholders	F2, F3, F4, F6, S2, S4, S6

The first sub-theme is target audience including consumers/customers, spectators, visitors and event patrons. The CEO of the Formula 1 Australian Grand Prix (S4) said:

> "We have those other areas of organisational risks... about reputation in the eyes of the public. ...So, what we needed to do was embark on a very long-term campaign of stakeholder communication".

This is particularly interesting as it refers to organisational risks, and in particular the event's "*reputation in the eyes of the public,*" requires stakeholder management through "*a very long-term campaign of stakeholder's communication*" to deal with it.

The second sub-theme is event participants including sporting teams, competitors, surfing clubs and celebrities to promote events. The designer of the GMHBA (S1) said:

> "Water safety had to be done by… people on IRBs and that is one of the scarce resources in our club, so we looked into some strategies to get some other surf clubs involved to provide more water safety resources".

This limitation in qualified human resources to conduct safety protocols forced or motivated the designer of the GMHBA to adopt certain strategies related to stakeholder management to overcome such risks.

The third sub-theme is government organisations. The designer of the Australia Day (C1) celebrations said: "*There was no huge financial risks in the short term, because it is a free event for the community, and it is not ticketed. So, we receive funding from the Adelaide City Council*".

The fourth sub-theme is sponsors. The designer of the Melbourne Food & Wine Festival (F4) said: "*Each year we look at our program and we look at [what] the stakeholders and sponsors are wanting to do. And we take that into consideration*".

The fifth sub-theme is donors. The designer of Feast Festival (F1) said:

> "We are [a] not for-profit festival, so we get funded [in] two ways: we get funded by the Government, and we also get funded by sponsors and [are] still in talks with donors".

The sixth sub-theme is the host community including host destinations, local businesses, tourism operators and event beneficiaries. Each one of the seven event designers (F13, F14, C1, S4, S5, S6 and S7) who used or worked with their event host communities to overcome certain challenges have listed more than one stakeholder group and link the collaboration with all groups to reach a specific objective. The designer of the Geelong Fun Run (S7), for example, said:

> "Trying to engage and involve a number of locals, celebrities or ambassadors for the event, whether that be an AFL footballer, or sick children who are using the hospital facilities..."

Locals and celebrities/ambassadors represent two stakeholder groups, those who promote the event itself and those who promote its social objective (e.g. building a hospital for children with cancer).

The seventh sub-theme is human resources. The designer of the GMHBA (S1) said: "*The second risk was a manpower risk, so [a course in] water safety had to be done by people on board*". This statement shifted the discussion to a new dimension: *internal* stakeholders.

The eighth sub-theme is general stakeholders. The designer of the Australian Open (S2) said: *"Our main focus is giving our stakeholders the best experience possible when they are at the Open"*.

4.5.2.3 Marketing management
The third theme that emerged from interviews is 'marketing management'. Twenty event designers mentioned directly or indirectly that their entrepreneurial events used marketing management to deal with their potential hazards. Based on designers' statements, marketing management has four sub-themes: market orientation (F2, F3, F4, F5, F7, F8, F10, F12, F13, C2, E1, S5, S8 and S9); image development (F5, F10, F13, S1, S2, S4 and S5); intensive marketing (F12, E1, S4, S6, S7 and S8), and; marketing management as a general sub-theme (F8 and F14; Table 4.12).

Table 4.12: Themes of Marketing Management

Theme	Events
Market orientation	F2, F3, F4, F5, F7, F8, F10, F12, F13, C2, E1, S5, S8, S9
Image development	F5, F10, F13, S1, S2, S4, S5
Intensive marketing	F12, E1, S4, S6, S7, S8
Marketing management (general sub-theme)	F8, F14

The first sub-theme is market orientation. The designer of the Melbourne Food & Wine Festival (F4) said:

> "Each year we look at our program and we look at [what] the stakeholders and sponsors are wanting to do. ...Will the consumers like this? [Is this] is cutting edge enough? Will this attract people from other states?"

While market orientation was used in this statement to identify sponsors' needs, and the festival's attractiveness and quality from the consumers' perspective, it was used by other event designers before introducing new music (F7), new themes (C2), and to ensure they were meeting visitor expectations (F2 and F12).

The second sub-theme is image development. The designer of the Melbourne Festival (F13) said: *"The assessment of all, everything we've talked about [until] now is about territorial assessment of how a program could work better for Melbourne"*.

The third sub-theme is intensive marketing. It was used by six event designers in reference to various elements, including a marketing plan (E1), several traditional and new media channels (S4), and the use of celebrities and beneficiary children (S7) to increase the number of visitors and TV viewers (F12, E1, S6 and S8). The designer of the Geelong Fun Run (S7), for example, said:

> "…I guess [it's a] pretty large investment in terms of ...advertising and marketing. ...
> Trying to engage and involve a number of locals, celebrities or ambassadors for the

event, whether that be an AFL footballer, or sick children who are using the hospital facilities..."

The designer of this sport event referred to '*advertising and marketing*' as "[a] *pretty large investment*" (S7), which usually indicates that the event is looking for a reasonable ROI.

The fourth sub-theme is marketing management (i.e. a general sub-theme). The designer of the MyState Australian Wooden Boat Festival (F14) said:

"We very carefully, prepare a risk analysis before each event. ...We could have [the risk] that there [are] not enough interested people working in the festival. So, we have to make sure that we have enough volunteers and we take steps to do that. There is a risk that because of the huge media attention on the event, that it is possible to have negative media. If someone was hurt, or someone was lost, or something went wrong, that could be possibly in the media immediately is a risk. So, we have to manage that as well".

This shows an understanding of the volunteering as well as media culture (traditional and social media) in terms of its reaction to incidents or negative stories.

4.5.2.4 Entrepreneurship

The fourth theme that emerged from interviews is 'entrepreneurship'. Eighteen event designers have shown an entrepreneurial behaviour in dealing with different types of risks associated with entrepreneurial events. Based on designers' statements, entrepreneurship has five sub-themes: innovations for specific purposes (F1, F3, F4, F5, F7, F8, F13, C1, S2 and S9), taking risks for innovation (F6, F8, F9, F12, F13, S7 and S9), taking risks (general theme; F6, F9 and S3), taking calculated risks for innovation (F13, S5, S9), and the behaviour of start-up organisations and entrepreneurs (F10 and S6; Table 4.13).

Table 4.13: Themes of Entrepreneurship

Theme	Events
Innovations for specific purposes: to develop events, to attract visitors and to support certain groups (it also means avoiding event delays, bad/poor visitor experiences, marginalising groups)	F1, F3, F4, F5, F7, F8, F13, C1, S2, S9
Taking risks for innovation	F6, F8, F9, F12, F13, S7, S9
Taking risks (general theme)	F6, F9, S3
Taking calculated risks for innovation	F13, S5, S9
The behaviour of start-up organisations and entrepreneurs	F10, S6

The first sub-theme is innovations for specific purposes. The designer of the Australian Open (S2) stated:

"Our main focus is giving our stakeholders the best experience possible when they are at the Open. And to do this, we try to be as innovative as possible and adopt new concepts and ideas".

This designer has linked innovative products to satisfying stakeholders' needs.

The second sub-theme is taking risks for innovation. The designer of the Canberra Balloon Spectacular (F8) said:

"We would look at whether we had a return on investment: where the people staying at the event longer? So we had to take that risk from the beginning. ...Luckily it did".

The third sub-theme is taking risks (general theme). The CEO of the AFC Asian Cup Australia (S3) said:

"Other writings were taken out by the sports, which is a significant risk. Well you are talking about an event worth multi-million dollars, it is easy to have things go wrong, or something that does not go right, it costs you millions. ... And, there was a risk of putting an event at that time of the year and hoping that people [would] come."

The fourth sub-theme is taking calculated risks for innovation. The designer of the Gold Coast Airport Marathon (S9) said:

"…The event is made of six individual races, so we have a 2k, 4K, 5.7K, 10K, 21K, and a wheelchair race. They used to be all in one day… and the participation groups were getting very complex... we did some small focus groups to try to get an understanding of how it may affect the participants in certain events. So, we got an understanding of what the impact may be and took a calculated risk, then split the event over two days".

All three designers' statements reflect entrepreneurial behaviour in terms of their boldness, vision for change, and obsession with opportunities.

The fifth sub-theme is the behaviour of start-up organisations and entrepreneurs. The designer of the Augusta Adventure Fest (S6) said:

"We probably took a bigger risk on the sister event in Victoria, because that was the very first event for our company. ...So, we've put in … a fair bit of our personal time."

From a risk point of view, S6 represents a totally new scenario, where the risks have already been taken when the event organisation staged the first prototype product (i.e. the first event at another tourism destination), which allowed this event to take a smaller risk.

4.5.2.5 Resources management
The fifth theme that emerged from interviews is 'resources management'. Nineteen event designers mentioned directly or indirectly using this to deal with potential risks. Based on designers' statements, resources management has three sub-themes: resources management (F3, F4, F7, F8, F9, F10, F11, F12, F14, E1, S1, S4, S5, S7 and S9); human resources management (F3, F4, F6, F8, F9, F13, F14, E1, S1, S2, S5, S6, S7 and S9), and; logistical management (F12 and E1; Table 4.14).

Table 4.14: Themes of Resources Management

Theme	Events
Resources management	F3, F4, F7, F8, F9, F10, F11, F12, F14, E1, S1, S4, S5, S7, S9
Human resources management	F3, F4, F6, F8, F9, F13, F14, E1, S1, S2, S5, S6, S7, S9
Logistical management	F12, E1

The first sub-theme is resources management. The designer of the Melbourne Food & Wine Festival (F4) said:

> "Each year we are always taking risks, because [of] ...putting new things that are not tested and tried. And, you [are] often using venues and spaces that have not being used before, as well. ...Quite often we use different venues, and venues continually, so you are taking risks, of whether that venue is accessible, whether that venue [is] high profile, whether it works, whether it's too big".

This statement is more about the risks than highlighting the process or actions to deal with them. However, it is a very detailed statement that showed a deep understanding of two dimensions related to the event design core value of 'where', and four risks related to these dimensions.

The second sub-theme is human resources management. The designer of the MyState Australian Wooden Boat Festival (F14) said:

> "There are many risks involved. We very carefully prepare a risk analysis before each event. ...It is a very large operation with many people involved, so our budget is also a risk, it is possible that people would overspend and commit us to expenses that we didn't know about. ...We could have risks that there are not enough interested people working in the festival. So, we have to make sure that we have enough volunteers and we take steps to do that."

Once again, this event designer showed evidence of professional event management and entrepreneurship practices.

The third sub-theme is logistical management. The designer of the Mardi Gras (F12) said:

> "From a logistical point of view, you… [close] down the [whole] city. So the calculated risk is [working with] TVs …and communications [equipment] on the event. And, you are basically cutting off the city [for] two to four hours on the night. More depending on the size of the night itself. The calculated risk is that all the planning goes well".

The 'operation' domain of the EMBOK knowledge framework developed by Silvers et al. (2005) includes seven classes: attendees, communications, infrastructure, logistics, participants, site and technical. The two sub-themes of resources management and logistical management reflect on few classes of the operation domain: infrastructure, participants, site, technical as well as logistics.

4.5.2.6 Strategic management

The sixth theme that emerged from interviews is 'strategic management'. Seventeen event designers have mentioned the use of different strategical approaches to deal with different risks. Based on designers' statements, strategic management has eight sub-themes: event long-term strategy (F13, C1, S4, S7, S8 and S9); event short-term strategy (F12, F14, E1 and S4); mitigation strategy (F11, F14 and S2); innovation strategy (F13); HRM strategy (F13); tourism destination strategic planning (S5); creating an event portfolio (F8, F9, F10, F11, F12, C2, S6 and S7), and; career strategy (F7, F11, F13, S6, S7 and S9; Table 4.15).

Table 4.15: Themes of Strategic Management

Theme	Events
Event long-term strategy	F13, C1, S4, S7, S8, S9
Event short-term strategy	F12, F14, E1, S4
Mitigation Strategy	F11, F14, S2
Innovation strategy	F13
HRM strategy	F13
Tourism destination strategic planning	S5
Creating an event portfolio	F8, F9, F10, F11, F12, C2, S6, S7
Career strategy	F7, F11, F13, S6, S7, S9

The first two sub-themes are comprehensive in terms of their content and objectives, where the difference between them relies on their implementation periods. The first sub-theme is event long-term strategy. The CEO of the Formula 1 Australian Grand Prix (S4) said:

> "What we needed to do was embark on a very long-term campaign of stakeholder's communication, getting buy-in for the international stakeholders, being Formula 1

management, the FIA (Federation International Automobile), which is the governing body of motor sport [of] the ten teams themselves".

The second sub-theme is event short-term strategy. The designer of the Melbourne Winter Masterpieces (E1) said:

> "There will be at least a year, probably 18 months of planning, to ensure that we can deliver the event to the highest quality. ...And that, has required a lot of risk management and planning to ensure the safe entrance and exit of all those patrons".

Therefore, the CEO of the Formula 1 Australian Grand Prix (S4) developed a long-term strategy to communicate with vital international stakeholders (the governing body of this sports event and the ten teams participating), to overcome challenges in staging and operating the event.

In comparison to the previous sub-themes, the following three sub-themes are more focused in terms of their content with a single objective to achieve per strategy. The third sub-theme is mitigation strategy. The designer of the Australian Open (S2) said:

> "Like any organisation, we regularly conduct risk assessments and work to mitigate any risks that are identified. Depending on the type of risk identified, this may include acquiring insurance, implementing a risk mitigation strategy or taking any other necessary action required".

The fourth sub-theme is innovation strategy. The designer of the Melbourne Festival (F13) said:

> "Because in pulling the program together, we clearly have a big mix of free events, but also obviously box office ticketed events. It is really important ...to make that work and make the budget work. ...And so, you take that calculated risk as if we come out of this year after year, and you have to base your assumption [on] the box office potential on experience, comparisons and a lot of research. And, a bit of just gut feeling".

To deal with the potential risk of having an unattractive program, the Melbourne Festival (F13) relied on developing an innovative program with free and ticketed events, through *comparison*, *research*, *experience* and *gut feeling*.

The fifth sub-theme is HRM strategy. The designer of the Melbourne Festival (F13) said:

> "I finished this year, and I will have directed three festivals as I was invited to do. There has been an assessment of those three years. ...I came in with a learning curve, I

haven't been an artistic director before, and you know I felt that I, certainly professionally, developed a lot of new experiences and skills".

Along with the four approaches used by the designer of the Melbourne Festival (F13) to develop entrepreneurial event designs as mentioned above, the owner of this festival believes that regular changes in leadership ensure innovative programs every "*three years*".

The last three sub-themes are totally different from previous strategies as they are from the tourism destination, event organisation and the individuals' perspectives, respectively. The first of them – (the sixth sub-theme) is tourism destination strategic planning. The CEO of the Australian Motorcycle Grand Prix (S5) said:

> "Overwhelmingly they will see a benefit from a tourism point of view. And, there was a risk associated with not actually having a location there. So, that was very clearly a calculated risk that we overcame with a level of logic and perseverance."

The seventh sub-theme is creating an event portfolio. The designer of ENLIGHTEN (F10) said:

> "[We had] ENLIGHTEN and the Balloon [Canberra Balloon Spectacular], but we also had the Symphony event and Canberra day event at the same time as well, so it was a palaver [of a] three-week period for us".

The eighth sub-theme is career strategy. The designer of the Darwin Festival (F7) said:

> "I am sort of [at] the latest [point] of my career. I am over 60. So, you know, I have done a number of things before this. So, I know I am doing the job because it interests me. I am not doing the job as a steppingstone to some other job that I may wish to do. ...I didn't do them because I saw them as a good or bad career move."

During the semi-structured interviews, the researcher asked all event designers what calculated risks they took to get the event underway. While this study aimed to investigate risks and their counter actions from the event design perspective, 12 event designers (F7, F8, F9, F10, F11, F12, F13, C2, S5, S6, S7 and S9) chose to mention at least one action from the perspective of their host destination, event organisation, and/or career perspective along with other strategies.

4.5.2.7 Event management

The seventh theme that emerged from the interviews is 'event management'. Seventeen event designers mentioned the use of different areas within event management to deal with potential risks. Based on designers' statements, event management has eight sub-themes: event design (F3, F4, F8, F13, C1, C2, E1, S4, S5, S6, S7, S8 and S9); cultural management (C2); event planning (F3,

F8, F9, F10, F12, F14, E1, S4, S6 and S7); event implementation (F10 and E1); event operation (F9); event management – general sub-theme (S7); event strategic management (S5), and; event evaluation (F8, F13, S7, S8 and S9; Table 4.16).

Table 4.16: Themes of Event Management

Theme	Events
Event design	F3, F4, F8, F13, C1, C2, E1, S4, S5, S6, S7, S8, S9
Cultural management	C2
Event planning	F3, F8, F9, F10, F12, F14, E1, S4, S6, S7
Event implementation	F10, E1
Event operation	F9
Event management	S7
Event strategic management	S5
Event evaluation	F8, F13, S7, S8, S9

The first three sub-themes are related to the pre-event stage, the first being event design. While the AD of the Melbourne Winter Masterpieces (E1) said: *"There is always an ambitious audience target with ambitious box office attached,"* the AD of The OzAsia Festival (F3), said:

> "...So that we can leverage as many opportunities as possible through our original approved funding, as well as building relationships through co-presenters around the country [and] international partnerships, part of that will be government funds, and other avenues."

The second sub-theme is cultural management. The designer of the Chinese New Year (C2) said: "*…of course the cultural significance abounds, based on the theme*".

The third sub-theme is event planning. The designer of the Melbourne Winter Masterpieces (E1) said: "*There will be at least a year, probably 18-months of planning, to ensure that we can deliver the event to the highest quality*".

The fourth and fifth sub-themes are part of event production. The fourth sub-theme is event implementation, which usually takes place a few days before starting an event operation. The designer of the Melbourne Winter Masterpieces (E1) said:

> "Clearly, staging an event of this size brings risks in terms of the ambition of quality of presentation ...Ensuring that we [get] the shipped exhibition safely to our organisation to be able to build an environment and then house the exhibition in a way that has the appropriate production values."

The fifth sub-theme is event operation. The designer of Floriade (F9) said:

> "Floriade is different. ... What we have done in recent years, is introduce a night-time event called Night Fest, which is a ticketed event; the day-time activities are free. Nighttime activities were designed to provide a different experience. … And, it was designed to keep people in town and stay overnight; stay an extra day."

The designer understood that human and physical resources already existed during the event, and that the event was offering day-time experiences only.

The sixth sub-theme is event management. The designer of the Geelong Fun Run (S7) said:

> "I guess [there's a] pretty large investment in terms of labour and people, advertising and marketing. There is a number of people working, pretty much full-time in the event for a few months leading to it. And also, a risk in trying to engage and involve a number of locals, celebrities or ambassadors for the event, whether that be an AFL footballer, or sick children who are using the hospital facilities".

The seventh sub-theme is event strategic management. The CEO of the Australian Motorcycle Grand Prix (S5) said:

> "We wanted to portray Melbourne and Australia [in a positive light] and get international branding and recognition for the event. And one of those was to create an idea that was to celebrate the history of Australian motorcycling and the success of Australian motorcycling. So, we literally decided to get three bronze sculptures made of Australia's three world champions: Wayne Gardner, Mike Dowen and Casey Stoner. ...We had to work long and hard to get approval from the Bass Coast Shire to actually locate these in a public spot. ...Overwhelmingly, they will see a benefit from a tourism point of view."

This statement shows indications of using event planning ("*long and hard*"), event human resources ("*we had to work*"), event marketing ("*locate these in a public spot ... see a benefit from a tourism point of view*") and stakeholder management ("*to get approval from the Bass Coast Shire*") to reduce the disapproving attitude of the host community, and enhance its public image and that of the tourism destination.

Finally, the eighth sub-theme is event evaluation. The designer of the Gold Coast Airport Marathon (S9) said:

> "A big example going back about four years …[is] the event… made of six individual races; so we have a 2k, 4K, 5.7K, 10K, 21K, and wheelchair races. They used to be all in one day, a one fun day only. And the participation groups were getting very complex

as we are getting everything in one day. So, we saw from an operational point of view that the best solution… will be [to] split it into two days... So, we did some small focus groups, to try to get an understanding... And that was so successful."

Four years ago, the event designers evaluated the one-day event, and found an operational issue that affected the event itself as well as the visitors' experiences. They used the event evaluation and changed the event design by splitting it into two days to deal with the risks associated with having all the races in one day.

4.5.2.8 Risk evaluation management
The eight theme that emerged from the interviews is 'risk evaluation management'. Fifteen event designers stressed the importance of comprehensive risk evaluation for major events. Based on designers' statements, risk evaluation management has eight sub-themes: evaluating a combination of risks (S4, S5, S7 and S8); evaluating risks to aid decision-makers (F5, F11, F13, F14 and S2); evaluating competition risks to aid decision-makers (F13, S1 and S8); evaluating risks to aid event designers (E1); evaluating risks based on experience (F6, S3, S4, S7 and S9); evaluating risks based on research (S4, S8 and S9); learning through trial approaches (S9), and; ongoing assessment to support decision-makers by using matrices (F1; Table 4.17).

Table 4.17: Themes of Risk Evaluation Management

Theme	Events
Evaluating a combination of risks	S4, S5, S7, S8
Evaluating risks to aid decision-makers	F5, F11, F13, F14, S2
Evaluating competition risks to aid decision-makers	F13, S1, S8
Evaluating risks to aid event designers	E1
Evaluating risks based on experience	F6, S3, S4, S7, S9
Evaluating risks based on research	S4, S8, S9
Learning through trial approaches	S9
Evaluating risk by a risk matrix	F1

The first four sub-themes highlighted the objectives of risk evaluation management. The first sub-theme is evaluating a combination of risks. The CEO of the Australian Motorcycle Grand Prix (S5) said:

"We took a calculated risk that we were getting funding from other parties... [and] we took a calculated risk that actually… [there is a] wide serious section of the community who don't like motorcycle racing down at Phillip Island. ...And, there was a risk associated with not actually having a location there".

This sport event mentioned three objectives of evaluating risks: to evaluate its dependency on multiple parties for funding, to assess feelings from the host community, and to ensure a location for its innovative product.

The second sub-theme is evaluating risks to aid decision-makers. The designer of the Melbourne Fringe Festival (F5) said:

> "There is… risk across everything. Essentially, public reputation risk in terms of creating new arts, new works. There is financial risk involved in commissioning work from a ground art. There is some kind of legal risk … [when you] go around presenting free work in a public space. There … is artistic risks … around [doing something] cutting edge [and] breaking into new turfs. There [are] kind of risks associated with every level of that."

The designer of this festival already knows about the "*kind of risks associated with every level of*" reputation, innovation, finance, legal, artistic and quality.

The third sub-theme is evaluating competition risks to aid decision-makers. The designer of the GMHBA (S1) said: "*So [those]… kind of risks actually lead into a real competitor risk.*" The objective of risk evaluation in this sub-theme is to avoid competition risks, which might be caused by other type of risks. The designer of the Melbourne Festival (F13) illustrated the process of such evaluation:

> "Comparisons [and] a lot of research, and a bit of just gut feeling, and you have to see also what's going on around the city. So… probably the most calculated risk that we and other art companies and other festivals and events take is: are people going to come?"

The fourth sub-theme is evaluating risks to aid event designers. The designer of the Melbourne Winter Masterpieces (E1) said:

> "Clearly, staging an event of this size brings risks in terms of the ambition of quality of presentation. So… there will be at least a year ... of planning to ensure that we can deliver the event to the highest quality. ...At the moment we [are] anticipating at least 150,000 patrons... and that has required a lot of risk management and planning to ensure the safe entrance and exit of all those patrons".

This designer evaluated risks related directly to two event design core values: 'what' to present to reduce poor quality presentations, and 'where' to stage the event to reduce crowd related risks.

The other four sub-themes highlighted the process of conducting risk evaluation management, starting with the fifth sub-theme of evaluating risks based on experience. The designer of the Darwin Regatta (F6) said:

"We've been here for a long time, we know roughly what the risks are. ... in all my years, and I am talking about 25 or 26 years at the Regatta. ... [And] I have been president, [for] about seven years."

The sixth sub-theme is evaluating risks based on research. The CEO of the Formula 1 Australian Grand Prix (S4) said:

"Everything we do in the business has to be assessed from a risk assessment point of view. ...And, that means proper sound research, experience-based decisions, and then when you get out there and decide on something, do it very well".

This event evaluated *everything* based on two methods: "*proper sound research*" and "*experience*", to support decision-making and event quality.

The seventh sub-theme is learning through trial approaches. The designer of the Gold Coast Airport Marathon (S9) said: *"…sometimes taking the risk and failing is a good way to learn that something doesn't work*".

Finally, the eighth sub-theme is evaluating risk using a risk matrix. The designer of the Feast Festival (F1) said:

"…the reason we do [have] a risk matrix attached to it and a break-even point [is] so we know at any given stage: what are the true costs associated with the event?"

4.5.2.9 Quality and operation management

The ninth theme that emerged from the interviews is 'quality and operation management', referred to by 13 event designers, to deal with potential risks. Based on designers' statements, quality and operation management has four sub-themes: operation management (F3, F5, F8, F9, F10, F12, F14 and S4); quality operation management (F4, S1, S4 and S9); quality art experiences (F2, F3, F7 and E1), and; adoption mentality (F10 and S4; Table 4.18).

Table 4.18: Themes of Quality and Operation Management

Theme	Events
Operation management	F3, F5, F8, F9, F10, F12, F14, S4
Quality operation management	F4, S1, S4, S9
Quality art experiences	F2, F3, F7, E1
Adoption mentality	F10, S4

The first sub-theme is operation management. The designer of Canberra Balloon Spectacular (F8) said:

"…we would look at whether we had a return on investment, where the people were staying at the event longer, so we had to take that risk from the beginning. So, it needed a financial investment to create more activities on the ground. And by keeping people at the site longer, they would be able to ...have breakfast there, do other things while staying there".

The second sub-theme is quality operation management. The designer of the Gold Coast Airport Marathon (S9) said: "*So, we saw from an operational point of view that the best solution… will be [to] split it into two days; some races on Saturday and some races on Sunday*". In the case of the Canberra Balloon Spectacular (F8), reducing the risk of having low ROI required an investment in the operation of the event by creating "*more activities*" including the introduction of "*breakfast*" (F8). In the case of the Gold Coast Marathon (S9), to reduce the complexity of having several races on one day and its impacts on competitors' experiences, the designer took an operational approach by splitting *"it into two days"* to reach a quality operation or "*the best solution process*" (S9).

The third sub-theme is quality art experiences. The designer of the Tasmanian International Art Festival (F2) said:

"We are given… public funding, and our job is then to spend that funding as efficiently as we can to provide the services to the public that come along [with] the requirements of that funding. Which is to provide a significant and quality arts experience to Tasmanian audiences".

Finally, the fourth sub-theme is adoption mentality. While the designer of the Australian Open (S2) said: "*we try to... adopt new concepts and ideas*," the CEO of the Formula 1 Australian Grand Prix (S4) said:

"When you get out there and decide on something, do it very well, but be able to adapt it as you are going, to take into account any changes that might occur".

Despite planning all details carefully and implementing them accordingly, during the operation stage designers have to be flexible and adopt new concepts when necessary.

4.5.2.10 Safety management

The tenth theme that emerged from the interviews is 'safety management'. Nine event designers mentioned the importance of safety management to ensure the safety of visitors. Based on designers' statements, safety management has five sub-themes: risk management - general theme (F14, E1, S1 and S4), support decision making (F4, F11 and C2), crowd management (F4, C2, E1 and S4), plans for weather-related hazards (F9, F11, F14 and C2), and reducing wild animal attacks (F6; Table 4.19).

Table 4.19: Themes of Safety Management

Theme	Events
Risk management - general theme	F14, E1, S1, S4
Support decision making	F4, F11, C2
Crowd management	F4, C2, E1, S4
Plans for weather-related hazards	F9, F11, F14, C2
Reducing wild animal attacks	F6

The first sub-theme is risk management - general theme. The designer of the MyState Australian Wooden Boat Festival (F14) said:

> "We very carefully prepare a risk analysis before each event. Those risks vary from human risks, so anytime you put this many people together in the waterfront you have risks, like drowning or immersion in the water, or a lost child, or someone who pulls the alarm state on the festival site. Those are the risks that we assess in advance and we take steps to reduce those risks and also to plan our response to them, should they come up".

As it is a boat festival, the core value of 'where' has to be '*in the waterfront*', which means from a general perspective this event has to retain all risks (Wilks & Davis, 2000).

The second sub-theme is support decision making. The designer of the Melbourne Food & Wine Festival (F4) said: "*And, you [are] often using venues and spaces that have not been used before ... And so, taking risks is the basis that cuts across a lot of our decision making*".

The third sub-theme is crowd management. The designer of the Chinese New Year (C2) said:

> "Basically [if the event is cancelled, there is] disappointment more than anything else. You have to explain to people; the biggest impact is that the people will turn up anyway. And, you have to make sure that they are safe. And, so... you have a crowd crush. People leaving at nine o'clock, and the mums and the kids want to go home. And that [has] happened before, so the calculated risk is that it could be cancelled and then you could have disruptive people leaving and it can create some form of panic".

This statement (C2) supports four findings related to safety management: taking extreme decisions to avoid risks, understanding event design core values 'who', 'what', 'where', and 'when', understanding crowd behaviour, and the process of activating event design principles.

The fourth sub-theme is plans for weather-related hazards. The designer of Vivid Sydney (F11) said:

"The weather is such a big factor for our event. ... [So, you] have a weather contingency; you cannot go to an outdoor event without a contingency based around whether something is going to be in a high wind, high rain, or …a storm. We had a storm… before we open[ed], [and] we had to cancel a lot of things. So … you may at a certain point make a decision [that] it is too dangerous to go ahead. ...All… launches are done as it is conducting a business place and the enterprise under the laws of work health and safety act. ... So, you really do have to be careful about how you go about all the risks safety standards, all the compliance."

Like the previous sub-theme, four event designers (F9, F11, F14 and C2) showed an understanding of the importance of risk management, however, the triggering factor in this case was weather conditions.

Finally, the fifth sub-theme is reducing wild animal attacks. The designer of the Darwin Lions Beer Can Regatta (F6) said:

"This is the Northern Territory; we have a reputation for crocodiles. ...We try and reduce that risk, by encouraging [people] to be a spectator with a box, and motors making noise and scaring crocodiles away. We also run safety patrols with water police, emergency services and [a] seaplane service."

This case highlights another triggering factor within the host destination, and how it was approached by this designer.

4.5.2.11 Media management

The eleventh theme that emerged from interviews is 'media management'. Seven event designers mentioned media management as an important practice to deal with potential risks. Based on designers' statements, media management has six sub-themes: media management to support event image (F14, S2 and S4); support stakeholders' image (F10); raise public awareness (S7), grow global audience and evaluate events (S8); support event operation (F12), and; media management through multiple media channels (S4; Table 4.20).

Table 4.20: Themes of Media Management

Theme	Events
Support event image	F14, S2, S4
Support stakeholders' image	F10
Raise public awareness	S7
Grow global audience and evaluate events	S8
Support event operation	F12
Media management through multiple media channels	S4

The first five sub-themes indicate five different objectives of media management, while the sixth sub-theme illustrates one of the approaches to activate media management. The first sub-theme is media management to support event image. The CEO of the Formula 1 Australian Grand Prix (S4) said: "*Everything we do in the business has to be assessed from a risk assessment point of view. ...[it's] about reputation in the eyes of the public*".

The second sub-theme is media management to support stakeholders' image. The designer of ENLIGHTEN (F10) said:

> "The calculated risks there were... reputational, we were working with quite iconic institutions to devise an event for the benefit [of] all of them. It was vital that it [worked] in some way".

The third sub-theme is media management to raise public awareness. The designer of the Geelong Fun Run (S7) said:

> "Trying to engage and involve a number of locals, celebrities or ambassadors for the event, whether that be an AFL footballer, or sick children who are using the hospital facilities ..."

The fourth sub-theme is media management to grow global audience and evaluate events. The designer of the ICC Cricket World Cup 2015 (S8) said:

> "I think the calculated risk was, ultimately, the world cup is one-day cricket, 50-overs cricket, which has [been] set some challenges in Australia and New Zealand with the advent of 20-20 cricket. ...I think ultimately the outcome is we had over one million people attend... we were able to grow the audience. And, indeed, if you look overtly, 1.56 billion people watched the tournament globally, which was significantly more than 900 million people [who] watched the last World Cup in 2011 in India".

The fifth sub-theme is media management to support event operation. The designer of the Sydney Gay and Lesbian Mardi Gras (F12) said:

> "From a logistical point of view, you… [close] down the [whole] city. So the calculated risk is [working with] TVs… and communications [equipment] on the event."

This event used media management to overcome logistical challenges and operation risks.

The sixth sub-theme is media management through multiple media channels. The designer of the Formula 1 Australian Grand Prix (S4) said:

"Communicate that out via press releases, via radio and television interviews (which were easy in the lead up to the event), social media, and then through to direct mail and communication to [those in] our database."

In summary, this research found 11 actions taken by designers to overcome risks associated with entrepreneurial designs of major events in Australia, where the two top actions are '*financial management*' and '*stakeholder management*'. Each theme has been defined, and each one has a number of sub-themes, which have been listed in Tables 4.10 to 4.20. In addition, influenced by the social constructivism approach, each theme has been supported by a few quotes in the interviewee's own words to understand the designer's world and meanings of actions to overcome risks associated with major entrepreneurial events that correspond to their experiences.

Nevertheless, event studies and the dramaturgy theory acknowledge the existence of potential risks and disturbances that might affect events and dramatic works, respectively. However, event designers showed more interest in predicting hazards and taking action to overcome them, compared to dramaturgs. During the interviews in this study, most event designers spent more time talking about risks and actions to overcome them than their methods in developing entrepreneurial events, implemented entrepreneurial practices and outcomes of entrepreneurial designs. This interest in risk management was translated into revealing six categories of potential risks affecting entrepreneurial events and 11 management actions taken by designers to overcome them. Therefore, while the dramaturgy theory seems to influence the event designers' behaviour in acknowledging the existence of disturbances in events, the theory and dramaturgs can benefit from this study's findings to better predict the nature of risks and the appropriate actions to deal with them and stage dramatic works free of risks.

4.6 Cross Sectional Analysis

This section analyses findings of all four areas (methods used to generate entrepreneurial event designs, implemented entrepreneurial events/designs, outcomes/evaluation of entrepreneurial events/designs, and associated risks in staging entrepreneurial events and management practices to overcome them) through a cross-sectional analysis. This analysis is based on event types (Festivals and Celebrations including Arts Exhibitions and Sporting Events; Table 4.21).

Table 4.21: Event Typology Dimension for Cross Sectional Analysis

Number	Event	Event Type/ Abbreviation
Festivals and Celebrations (including Art Exhibitions)		
1	Feast Festival	Festival/ F1
2	Tasmanian International Art Festival	Festival/ F2
3	The OzAsia Festival	Festival/ F3
4	Melbourne Food & Wine Festival	Festival/ F4
5	Melbourne Fringe Festival	Festival/ F5
6	Darwin Lions Beer Can Regatta	Festival/ F6
7	Darwin Festival	Festival/ F7
8	Canberra Balloon Spectacular	Festival/ F8
9	Floriade	Festival/ F9
10	ENLIGHTEN	Festival/ F10
11	Vivid Sydney	Festival/ F11
12	Sydney Gay and Lesbian Mardi Gras	Festival/ F12
13	Melbourne Festival	Festival/ F13
14	MyState Australian Wooden Boat Festival	Festival/ F14
15	Australia Day in South Australia	Celebration/ C1
16	Chinese New Year (75 events in SYD)	Celebration/ C2
17	Melbourne Winter Masterpieces	Exhibition/ E1
Sport Events		
18	GMHBA Lorne Pier to Pub and Mountain to Surf	Sport/ S1
19	Australian Open	Sport/ S2
20	AFC Asian Cup Australia 2015	Sport/ S3
21	Formula 1 Australian Grand Prix	Sport/ S4
22	Australian Motorcycle Grand Prix	Sport/ S5
23	Act-Belong-Commit Augusta Adventure Fest	Sport/ S6
24	Cotton On Foundation Run Geelong Fun Run	Sport/ S7
25	ICC Cricket World Cup 2015 in Australia	Sport/ S8
26	Gold Coast Airport Marathon	Sport/ S9

This analysis is also based on event sizes (10,000 to 100,000 / 100,001 to 500,000 / 500,001 to 1,000,000+; Table 4.22).

Table 4.22: Event Sizes Dimension for Cross Sectional Analysis

Number	Event	Number of visitors
	**10,000 to 100,000**	
1	Act-Belong-Commit Augusta Adventure Fest	10,000
2	Feast Festival	10,000+
3	Cotton On Foundation Run Geelong Fun Run	12,000
4	Darwin Lions Beer Can Regatta	15,000
5	GMHBA Lorne Pier to Pub and Mountain to Surf	20,000
6	Canberra Balloon Spectacular	32,000
7	The OzAsia Festival	36,000+
8	Australia Day in South Australia	40,000
9	Australian Motorcycle Grand Prix	77,400
10	Darwin Festival	100,000
11	Gold Coast Airport Marathon	100,000
	100,001 to 500,000	
12	Formula 1 Australian Grand Prix	123,000
13	ENLIGHTEN	131,565
14	Tasmanian International Art Festival	140,000
15	MyState Australian Wooden Boat Festival	200,000
16	Melbourne Fringe Festival	322,738
17	Melbourne Food & Wine Festival	400,000
18	Melbourne Festival	416,547
19	Floriade	481,854
	500,001 to 1,000,000+	
20	Sydney Gay and Lesbian Mardi Gras	500,000+
21	AFC Asian Cup Australia 2015	500,000+
22	Chinese New Year (75 events in SYD)	600,000
23	Melbourne Winter Masterpieces	600,000+
24	Australian Open	643,280
25	ICC Cricket World Cup 2015 in Australia	1,000,000+
26	Vivid Sydney	1,430,000

Finally, this analysis is also based on event locations (Australian States, Indoor and Outdoor; Table 4.23).

Table 4.23: Event Location Dimension for Cross Sectional Analysis

No	Event	Location (City)	No	Event - Location (environment)
	QLD			**Outdoor**
26	Gold Coast Airport Marathon	Gold Coast	1	Feast Festival
	NSW		2	Tasmanian Int. Art Festival
11	Vivid Sydney	Sydney	3	The OzAsia Festival
12	Sydney Gay and Lesbian Mardi Gras	Sydney	4	Melbourne Food & Wine Festival
16	Chinese New Year (75 events in SYD)	Sydney	5	Melbourne Fringe Festival
	ACT		6	Darwin Lions Beer Can Regatta
8	Canberra Balloon Spectacular	Canberra	7	Darwin Festival
9	Floriade	Canberra	8	Canberra Balloon Spectacular
10	ENLIGHTEN	Canberra	9	Floriade
	VIC		10	ENLIGHTEN
4	Melbourne Food & Wine Festival	Melbourne	11	Vivid Sydney
5	Melbourne Fringe Festival	Melbourne	12	Sydney Gay and Lesbian Mardi Gras
13	Melbourne Festival	Melbourne	13	Melbourne Festival
17	Melbourne Winter Masterpieces	Melbourne	14	MyState Australian Wooden Boat Festival
18	GMHBA Lorne Pier to Pub and Mountain to Surf	Lorne	15	Australia Day in South Australia
19	Australian Open	Melbourne	16	Chinese New Year (75 events in SYD)
20	**AFC Asian Cup Australia 2015**	**5 Cities**	18	GMHBA Lorne Pier to Pub and Mountain to Surf
21	Formula 1 Australian Grand Prix	Melbourne	23	Act-Belong-Commit Augusta Adventure Fest
22	Australian Motorcycle Grand Prix	Phillip Island	24	Cotton On Foundation Run Geelong fun run
24	Cotton On Foundation Run Geelong fun run	Geelong	26	Gold Coast Airport Marathon
25	**ICC Cricket World Cup 2015 in Australia**	**7 Cities**		**Indoor**
	SA		17	Melbourne Winter Masterpieces
1	Feast Festival	Adelaide	19	Australian Open
15	Australia Day in South Australia	Adelaide	20	AFC Asian Cup Australia 2015
3	The OzAsia Festival	Adelaide	21	Formula 1 Australian Grand Prix
	WA		22	Australian Motorcycle Grand Prix
23	Act-Belong-Commit Augusta Adventure Fest	Augusta	25	ICC Cricket World Cup 2015 in Australia
	NT			
6	Darwin Lions' Beer Can Regatta	Darwin		
7	Darwin Festival	Darwin		
	TAS			
2	Tasmanian Int. Art Festival	Hobart		
14	MyState Australian Wooden Boat Festival	Hobart		

4.6.1 Cross Sectional Analyses of Entrepreneurs' Idea Generating Methods

Despite the ranking of each method based on the frequency that they have been mentioned, and the ranking of each event based on the number of methods used to re-design their events, cross sectional analyses help understand the significance of each method from the perspectives of event typology, size and location. As the population average of methods is 3.31 methods/event, the festivals, celebrations and exhibitions group had a higher average (3.24 methods/event) and the sport events group had a lower average (2.22 methods/event; Table 4.24). This is evidence that designers of festivals, celebrations and exhibitions are more eager to look for new ideas to change their event designs than are designers of sport events.

Table 4.24: Cross Sectional Analysis based on Type of Events: Methods

Number	Event	Number of methods/event
	Festivals and Celebrations (including Art Exhibition)	
1	Feast Festival (F1)	2
2	Tasmanian International Art Festival (F2)	2
3	The OzAsia Festival (F3)	5
4	Melbourne Food & Wine Festival (F4)	2
5	Melbourne Fringe Festival (F5)	2
6	Darwin Lions Beer Can Regatta (F6)	3
7	Darwin Festival (F7)	5
8	Canberra Balloon Spectacular (F8)	4
9	Floriade (F9)	4
10	ENLIGHTEN (F10)	3
11	Vivid Sydney (F11)	3
12	Sydney Gay and Lesbian Mardi Gras (F12)	3
13	Melbourne Festival (F13)	5
14	MyState Australian Wooden Boat Festival (F14)	4
15	Australia Day in South Australia (C1)	3
16	Chinese New Year (75 events in SYD; C2)	2
17	Melbourne Winter Masterpieces (E1)	3
Average number of methods/group (55 methods/17 festivals, celebration & exhibition)		3.24
	Sport Events	
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	2
19	Australian Open (S2)	2
20	AFC Asian Cup Australia 2015 (S3)	2
21	Formula 1 Australian Grand Prix (S4)	3
22	Australian Motorcycle Grand Prix (S5)	3
23	Act-Belong-Commit Augusta Adventure Fest (S6)	2
24	Cotton On Foundation Run Geelong Fun Run (S7)	2
25	ICC Cricket World Cup 2015 in Australia (S8)	2
26	Gold Coast Airport Marathon (S9)	2
Average number of methods/group (20 methods/9 sporting events)		2.22

From a size perspective, events with 10,000 to 100,000 visitors had a relatively high average (3 methods/event), events with 100,001 to 500,000 visitors had a slightly higher average (3.13 methods/event), and events with more than 500,000 to ≥1,000,000 visitors had a lower average (2.43 methods/event; Table 4.25). This shows that the middle-sized groups of major events (designers of events with visitors between 100,001 to 500,000) are more eager to look for new ideas to change their event designs than the other two groups.

Table 4.25: Cross Sectional Analysis based on size of Events: Methods

Number	Event	Number of visitors	Number of methods/event
10,000 to 100,000			
1	Act-Belong-Commit Augusta Adventure Fest (S6)	10,000	2
2	Feast Festival (F1)	10,000+	2
3	Cotton On Foundation Run Geelong Fun Run (S7)	12,000	2
4	Darwin Lions Beer Can Regatta (F6)	15,000	3
5	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	20,000	2
6	Canberra Balloon Spectacular (F8)	32,000	4
7	The OzAsia Festival (F3)	36,000+	5
8	Australia Day in South Australia (C1)	40,000	3
9	Australian Motorcycle Grand Prix (S5)	77,400	3
10	Darwin Festival (F7)	100,000	5
11	Gold Coast Airport Marathon (S9)	100,000	2
Average number of methods/group (33 methods/11 events)			3
100,001 to 500,000			
12	Formula 1 Australian Grand Prix (S4)	123,000	3
13	ENLIGHTEN (F10)	131,565	3
14	Tasmanian International Art Festival (F2)	140,000	2
15	MyState Australian Wooden Boat Festival (F14)	200,000	4
16	Melbourne Fringe Festival (F5)	322,738	2
17	Melbourne Food & Wine Festival (F4)	400,000	2
18	Melbourne Festival (F13)	416,547	5
19	Floriade (F9)	481,854	4
Average number of methods/group (25 methods/8 events)			3.13
500,001 to 1,000,000+			
20	Sydney Gay and Lesbian Mardi Gras (F12)	500,000+	3
21	AFC Asian Cup Australia 2015 (S3)	500,000+	2
22	Chinese New Year (75 events in SYD) (C2)	600,000	2
23	Melbourne Winter Masterpieces (E1)	600,000+	3
24	Australian Open (S2)	643,280	2
25	ICC Cricket World Cup 2015 in Australia (S8)	1,000,000+	2
26	Vivid Sydney (F11)	1,430,000	3
Average number of methods/group (17 methods/7 events)			2.43

From a state/territory perspective, the two territories had a higher average (4 methods/event at NT and 3 methods/event at ACT) and all states had less than average (2.67 methods/event in TAS, 2.55 methods/event in VIC, 2.33 methods/event in NSW and SA, 2 methods/event in QLD and WA; Table 4.26).

Table 4.26: Cross Sectional Analysis based on Location of Events (Australian States): Methods

Number	Event	Location (City)	Number of methods/event
QLD			
1	Gold Coast Airport Marathon (S9)	Gold Coast	2
2	**AFC Asian Cup Australia 2015 (S3)**	**Brisbane**	2
3	**ICC Cricket World Cup 2015 in Australia (7 Cities & NZ) (S8)**	**Brisbane**	2
	Average number of methods/group (6 methods/3 events)		2
NSW			
4	Vivid Sydney (F11)	Sydney	3
5	Sydney Gay and Lesbian Mardi Gras (F12)	Sydney	3
6	Chinese New Year (75 events in SYD) (C2)	Sydney	2
	AFC Asian Cup Australia 2015 (S3)	**Sydney**	2
	AFC Asian Cup Australia 2015 (S3)	**Newcastle**	2
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ) (S8)	**Sydney**	2
	Average number of methods/group (14 methods/6 events)		2.33
ACT			
7	Canberra Balloon Spectacular (F8)	Canberra	4
8	Floriade (F9)	Canberra	4
9	ENLIGHTEN (F10)	Canberra	3
	AFC Asian Cup Australia 2015 (S3)	**Canberra**	2
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ) (S8)	**Canberra**	2
	Average number of methods/group (15 methods/5 events)		3
VIC			
12	Melbourne Food & Wine Festival (F4)	Melbourne	2
13	Melbourne Fringe Festival (F5)	Melbourne	2
14	Melbourne Festival (F13)	Melbourne	5
16	Melbourne Winter Masterpieces (E1)	Melbourne	3
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	Lorne	2
18	Australian Open (S2)	Melbourne	2
19	Formula 1 Australian Grand Prix (S4)	Melbourne	3
20	Australian Motorcycle Grand Prix (S5)	Phillip Island	3
24	Cotton On Foundation Run Geelong Fun Run (S7)	Geelong	2
	AFC Asian Cup Australia 2015 (5 cities) (S3)	**Melbourne**	**2**
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Melbourne**	**2**
	Average number of methods/group (28 methods/11 events)		2.55
SA			
11	The OzAsia Festival (F3)	Adelaide	5
22	Feast Festival (F1)	Adelaide	2
23	Australia Day in South Australia (C1)	Adelaide	3
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Adelaide**	2
	Average number of methods/group (12 methods/4 events)		3
TAS			
10	Tasmanian Int. Art Festival (F2)	Hobart	2
15	MyState Australian Wooden Boat Festival (F14)	Hobart	4
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Hobart**	**2**
	Average number of methods/group (8 methods/3 events)		2.67
WA			
21	Act-Belong-Commit Augusta Adventure Fest (S6)	Augusta	2
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Perth**	2
	Average number of methods/group (4 methods/2 events)		2
NT			
25	Darwin Lions Beer Can Regatta (F6)	Darwin	3
26	Darwin Festival (F7)	Darwin	5
	Average number of methods/group (8 methods/2 events)		4

Finally, from an environmental perspective, designers of events taking place at outdoor locations used a slightly higher number of methods than the average of the whole population (3.4 methods/event), while indoor events used less than the average (2.5 methods/event; Table 4.27). This shows that designers of events taking place in the NT and at outdoor locations are more eager

to look for new ideas to change their event designs than their colleagues in all other states/territories, or events hosted at indoor locations.

Table 4.27: Cross Sectional Analysis based on location of events (Indoor and Outdoor): Methods

Number	Event - Location (environment)	Number of methods/event
Outdoor		
1	Feast Festival (F1)	2
2	Tasmanian Int. Art Festival (F2)	2
3	The OzAsia Festival (F3)	5
4	Melbourne Food & Wine Festival (F4)	2
5	Melbourne Fringe Festival (F5)	2
6	Darwin Lions Beer Can Regatta (F6)	3
7	Darwin Festival (F7)	5
8	Canberra Balloon Spectacular (F8)	4
9	Floriade (F9)	4
10	ENLIGHTEN (F10)	3
11	Vivid Sydney (F11)	3
12	Sydney Gay and Lesbian Mardi Gras (F12)	3
13	Melbourne Festival (F13)	5
14	MyState Australian Wooden Boat Festival (F14)	4
15	Australia Day in South Australia (C1)	3
16	Chinese New Year (75 events in SYD; C2)	2
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	2
18	Act-Belong-Commit Augusta Adventure Fest (S6)	2
19	Cotton On Foundation Run Geelong Fun Run (S7)	2
20	Gold Coast Airport Marathon (S9)	2
Average number of methods/group (58 methods/20 events)		3.4
Indoor		
21	Melbourne Winter Masterpieces (E1)	3
22	Australian Open (S2)	2
23	AFC Asian Cup Australia 2015 (S3)	2
24	Formula 1 Australian Grand Prix (S4)	3
25	Australian Motorcycle Grand Prix (S5)	3
26	ICC Cricket World Cup 2015 in Australia (S8)	2
Average number of methods/group (15 methods/6 events)		2.5

4.6.2 Cross Sectional Analyses of Evidence of Entrepreneurial Practices

Despite the ranking of each practice based on the frequency that they have been mentioned, and the ranking of each event based on the number of practices implemented to re-design their events, cross-sectional analyses help to further understand the significance of each practice from the perspectives of event typology, size and location. As the population average of practices is 2.08 practices/event, the sporting events group had a higher average (2.44 practices/event), while the festivals, celebrations and exhibitions group had a lower average (1.88 practices/event; Table 4.28). This suggests that sports event designers are more interested in implementing entrepreneurial ideas to change their event designs than are the designers of festivals, celebrations and exhibitions.

Table 4.28: Cross Sectional Analysis based on Type of Events: Practices

Number	Event	No. of implemented entrepreneurial practices/event
**Festivals and Celebrations (including Arts Exhibition)**	
1	Feast Festival (F1)	**3 practices: P2, P3, P4**
2	Tasmanian International Art Festival (F2)	**1 practice: P2**
3	The OzAsia Festival (F3)	**1 practice: P1**
4	Melbourne Food & Wine Festival (F4)	**1 practice: P1**
5	Melbourne Fringe Festival (F5)	**3 practices: P1, P2, P3**
6	Darwin Lions Beer Can Regatta (F6)	**3 practices: P1, P3, P6**
7	Darwin Festival (F7)	**5 practices: P1, P2, P3, P4, P5**
8	Canberra Balloon Spectacular (F8)	**1 practice: P4**
9	Floriade (F9)	**2 practices: P1, P4**
10	ENLIGHTEN (F10)	**1 practice: P1**
11	Vivid Sydney (F11)	**3 practices: P1, P2, P3**
12	Sydney Gay and Lesbian Mardi Gras (F12)	**2 practices: P1, P3**
13	Melbourne Festival (F13)	**1 practice: P1**
14	MyState Australian Wooden Boat Festival (F14)	**1 practice: P3**
15	Australia Day in South Australia (C1)	**1 practice: P2**
16	Chinese New Year (75 events in SYD; C2)	**2 practices: P1, P2**
17	Melbourne Winter Masterpieces (E1)	**1 practice: P1**
	Average number of practices/group (32 practices/17 festivals, celebration & exhibition)	**1.88 practices/event**
**Sport Events**	
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	**4 practices: P1, P3, P4, P5**
19	Australian Open (S2)	**4 practices: P1, P2, P5, P6**
20	AFC Asian Cup Australia 2015 (S3)	**3 practices: P1, P2, P5**
21	Formula 1 Australian Grand Prix (S4)	**1 practice: P1**
22	Australian Motorcycle Grand Prix (S5)	**1 practice: P4**
23	Act-Belong-Commit Augusta Adventure Fest (S6)	**2 practices: P1, P5**
24	Cotton On Foundation Run Geelong Fun Run (S7)	**1 practice: P1**
25	ICC Cricket World Cup 2015 in Australia (S8)	**2 practices: P2, P5**
26	Gold Coast Airport Marathon (S9)	**4 practices: P1, P4, P5, P6**
	Average number of practices/group (22 practices/9 sport events)	**2.44 practices/event**

From a size perspective, events in the bracket of 500,001 to 1,000,000 plus visitors had the highest average (2.43 practices/event), events with 10,000 to 100,000 visitors had a slightly lower average (2.36 practices/event), and events with more than 100,000 and up to 500,000 visitors had the lowest average (1.38 practices/event; Table 4.29). This shows that designers of events attracting 500,001 to 1,000,000+ visitors are more enthusiastic to implement entrepreneurial ideas with which to change their event designs than the other two groups.

Table 4.29: Cross Sectional Analysis based on Size of Events: Practices

Number	Event	Number of visitors	No. of implemented entrepreneurial practices/event
	10,000 to 100,000		
1	Act-Belong-Commit Augusta Adventure Fest (S6)	10,000	**2 practices:** P1, P5
2	Feast Festival (F1)	10,000+	**3 practices:** P2, P3, P4
3	Cotton On Foundation Run Geelong Fun Run (S7)	12,000	**1 practice:** P1
4	Darwin Lions Beer Can Regatta (F6)	15,000	**3 practices:** P1, P3, P6
5	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	20,000	**4 practices:** P1, P3, P4, P5
6	Canberra Balloon Spectacular (F8)	32,000	**1 practice:** P4
7	The OzAsia Festival (F3)	36,000+	**1 practice:** P1
8	Australia Day in South Australia (C1)	40,000	**1 practice:** P2
9	Australian Motorcycle Grand Prix (S5)	77,400	**1 practice:** P4
10	Darwin Festival (F7)	100,000	**5 practices:** P1, P2, P3, P4, P5
11	Gold Coast Airport Marathon (S9)	100,000	**4 practices:** P1, P4, P5, P6
	Average number of practices/size (26 practices /11 events)		2.36 practices/event
	100,001 to 500,000		
12	Formula 1 Australian Grand Prix (S4)	123,000	**1 practice:** P1
13	ENLIGHTEN (F10)	131,565	**1 practice:** P1
14	Tasmanian International Art Festival (F2)	140,000	**1 practice:** P2
15	MyState Australian Wooden Boat Festival (F14)	200,000	**1 practice:** P3
16	Melbourne Fringe Festival (F5)	322,738	**3 practices:** P1, P2, P3
17	Melbourne Food & Wine Festival (F4)	400,000	**1 practice:** P1
18	Melbourne Festival (F13)	416,547	**1 practice:** P1
19	Floriade (F9)	481,854	**2 practices:** P1, P4
	Average number of practices/size (11 practices/8 events)		1.38 practices/event
	500,001 to 1,000,000+		
20	Sydney Gay and Lesbian Mardi Gras (F12)	500,000+	**2 practices:** P1, P3
21	AFC Asian Cup Australia 2015 (S3)	500,000+	**3 practices:** P1, P2, P5
22	Chinese New Year (75 events in SYD; C2)	600,000	**2 practices:** P1, P2
23	Melbourne Winter Masterpieces (E1)	600,000+	**1 practice:** P1
24	Australian Open (S2)	643,280	**4 practices:** P1, P2, P5, P6
25	ICC Cricket World Cup 2015 in Australia (S8)	1,000,000+	**2 practices:** P2, P5
26	Vivid Sydney (F11)	1,430,000	**3 practices:** P1, P2, P3
	Average number of practices/size (17 practices/7 events)		2.43 practices/event

From a state/territory perspective, the NT had the highest average of implemented practices in Australia (4 practices/event), and two other states - QLD and NSW - had higher averages than the population average (3 practices/event in QLD and 2.50 practices/event in NSW; Table 4.30). All other states and territory had implemented less entrepreneurial practices than the population average as follows: 2 practices/event in VIC; 1.80 practices/event in ACT; 1.75 practices/event in SA; 1.50 practices/event in WA, and; 1.33 practices/event in TAS (Table 4.30).

Table 4.30: Cross Sectional Analysis based on Location of Events (Australian States): Practices

Number	Event	Location (City)	No. of implemented entrepreneurial practices/event
QLD			
1	Gold Coast Airport Marathon (S9)	Gold Coast	**4 practices:** P1, P4, P5, P6
2	**AFC Asian Cup Australia 2015** (S3)	**Brisbane**	**3 practices:** P1, P2, P5
3	**ICC Cricket World Cup 2015 in Australia (7 Cities & NZ;** S8)	**Brisbane**	**2 practices:** P2, P5
Average number of practices/group (9 practices/3 events)			3.00 practices/event
NSW			
4	Vivid Sydney (F11)	Sydney	**3 practices:** P1, P2, P3
5	Sydney Gay and Lesbian Mardi Gras (F12)	Sydney	**2 practices:** P1, P3
6	Chinese New Year (75 events in SYD) (C2)	Sydney	**2 practices:** P1, P2
	AFC Asian Cup Australia 2015 (S3)	**Sydney**	**3 practices:** P1, P2, P5
	AFC Asian Cup Australia 2015 (S3)	**Newcastle**	**3 practices:** P1, P2, P5
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Sydney**	**2 practices:** P2, P5
Average number of practices/group (15 practices /6 events)			2.50 practices/event
ACT			
7	Canberra Balloon Spectacular (F8)	Canberra	**1 practice:** P4
8	Floriade (F9)	Canberra	**2 practices:** P1, P4
9	ENLIGHTEN (F10)	Canberra	**1 practice:** P1
	AFC Asian Cup Australia 2015 (S3)	**Canberra**	**3 practices:** P1, P2, P5
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Canberra**	**2 practices:** P2, P5
Average number of practices /group (9 practices /5 events)			1.80 practices/event
VIC			
12	Melbourne Food & Wine Festival (F4)	Melbourne	**1 practice:** P1
13	Melbourne Fringe Festival (F5)	Melbourne	**3 practices:** P1, P2, P3
14	Melbourne Festival (F13)	Melbourne	**1 practice:** P1
16	Melbourne Winter Masterpieces (E1)	Melbourne	**1 practice:** P1
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	Lorne	**4 practices:** P1, P3, P4, P5
18	Australian Open (S2)	Melbourne	**4 practices:** P1, P2, P5, P6
19	Formula 1 Australian Grand Prix (S4)	Melbourne	**1 practice:** P1
20	Australian Motorcycle Grand Prix (S5)	Phillip Island	**1 practice:** P4
24	Cotton On Foundation Run Geelong Fun Run (S7)	Geelong	**1 practice:** P1
	AFC Asian Cup Australia 2015 (5 cities) (S3)	**Melbourne**	**3 practices:** P1, P2, P5
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Melbourne**	**2 practices:** P2, P5
Average number of practices /group (22 practices/11 events)			2 practices/event
TAS			
10	Tasmanian Int. Art Festival (F2)	Hobart	**1 practice:** P2
15	MyState Australian Wooden Boat Festival (F14)	Hobart	**1 practice:** P3
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Hobart**	**2 practices:** P2, P5
Average number of practices /group (4 practices/3 events)			1.33 practices/event
SA			
11	The OzAsia Festival (F3)	Adelaide	**1 practice:** P1
22	Feast Festival (F1)	Adelaide	**3 practices:** P2, P3, P4
23	Australia Day in South Australia (C1)	Adelaide	**1 practice:** P2
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Adelaide**	**2 practices:** P2, P5
Average number of practices /group (7 practices/4 events)			1.75 practices/event
WA			
21	Act-Belong-Commit Augusta Adventure Fest (S6)	Augusta	**2 practices:** P1, P5
	ICC Cricket World Cup 2015 in Australia (7 Cities & NZ; S8)	**Perth**	**2 practices:** P2, P5
Average number of practices /group (4 practices/2 events)			2 practices/event
NT			
25	Darwin Lions Beer Can Regatta (F6)	Darwin	**3 practices:** P1, P3, P6
26	Darwin Festival (F7)	Darwin	**5 practices:** P1, P2, P3, P4, P5
Average number of practices /group (8 practices/2 events)			4 practices/event

Finally, from an environmental perspective, there was no significant difference between the average number of implemented entrepreneurial practices of events taking place at outdoor and indoor locations as the outdoor ones were slightly above average (2.10 practices/event), and indoors events were slightly below the average (2 practices/event; Table 4.31). This shows that designers of events taking place in the NT and at outdoor locations are more enthusiastic about implementing entrepreneurial ideas to change their event designs than their counterparts in all other states/territories and at indoor events.

Table 4.31: Cross Sectional Analysis based on Location of Events (Indoor and Outdoor): Practices

Number	Event – Location (environment)	No. of implemented entrepreneurial practices/event
Outdoor		
1	Feast Festival (F1)	**3 practices:** P2, P3, P4
2	Tasmanian International Art Festival (F2)	**1 practice:** P2
3	The OzAsia Festival (F3)	**1 practice:** P1
4	Melbourne Food & Wine Festival (F4)	**1 practice:** P1
5	Melbourne Fringe Festival (F5)	**3 practices:** P1, P2, P3
6	Darwin Lions Beer Can Regatta (F6)	**3 practices:** P1, P3, P6
7	Darwin Festival (F7)	**5 practices:** P1, P2, P3, P4, P5
8	Canberra Balloon Spectacular (F8)	**1 practice:** P4
9	Floriade (F9)	**2 practices:** P1, P4
10	ENLIGHTEN (F10)	**1 practice:** P1
11	Vivid Sydney (F11)	**3 practices:** P1, P2, P3
12	Sydney Gay and Lesbian Mardi Gras (F12)	**2 practices:** P1, P3
13	Melbourne Festival (F13)	**1 practice:** P1
14	MyState Australian Wooden Boat Festival (F14)	**1 practice:** P3
15	Australia Day in South Australia (C1)	**1 practice:** P2
16	Chinese New Year (75 events in SYD; C2)	**2 practices:** P1, P2
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	**4 practices:** P1, P3, P4, P5
23	Act-Belong-Commit Augusta Adventure Fest (S6)	**2 practices:** P1, P5
24	Cotton On Foundation Run Geelong Fun Run (S7)	**1 practice:** P1
26	Gold Coast Airport Marathon (S9)	**4 practices:** P1, P4, P5, P6
Average number of practices/environment (42 practices/20 events)		2.10 practices/event
Indoor		
17	Melbourne Winter Masterpieces (E1)	**1 practice:** P1
19	Australian Open (S2)	**4 practices:** P1, P2, P5, P6
20	AFC Asian Cup Australia 2015 (S3)	**3 practices:** P1, P2, P5
21	Formula 1 Australian Grand Prix (S4)	**1 practice:** P1
22	Australian Motorcycle Grand Prix (S5)	**1 practice:** P4
25	ICC Cricket World Cup 2015 in Australia (S8)	**2 practices:** P2, P5
Average number of practices/environment (12 practices/6 events)		2.00 practices/event

4.6.3 Cross Sectional Analyses of Outcomes of Entrepreneurial Designs

Despite the ranking of each outcome based on the frequency that they have been mentioned, and the ranking of each event based on the number of outcomes that have been mentioned by designers as an evaluation of their entrepreneurial events, cross sectional analyses help understand the significance of each outcome from the perspectives of event typology, size and location. As the population average of outcomes is 2.42 outcomes/event, the sporting events group had a higher average (2.78 practices/event), while festivals, celebrations and exhibitions had a lower average (2.24 outcomes/event; Table 4.32). This is an evidence that sports event designers are more

interested in evaluating their entrepreneurial events or that they are looking to get more out of their events in comparison to designers of festivals, celebrations and exhibitions.

Table 4.32: Cross Sectional Analysis based on Type of Events: Outcomes

Number	Event	No. of Types of Outcomes/event
	Festivals and Celebrations (including Art Exhibitions)	
1	Feast Festival (F1)	**3 Outcomes:** O1, O2, O3
2	Tasmanian International Art Festival (F2)	**1 Outcome:** O5
3	The OzAsia Festival (F3)	**1 Outcome:** O7
4	Melbourne Food & Wine Festival (F4)	**4 Outcomes:** O2, O3, O4, O5
5	Melbourne Fringe Festival (F5)	**1 Outcome:** O6
6	Darwin Lions Beer Can Regatta (F6)	**2 Outcomes:** O4, O5
7	Darwin Festival (F7)	**1 Outcome:** O3
8	Canberra Balloon Spectacular (F8)	**2 Outcomes:** O1, O3
9	Floriade (F9)	**3 Outcomes:** O1, O2, O3
10	ENLIGHTEN (F10)	**2 Outcomes:** O1, O2
11	Vivid Sydney (F11)	**1 Outcome:** O3
12	Sydney Gay and Lesbian Mardi Gras (F12)	**1 Outcome:** O3
13	Melbourne Festival (F13)	**4 Outcomes:** O1, O2, O4, O6
14	MyState Australian Wooden Boat Festival (F14)	**4 Outcomes:** O1, O2, O3, O4
15	Australia Day in South Australia (C1)	**4 Outcomes:** O1, O2, O3, O5
16	Chinese New Year (75 events in SYD; C2)	**1 Outcome:** O6
17	Melbourne Winter Masterpieces (E1)	**3 Outcomes:** O2, O3, O5
	Average number of outcomes/group (38 practices/17 festivals, celebration & exhibition)	**2.24 outcomes/event**
	Sport Events	
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	**4 Outcomes:** O1, O2, O4, O5
19	Australian Open (S2)	**2 Outcomes:** O1, O2
20	AFC Asian Cup Australia 2015 (S3)	**3 Outcomes:** O1, O2, O3
21	Formula 1 Australian Grand Prix (S4)	**3 Outcomes:** O1, O2, O4
22	Australian Motorcycle Grand Prix (S5)	**3 Outcomes:** O1, O2, O6
23	Act-Belong-Commit Augusta Adventure Fest (S6)	**3 Outcomes:** O1, O2, O6
24	Cotton On Foundation Run Geelong Fun Run (S7)	**3 Outcomes:** O1, O2, O3
25	ICC Cricket World Cup 2015 in Australia (S8)	**2 Outcomes:** O1, O2
26	Gold Coast Airport Marathon (S9)	**2 Outcomes:** O1, O6
	Average number of outcomes/group (25 changes/9 sport events)	**2.78 outcomes/event**

From a size perspective, events with 100,001 to 500,000 visitors had the highest average (2.75 outcomes/event), events with 10,000 to 100,000 visitors had a slightly lower average (2.55 outcomes/event), and events with 500,001 to more than 1,000,000 visitors had the lowest average (1.86 outcomes/event; Table 4.33). This shows that designers of events attracting 100,001 to 500,000 visitors, are more into event evaluations or that they aim for higher outcomes of their entrepreneurial events than designers of major events with smaller or bigger crowds.

Table 4.33: Cross Sectional Analysis based on Size of Events: Outcomes

Number	Event	Number of visitors	No. of Types of Outcomes/event
10,000 to 100,000			
1	Act-Belong-Commit Augusta Adventure Fest (S6)	10,000	**3 Outcomes: O1, O2, O6**
2	Feast Festival (F1)	10,000+	**3 Outcomes: O1, O2, O3**
3	Cotton On Foundation Run Geelong Fun Run (S7)	12,000	**3 Outcomes: O1, O2, O3**
4	Darwin Lions Beer Can Regatta (F6)	15,000	**2 Outcomes: O4, O5**
5	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	20,000	**4 Outcomes: O1, O2, O4, O5**
6	Canberra Balloon Spectacular (F8)	32,000	**2 Outcomes: O1, O3**
7	The OzAsia Festival (F3)	36,000+	**1 Outcome: O7**
8	Australia Day in South Australia (C1)	40,000	**4 Outcomes: O1, O2, O3, O5**
9	Australian Motorcycle Grand Prix (S5)	77,400	**3 Outcomes: O1, O2, O6**
10	Darwin Festival (F7)	100,000	**1 Outcome: O3**
11	Gold Coast Airport Marathon (S9)	100,000	**2 Outcomes: O1, O6**
Average number of outcomes/size (28 practices/11 events)			**2.55 outcomes/event**
100,001 to 500,000			
12	Formula 1 Australian Grand Prix (S4)	123,000	**3 Outcomes: O1, O2, O4**
13	ENLIGHTEN (F10)	131,565	**2 Outcomes: O1, O2**
14	Tasmanian International Art Festival (F2)	140,000	**1 Outcome: O5**
15	MyState Australian Wooden Boat Festival (F14)	200,000	**4 Outcomes: O1, O2, O3, O4**
16	Melbourne Fringe Festival (F5)	322,738	**1 Outcome: O6**
17	Melbourne Food & Wine Festival (F4)	400,000	**4 Outcomes: O2, O3, O4, O5**
18	Melbourne Festival (F13)	416,547	**4 Outcomes: O1, O2, O4, O6**
19	Floriade (F9)	481,854	**3 Outcomes: O1, O2, O3**
Average number of outcomes/size (22 practices/8 events)			**2.75 outcomes/event**
500,001 to 1,000,000+			
20	Sydney Gay and Lesbian Mardi Gras (F12)	500,000+	**1 Outcome: O3**
21	AFC Asian Cup Australia 2015 (S3)	500,000+	**3 Outcomes: O1, O2, O3**
22	Chinese New Year (75 events in SYD; C2)	600,000	**1 Outcome: O6**
23	Melbourne Winter Masterpieces (E1)	600,000+	**3 Outcomes: O2, O3, O5**
24	Australian Open (S2)	643,280	**2 Outcomes: O1, O2**
25	ICC Cricket World Cup 2015 in Australia (S8)	1,000,000+	**2 Outcomes: O1, O2**
26	Vivid Sydney (F11)	1,430,000	**1 Outcome: O3**
Average number of outcomes/size (13 practices/7 events)			**1.86 outcomes/event**

From a state/territory perspective, VIC had the highest average (3.41 outcomes/event) followed by SA and WA (2.50 outcomes/event; Table 4.39). ACT, QLD, TAS, and NSW had averages around the population average (2.40 outcomes/event, 2.33 outcomes/event, 2.33 outcomes/event, and 1.83 outcomes/event), while the NT had the lowest average in Australia (1.50 outcomes/event; Table 4.34).

Table 4.34: Cross Sectional Analysis based on Location of Events (Australian States): Outcomes

Number	Event	Location (City)	No. of Outcomes/event
	QLD		
1	Gold Coast Airport Marathon (S9)	Gold Coast	**2 Outcomes:** O1, O6
2	**AFC Asian Cup Australia 2015** (S3)	**Brisbane**	**3 Outcomes:** O1, O2, O3
3	**ICC Cricket World Cup 2015 in Australia (7 Cities;** S8)	**Brisbane**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (7 outcomes/3 events)		**2.33 outcomes/event**
	NSW		
4	Vivid Sydney (F11)	Sydney	**1 Outcome:** O3
5	Sydney Gay and Lesbian Mardi Gras (F12)	Sydney	**1 Outcome:** O3
6	Chinese New Year (75 events in SYD) (C2)	Sydney	**1 Outcome:** O6
	AFC Asian Cup Australia 2015 (S3)	**Sydney**	**3 Outcomes:** O1, O2, O3
	AFC Asian Cup Australia 2015 (S3)	**Newcastle**	**3 Outcomes:** O1, O2, O3
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Sydney**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (11 outcomes/6 events)		**1.83 outcomes/event**
	ACT		
7	Canberra Balloon Spectacular (F8)	Canberra	**2 Outcomes:** O1, O3
8	Floriade (F9)	Canberra	**3 Outcomes:** O1, O2, O3
9	ENLIGHTEN (F10)	Canberra	**2 Outcomes:** O1, O2
	AFC Asian Cup Australia 2015 (S3)	**Canberra**	**3 Outcomes:** O1, O2, O3
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Canberra**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (12 outcomes/5 events)		**2.40 outcomes/event**
	VIC		
12	Melbourne Food & Wine Festival (F4)	Melbourne	**4 Outcomes:** O2, O3, O4, O5
13	Melbourne Fringe Festival (F5)	Melbourne	**1 Outcome:** O6
14	Melbourne Festival (F13)	Melbourne	**4 Outcomes:** O1, O2, O4, O6
16	Melbourne Winter Masterpieces (E1)	Melbourne	**3 Outcomes:** O2, O3, O5
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	Lorne	**4 Outcomes:** O1, O2, O4, O5
18	Australian Open (S2)	Melbourne	**2 Outcomes:** O1, O2
19	Formula 1 Australian Grand Prix (S4)	Melbourne	**3 Outcomes:** O1, O2, O4
20	Australian Motorcycle Grand Prix (S5)	Phillip Island	**3 Outcomes:** O1, O2, O6
24	Cotton On Foundation Run Geelong Fun Run (S7)	Geelong	**3 Outcomes:** O1, O2, O3
	AFC Asian Cup Australia 2015 (5 cities) (S3)	**Melbourne**	**3 Outcomes:** O1, O2, O3
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Melbourne**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (32 outcomes/11 events)		**3.41 outcomes/event**
	SA		
11	The OzAsia Festival (F3)	Adelaide	**1 Outcome:** O7
22	Feast Festival (F1)	Adelaide	**3 Outcomes:** O1, O2, O3
23	Australia Day in South Australia (C1)	Adelaide	**4 Outcomes:** O1, O2, O3, O5
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Adelaide**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (10 outcomes/4 events)		**2.50 outcomes/event**
	TAS		
10	Tasmanian Int. Art Festival (F2)	Hobart	**1 Outcome:** O5
15	MyState Australian Wooden Boat Festival (F14)	Hobart	**4 Outcomes:** O1, O2, O3, O4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Hobart**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (7outcomes/3 events)		**2.33 outcomes/event**
	WA		
21	Act-Belong-Commit Augusta Adventure Fest (S6)	Augusta	**3 Outcomes:** O1, O2, O6
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Perth**	**2 Outcomes:** O1, O2
	Average number of outcomes/group (5 outcomes/2 events)		**2.50 outcomes/event**
	NT		
25	Darwin Lions Beer Can Regatta (F6)	Darwin	**2 Outcomes:** O4, O5
26	Darwin Festival (F7)	Darwin	**1 Outcome:** O3
	Average number of outcomes/group (3 outcomes /2 events)		**1.50 outcomes/event**

Finally, from an environmental perspective, no significant difference between the average number of outcomes per events taking place at indoor and outdoor locations as the indoors events were slightly above the average (2.76 outcomes/event) and outdoors ones were slightly below average (2.35 practices/event; Table 4.35). This shows that designers of events taking place in SA and at

indoors locations are more enthusiastic to evaluate their entrepreneurial events or they aim for higher outcomes from their event designs, than all other states/territories and at outdoor locations, respectively.

Table 4.35: Cross Sectional Analysis based on Location of Events (Indoor and Outdoor): Outcomes

Number	Event – Location (environment)	No. of Outcomes/event
	Outdoor	
1	Feast Festival (F1)	**3 Outcomes: O1, O2, O3**
2	Tasmanian Int. Art Festival (F2)	**1 Outcome: O5**
3	The OzAsia Festival (F3)	**1 Outcome: O7**
4	Melbourne Food & Wine Festival (F4)	**4 Outcomes: O2, O3, O4, O5**
5	Melbourne Fringe Festival (F5)	**1 Outcome: O6**
6	Darwin Lions Beer Can Regatta (F6)	**2 Outcomes: O4, O5**
7	Darwin Festival (F7)	**1 Outcome: O3**
8	Canberra Balloon Spectacular (F8)	**2 Outcomes: O1, O3**
9	Floriade (F9)	**3 Outcomes: O1, O2, O3**
10	ENLIGHTEN (F10)	**2 Outcomes: O1, O2**
11	Vivid Sydney (F11)	**1 Outcome: O3**
12	Sydney Gay and Lesbian Mardi Gras (F12)	**1 Outcome: O3**
13	Melbourne Festival (F13)	**4 Outcomes: O1, O2, O4, O6**
14	MyState Australian Wooden Boat Festival (F14)	**4 Outcomes: O1, O2, O3, O4**
15	Australia Day in South Australia (C1)	**4 Outcomes: O1, O2, O3, O5**
16	Chinese New Year (75 events in SYD; C2)	**1 Outcome: O6**
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	**4 Outcomes: O1, O2, O4, O5**
23	Act-Belong-Commit Augusta Adventure Fest (S6)	**3 Outcomes: O1, O2, O6**
24	Cotton On Foundation Run Geelong fun run (S7)	**3 Outcomes: O1, O2, O3**
26	Gold Coast Airport Marathon (S9)	**2 Outcomes: O1, O6**
Average number of Outcomes/environment (47 outcomes/20 events)		**2.35 outcomes/event**
	Indoor	
17	Melbourne Winter Masterpieces (E1)	**3 Outcomes: O2, O3, O5**
19	Australian Open (S2)	**2 Outcomes: O1, O2**
20	AFC Asian Cup Australia 2015 (S3)	**3 Outcomes: O1, O2, O3**
21	Formula 1 Australian Grand Prix (S4)	**3 Outcomes: O1, O2, O4**
22	Australian Motorcycle Grand Prix (S5)	**3 Outcomes: O1, O2, O6**
25	ICC Cricket World Cup 2015 in Australia (S8)	**2 Outcomes: O1, O2**
Average number of Outcomes/environment (16 outcomes/6 events)		**2.67 outcomes/event**

4.6.4 Cross Sectional Analyses of Types of Risks

Despite the ranking of each risk based on the frequency that they have been mentioned, and the ranking of each event based on the number of risks that have been mentioned by designers as a prediction or evaluation of their entrepreneurial events, cross sectional analyses help understand the significance of each risk from the perspectives of event typology, size and location. As the population average of types of risks is 3.23 risks/event, the festivals, celebrations and exhibitions had a lower average (3.18 risks/event), while the sporting events had a higher average (3.44 practices/event; Table 4.36). This suggests that designers of festivals, celebrations and exhibitions face more challenges to stage such events than designers of sport events.

Table 4.36: Cross sectional analysis of risks based on type of events

Number	Event	No. of Types of Risks/event (R)
	Festivals, Celebrations & Art Exhibitions	
1	Feast Festival (F1)	1
2	Tasmanian International Art Festival (F2)	2
3	The OzAsia Festival (F3)	2
4	Melbourne Food & Wine Festival (F4)	5
5	Melbourne Fringe Festival (F5)	4
6	Darwin Lions Beer Can Regatta (F6)	3
7	Darwin Festival (F7)	4
8	Canberra Balloon Spectacular (F8)	3
9	Floriade (F9)	3
10	ENLIGHTEN (F10)	3
11	Vivid Sydney (F11)	3
12	Sydney Gay and Lesbian Mardi Gras (F12)	4
13	Melbourne Festival (F13)	5
14	MyState Australian Wooden Boat Festival (F14)	4
15	Australia Day in South Australia (C1)	2
16	Chinese New Year (75 events in SYD; C2)	2
17	Melbourne Winter Masterpieces (E1)	4
	Average number of risks/group (54 risks/17 events)	**3.18 risks/event**
	Sport Events	
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	4
19	Australian Open (S2)	3
20	AFC Asian Cup Australia 2015 (S3)	4
21	Formula 1 Australian Grand Prix (S4)	4
22	Australian Motorcycle Grand Prix (S5)	3
23	Act-Belong-Commit Augusta Adventure Fest (S6)	4
24	Cotton On Foundation Run Geelong Fun Run (S7)	3
25	ICC Cricket World Cup 2015 in Australia (S8)	2
26	Gold Coast Airport Marathon (S9)	4
	Average number. of risks/group (31 risks/9 events)	**3.44 risks/event**

From a size perspective, events with 100,001 to 500,000 visitors are the only group of events with an average above the population average (3.50 risks/event), while both other groups have lower averages than the population average (3.14 risks/event for events with 500,001 to more than 1,000,000 visitors and 3 risks/event for events with 10,000 to 100,000; Table 4.37). This shows that designers of events attracting 100,001 to 500,000 visitors are facing more challenges than designers of smaller and bigger events within the category of major events.

Table 4.37: Cross Sectional Analysis of Risks based on Size of Events

Number	Event	Number of visitors	No. of Types of Risks/event (R)
10,000 to 100,000			
1	Act-Belong-Commit Augusta Adventure Fest (S6)	10,000	4
2	Feast Festival (F1)	10,000+	1
3	Cotton On Foundation Run Geelong Fun Run (S7)	12,000	3
4	Darwin Lions Beer Can Regatta (F6)	15,000	3
5	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	20,000	4
6	Canberra Balloon Spectacular (F8)	32,000	3
7	The OzAsia Festival (F3)	36,000+	2
8	Australia Day in South Australia (C1)	40,000	2
9	Australian Motorcycle Grand Prix (S5)	77,400	3
10	Darwin Festival (F7)	100,000	4
11	Gold Coast Airport Marathon (S9)	100,000	4
Average number of risks/size 33 risks/11 events)			**3.00 risks/event**
100,001 to 500,000			
12	Formula 1 Australian Grand Prix (S4)	123,000	4
13	ENLIGHTEN (F10)	131,565	3
14	Tasmanian International Art Festival (F2)	140,000	2
15	MyState Australian Wooden Boat Festival (F14)	200,000	4
16	Melbourne Fringe Festival (F5)	322,738	4
17	Melbourne Food & Wine Festival (F4)	400,000	5
18	Melbourne Festival (F13)	416,547	5
19	Floriade (F9)	481,854	3
Average number of risks/size (28 risks/8 events)			**3.50 risks/event**
500,001 to 1,000,000+			
20	Sydney Gay and Lesbian Mardi Gras (F12)	500,000+	4
21	AFC Asian Cup Australia 2015 (S3)	500,000+	4
22	Chinese New Year (75 events in SYD; C2)	600,000	2
23	Melbourne Winter Masterpieces (E1)	600,000+	4
24	Australian Open (S2)	643,280	3
25	ICC Cricket World Cup 2015 in Australia (S8)	1,000,000+	2
26	Vivid Sydney (F11)	1,430,000	3
Average number of risks/size (22 risks/7 events)			**3.14 risks/event**

From a state/territory perspective, while staging events in VIC is more challenging than staging events anywhere around Australia (3.73 risks/event), staging events in SA is less challenging than all other states and territories (1.75 risks/event; Table 4.38). Events staged in NT and QLD have higher averages than the population average (3.50 risks/event and 3.33 risks/event, respectively), and NSW, ACT, WA and TAS have lower averages than the population average (3.17 risks/event, 3 risks/event, 3 risks/event, and 2.67 risks/event, respectively; Table 4.38).

Table 4.38: Cross Sectional Analysis of Risks based on Location of Events (Australian States)

Number	Event	Location (City)	No. of Types of Risks/event (R)
QLD			
1	Gold Coast Airport Marathon (S9)	Gold Coast	4
2	**AFC Asian Cup Australia 2015** (S3)	**Brisbane**	4
3	**ICC Cricket World Cup 2015 in Australia (7 Cities; S8)**	**Brisbane**	2
	Average number of risks/group (10 risks/3 events)		**3.33 risks/event**
NSW			
4	Vivid Sydney (F11)	Sydney	3
5	Sydney Gay and Lesbian Mardi Gras (F12)	Sydney	4
6	Chinese New Year (75 events in SYD; C2)	Sydney	2
	AFC Asian Cup Australia 2015 (S3)	**Sydney**	4
	AFC Asian Cup Australia 2015 (S3)	**Newcastle**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Sydney**	2
	Average number of risks/group (19 risks/6 events)		**3.17 risks/event**
ACT			
7	Canberra Balloon Spectacular (F8)	Canberra	3
8	Floriade (F9)	Canberra	3
9	ENLIGHTEN (F10)	Canberra	3
	AFC Asian Cup Australia 2015 (S3)	**Canberra**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Canberra**	2
	Average number of risks/group (15 risks/5 events)		**3.00 risks/event**
VIC			
12	Melbourne Food & Wine Festival (F4)	Melbourne	5
13	Melbourne Fringe Festival (F5)	Melbourne	4
14	Melbourne Festival (F13)	Melbourne	5
16	Melbourne Winter Masterpieces (E1)	Melbourne	4
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	Lorne	4
18	Australian Open (S2)	Melbourne	3
19	Formula 1 Australian Grand Prix (S4)	Melbourne	4
20	Australian Motorcycle Grand Prix (S5)	Phillip Island	3
24	Cotton On Foundation Run Geelong Fun Run (S7)	Geelong	3
	AFC Asian Cup Australia 2015 (5 cities; S3)	**Melbourne**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Melbourne**	2
	Average number of risks/group (41 risks/11 events)		**3.73 risks/event**
SA			
11	The OzAsia Festival (F3)	Adelaide	2
22	Feast Festival (F1)	Adelaide	1
23	Australia Day in South Australia (C1)	Adelaide	2
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Adelaide**	2
	Average number of risks/group (7 risks/4 events)		**1.75 risks/event**
TAS			
10	Tasmanian Int. Art Festival (F2)	Hobart	2
15	MyState Australian Wooden Boat Festival (F14)	Hobart	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Hobart**	2
	Average number of risks/group (8 risks/3 events)		**2.67 risks/event**
WA			
21	Act-Belong-Commit Augusta Adventure Fest (S6)	Augusta	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Perth**	2
	Average number of risks/group (6 risks/2 events)		**3 risks/event**
NT			
25	Darwin Lions Beer Can Regatta (F6)	Darwin	3
26	Darwin Festival (F7)	Darwin	4
	Average number of risks/group (7 risks/2 events)		**3.50 risks/event**

Finally, from an environmental perspective, no significant difference between the average number of risks per event taking place at indoor and outdoor locations as the indoor events were slightly above the average (3.33 risks/event) and outdoors events were slightly below average (3.25 risks/event; Table 4.39). This shows that designers staging events in the NT and at indoor locations

are face more challenges than other designers staging events around Australia and at outdoor locations.

Table 4.39: Cross Sectional Analysis of Risks based on Location of Events (Indoor and Outdoor)

Number	Event – Location (environment)	No. of Types of Risks/event (R)
	Outdoor	
1	Feast Festival (F1)	1
2	Tasmanian International Art Festival (F2)	2
3	The OzAsia Festival (F3)	2
4	Melbourne Food & Wine Festival (F4)	5
5	Melbourne Fringe Festival (F5)	4
6	Darwin Lions Beer Can Regatta (F6)	3
7	Darwin Festival (F7)	4
8	Canberra Balloon Spectacular (F8)	3
9	Floriade (F9)	3
10	ENLIGHTEN (F10)	3
11	Vivid Sydney (F11)	3
12	Sydney Gay and Lesbian Mardi Gras (F12)	4
13	Melbourne Festival (F13)	5
14	MyState Australian Wooden Boat Festival (F14)	4
15	Australia Day in South Australia (C1)	2
16	Chinese New Year (75 events in SYD; C2)	2
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	4
23	Act-Belong-Commit Augusta Adventure Fest (S6)	4
24	Cotton On Foundation Run Geelong Fun Run (S7)	3
26	Gold Coast Airport Marathon (S9)	4
	Average number of risks/environment (65 risks/20 events)	**3.25 risks/event**
	Indoor	
17	Melbourne Winter Masterpieces (E1)	4
19	Australian Open (S2)	3
20	AFC Asian Cup Australia 2015 (S3)	4
21	Formula 1 Australian Grand Prix (S4)	4
22	Australian Motorcycle Grand Prix (S5)	3
25	ICC Cricket World Cup 2015 in Australia (S8)	2
	Average number of risks/environment (20 risks/6 events)	**3.33 risks/event**

4.6.5 Cross Sectional Analyses of Types of Actions

Despite the ranking of each action based on the frequency that they have been mentioned, and the ranking of each event based on the number of actions that have been mentioned by designers as management procedures to overcome potential risks of their entrepreneurial events, cross sectional analyses help understand the significance of each action from the perspectives of event typology, size and location. As the population average of actions is 7.04 actions/event, the sport events group had a higher average (7.67 actions/event), while the festivals, celebrations and exhibitions group had a lower average (6.71 actions/event; Table 4.40). This is an evidence that sport event designers are more serious about risk management than designers of other types of events.

Table 4.40: Cross Sectional Analysis of Actions based on Type of Events

Number	Event	No. of Types of Actions/event (A)
Festivals and Celebrations (including Art Exhibitions)		
1	Feast Festival (F1)	4
2	Tasmanian International Art Festival (F2)	4
3	The OzAsia Festival (F3)	7
4	Melbourne Food & Wine Festival (F4)	8
5	Melbourne Fringe Festival (F5)	5
6	Darwin Lions Beer Can Regatta (F6)	6
7	Darwin Festival (F7)	6
8	Canberra Balloon Spectacular (F8)	8
9	Floriade (F9)	7
10	ENLIGHTEN (F10)	9
11	Vivid Sydney (F11)	4
12	Sydney Gay and Lesbian Mardi Gras (F12)	9
13	Melbourne Festival (F13)	8
14	MyState Australian Wooden Boat Festival (F14)	10
15	Australia Day in South Australia (C1)	5
16	Chinese New Year (75 events in SYD; C2)	5
17	Melbourne Winter Masterpieces (E1)	9
Average number of Actions/group (114 actions/17 festivals, celebration & exhibition)		**6.71 actions/event**
Sport Events		
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	7
19	Australian Open (S2)	8
20	AFC Asian Cup Australia 2015 (S3)	4
21	Formula 1 Australian Grand Prix (S4)	10
22	Australian Motorcycle Grand Prix (S5)	8
23	Act-Belong-Commit Augusta Adventure Fest (S6)	7
24	Cotton On Foundation Run Geelong Fun Run (S7)	9
25	ICC Cricket World Cup 2015 in Australia (S8)	7
26	Gold Coast Airport Marathon (S9)	9
Average number of Actions /group (69 actions/9 sport events)		**7.67 actions/event**

From a size perspective, organisers of events attracting 100,001 to 500,000 visitors had the highest average of actions (7.63 actions/event), then events with 10,000 to 100,000 visitors had a slightly lower average than the population average (6.91 actions/event), and events with 500,001 to more than 1,000,000 visitors had the lowest average (6.57 actions/event; Table 4.41). This shows that designers of events attracting 100,001 – 500,000 visitors, are more into risk management of their entrepreneurial events than designers of major events with smaller or bigger audiences.

Table 4.41: Cross Sectional Analysis of Actions based on Size of Events

Number	Event	Number of visitors	No. of Types of Actions/event (A)
10,000 to 100,000			
1	Act-Belong-Commit Augusta Adventure Fest (S6)	10,000	7
2	Feast Festival (F1)	10,000+	4
3	Cotton On Foundation Run Geelong Fun Run (S7)	12,000	9
4	Darwin Lions Beer Can Regatta (F6)	15,000	6
5	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	20,000	7
6	Canberra Balloon Spectacular (F8)	32,000	8
7	The OzAsia Festival (F3)	36,000+	7
8	Australia Day in South Australia (C1)	40,000	5
9	Australian Motorcycle Grand Prix (S5)	77,400	8
10	Darwin Festival (F7)	100,000	6
11	Gold Coast Airport Marathon (S9)	100,000	9
Average number of Actions /size (76 actions/11 events)			**6.91 actions/event**
100,001 to 500,000			
12	Formula 1 Australian Grand Prix (S4)	123,000	10
13	ENLIGHTEN (F10)	131,565	9
14	Tasmanian International Art Festival (F2)	140,000	4
15	MyState Australian Wooden Boat Festival (F14)	200,000	10
16	Melbourne Fringe Festival (F5)	322,738	5
17	Melbourne Food & Wine Festival (F4)	400,000	8
18	Melbourne Festival (F13)	416,547	8
19	Floriade (F9)	481,854	7
Average number of Actions /size (61 actions/8 events)			**7.63 actions/event**
500,001 to 1,000,000+			
20	Sydney Gay and Lesbian Mardi Gras (F12)	500,000+	9
21	AFC Asian Cup Australia 2015 (S3)	500,000+	4
22	Chinese New Year (75 events in SYD; C2)	600,000	5
23	Melbourne Winter Masterpieces (E1)	600,000+	9
24	Australian Open (S2)	643,280	8
25	ICC Cricket World Cup 2015 in Australia (S8)	1,000,000+	7
26	Vivid Sydney (F11)	1,430,000	4
Average number of Actions /size (46 actions/7 events)			**6.57 actions/event**

From a state/territory perspective, while designers of events in VIC had the highest average of actions (7.55 actions/event), designers of events in NSW had the lowest average (5.50 actions/event; Table 4.42). Designers of events in ACT, TAS and WA had averages slightly below the population average (7 actions/event), and designers of events in QLD, NT and SA had averages of actions per event lower than the population average (6.67 actions/event, 6 actions/event and 5.75 actions/event, respectively; Table 4.42).

Table 4.42: Cross Sectional Analysis of Actions based on Location of Events (Australian States)

Number	Event	Location (City)	No. of Actions/event (A)
QLD			
1	Gold Coast Airport Marathon (S9)	Gold Coast	9
2	**AFC Asian Cup Australia 2015 (S3)**	**Brisbane**	4
3	**ICC Cricket World Cup 2015 in Australia (7 Cities; S8)**	**Brisbane**	7
	Average number of Actions /group (20 actions /3 events)		**6.67 actions/event**
NSW			
4	Vivid Sydney (F11)	Sydney	4
5	Sydney Gay and Lesbian Mardi Gras (F12)	Sydney	9
6	Chinese New Year (75 events in SYD) (C2)	Sydney	5
	AFC Asian Cup Australia 2015 (S3)	**Sydney**	4
	AFC Asian Cup Australia 2015 (S3)	**Newcastle**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Sydney**	7
	Average number of Actions /group (33 actions /6 events)		**5.50 actions/event**
ACT			
7	Canberra Balloon Spectacular (F8)	Canberra	8
8	Floriade (F9)	Canberra	7
9	ENLIGHTEN (F10)	Canberra	9
	AFC Asian Cup Australia 2015 (S3)	**Canberra**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Canberra**	7
	Average number of Actions /group (35 actions/5 events)		**7.00 actions/event**
VIC			
12	Melbourne Food & Wine Festival (F4)	Melbourne	8
13	Melbourne Fringe Festival (F5)	Melbourne	5
14	Melbourne Festival (F13)	Melbourne	8
16	Melbourne Winter Masterpieces (E1)	Melbourne	9
17	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	Lorne	7
18	Australian Open (S2)	Melbourne	8
19	Formula 1 Australian Grand Prix (S4)	Melbourne	10
20	Australian Motorcycle Grand Prix (S5)	Phillip Island	8
24	Cotton On Foundation Run Geelong Fun Run (S7)	Geelong	9
	AFC Asian Cup Australia 2015 (5 cities; S3)	**Melbourne**	4
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Melbourne**	7
	Average number of Actions /group (83 actions/11 events)		**7.55 actions/event**
SA			
11	The OzAsia Festival (F3)	Adelaide	7
22	Feast Festival (F1)	Adelaide	4
23	Australia Day in South Australia (C1)	Adelaide	5
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Adelaide**	7
	Average number of Actions /group (23 actions/4 events)		**5.75 actions/event**
TAS			
10	Tasmanian International Art Festival (F2)	Hobart	4
15	MyState Australian Wooden Boat Festival (F14)	Hobart	10
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Hobart**	7
	Average number of Actions /group (21 actions/3 events)		**7.00 actions/event**
WA			
21	Act-Belong-Commit Augusta Adventure Fest (S6)	Augusta	7
	ICC Cricket World Cup 2015 in Australia (7 Cities; S8)	**Perth**	7
	Average number of Actions /group (14 actions/2 events)		**7.00 actions/event**
NT			
25	Darwin Lions Beer Can Regatta (F6)	Darwin	6
26	Darwin Festival (F7)	Darwin	6
	Average number of Actions /group (12 actions/2 events)		**6.00 actions/event**

Finally, from an environmental perspective, designers of indoor events had an average above the population average (7.67 actions/event) and outdoor events were slightly below average (6.85 actions/event; Table 4.43). This shows that designers of events taking place in WA and at indoor

locations are more aware of risk management than designers staging events in other states and territories and at outdoor locations.

Table 4.43: Cross Sectional Analysis of Actions based on Location of Events (Indoor and Outdoor)

Number	Event – Location (environment)	No. of Actions/event (A)
Outdoor		
1	Feast Festival (F1)	4
2	Tasmanian International Art Festival (F2)	4
3	The OzAsia Festival (F3)	7
4	Melbourne Food & Wine Festival (F4)	8
5	Melbourne Fringe Festival (F5)	5
6	Darwin Lions Beer Can Regatta (F6)	6
7	Darwin Festival (F7)	6
8	Canberra Balloon Spectacular (F8)	8
9	Floriade (F9)	7
10	ENLIGHTEN (F10)	9
11	Vivid Sydney (F11)	4
12	Sydney Gay and Lesbian Mardi Gras (F12)	9
13	Melbourne Festival (F13)	8
14	MyState Australian Wooden Boat Festival (F14)	10
15	Australia Day in South Australia (C1)	5
16	Chinese New Year (75 events in SYD; C2)	5
18	GMHBA Lorne Pier to Pub and Mountain to Surf (S1)	7
23	Act-Belong-Commit Augusta Adventure Fest (S6)	7
24	Cotton On Foundation Run Geelong Fun Run (S7)	9
26	Gold Coast Airport Marathon (S9)	9
Average number of Actions /environment (137 actions/20 events)		**6.85 actions/event**
Indoor		
17	Melbourne Winter Masterpieces (E1)	9
19	Australian Open (S2)	8
20	AFC Asian Cup Australia 2015 (S3)	4
21	Formula 1 Australian Grand Prix (S4)	10
22	Australian Motorcycle Grand Prix (S5)	8
25	ICC Cricket World Cup 2015 in Australia (S8)	7
Average number of Actions /environment (46 actions/6 events)		**7.67 actions/event**

4.7 Conclusion

This study has two areas of findings: entrepreneurship event design and event risk management. The first area focused on exploring '*methods'* used by event designers to generate new ideas for new or existing events (learning process), implemented entrepreneurial *practices* by event designers to have entrepreneurial events, and the '*outcomes'* of these entrepreneurial event designs. The second area revolved around exploring the associated '*risks'* in launching entrepreneurial events and counter '*actions'* taken by designers to retain, reduce, transfer or avoid potential risks.

The researcher found 16 different '*methods'* used by event designers to generate or find new ideas for their major events taking place in Australia (as seen in Table 4.1). The two most common methods are market orientation (M1) and meeting stakeholders' needs (M2). Based on cross sectional analyses, designers of festivals, celebrations and exhibitions are more eager to look for new ideas to change their event designs than designers of sporting events. Nevertheless, designers of events attracting 100,001 to 500,000 visitors, and designers of events taking place in the NT and at outdoor locations have used more *methods* than designers of events attracting smaller or larger audiences, designers of events in other states and territories, and designers of indoor events.

The research found six different implemented entrepreneurial '*practices'* by event designers of major events in Australia (Table 4.2). The most common *practice*, implemented by 19 designers out of the 26, is developing a new main event or new side events every year (P1). Based on cross-sectional analyses, sports event designers implemented more entrepreneurial *practices* than designers of festivals, celebrations and exhibitions. Designers of larger events implemented more entrepreneurial *practices* than smaller events, and designers of events taking place in the NT and at outdoor locations implemented more entrepreneurial *practices* than designers of events taking place at other states/territory and at indoor locations, respectively.

The research found seven different '*outcomes'* of entrepreneurial major events in Australia (Table 4.3). The two most common *outcomes* mentioned by designers were meeting set goals with explanations (O1) and more visitors, more competitors, increased awareness, strengthen destination image, better experiences for some or all stakeholders, and/or positive marketing evaluation (O2). Based on cross sectional analyses, sports event designers showed more interest in evaluating events than designers of festivals, celebrations and exhibitions, designers of events attracting 100,001 to 500,000 visitors were more interested in event evaluation than designers of smaller and larger events, and events taking place in Victoria and at outdoor locations were more interested than designers of events taking place in other states/territories.

On the other hand, the researcher found that launching entrepreneurial events is associated with six themes of risks: financial, environmental and location, event typology innovation, human resources, and competition risks (Table 4.4 to Table 4.9), where the most common type is financial risk. Based on cross sectional analyses, it is more challenging to stage festivals, celebrations and exhibitions than sporting events, more challenging to stage events that attract 100,001 to 500,000 visitors than smaller and larger events, and it is more challenging to stage events in Victoria and at indoors locations than staging events at other states/territory and outdoor locations, respectively.

Finally, the research found that designers of entrepreneurial events took 11 different themes of counter actions to deal with risks (Table 4.10 to Table 4.20), where the most common theme of actions is financial management. Based on cross sectional analyses, designers of sport events are more serious about risk management than designers of other types of events, designers of events attracting 100,001 to 500,000 visitors are more interested in risk management than designers of smaller or bigger sized events, and designers of events taking place in Victoria and at indoors locations are more into risk management than designers staging events in other states/territories and at outdoors locations.

175

CHAPTER 5: DISCUSSION

5.1 Introduction

This chapter presents interpretation of the findings reported in the previous chapter. By relating the findings to previous studies, this chapter aims to formulate a deeper understanding of the research's key findings in relation to the four areas: methods for generating entrepreneurial designs; entrepreneurial practices; outcomes of entrepreneurial designs; and risks associated with entrepreneurial events and their counter actions. It also highlights the importance of the study in terms of filling the current gaps of the event studies. Finally, this chapter revises the proposed framework of the influence of entrepreneurship on designing major events by reflecting on this study's findings.

5.2 Approaches of Developing Entrepreneurial Events

Each one of the 16 methods to generate ideas provides insights into the process used by event designers to develop entrepreneurial events. While some of the insights support existing knowledge available on event studies, others highlight new methods, and offer a deeper understanding of how designers think and deal with new approaches to develop entrepreneurial designs. *Benchmark* (M1) as the first method to generate ideas supports Chaney and Ryan (2012) who found that the designer of the evolutionary WGS in Singapore has benchmarked it with food events from around Europe. However, the issues with the Chaney and Ryan (2012) study is that (1) it compared one business event (i.e. WGS) with events in Europe, (2) the comparisons focused on event content only, and (3) they relied on their own observations as a research method (i.e. Chaney and Ryan observations). Pegg and Patterson (2010) have also compared one event (i.e. Tamworth Country Music Festival) to a few other musical events from around Australia from one perspective – the visitors' motivations to attend. In contrast, this study used in-depth interviews through open questions to understand how designers of several types of events (i.e. business and sport events, and festivals and cultural celebrations) benchmarked their events with other events from around the world from several perspectives including design, finance, marketing and operations. Therefore, this study overcomes the limitations of the Chaney and Ryan (2012) and Pegg and Patterson (2010) studies by (1) broadening the research scope in terms of the number and type of events under examination; (2) having more than one perspetive of the comparisons which include event content, operation, purpose, time and location; and (3) the use of feedback from 26 experienced event designers as a research method.

Other event studies reported abundant cases where events benchmarked best practices of other events in different areas, including market orientation (Slater & Narver, 1995), economic impact (Kaiser et al., 2013), stakeholder management (Nunkoo & Smith, 2013), sustainable management (Essakow & Bound, 2006), strategic planning (Stokes, 2008), risk management (Lund et al., 2011), marketing strategies (Lade & Jackson, 2004; Panyik et al., 2011), and HRM (Van der Wagen, 2007;

Section 1.2 Background of the Research). While all these studies investigated benchmarking a single best practice (e.g. market orientation by Slater and Narver), this study investigated how designers benchmarked one or more best practice from other successful events. Therefore, this study not only highlights the use of benchmark and that it is a popular method of developing event designs and places it on top of all methods, but it also shows its popularity among the designers of different types of events and that it can be used to benchmark one or more best practice by a single event designer. Nevertheless, what makes this finding interesting in comparison to findings of other studies is that it provided an evaluation of using this method (M1) in developing events through reporting designers' testimonies on the successful outcomes of their events using M1.

The use of *market orientation* (M2) supports Lade and Jackson's (2004) findings that successful events carry out pre- and post-experience assessments for their visitors in order to use such information to better design future events. Their work shows the importance of market orientation for successful events; however, as their research sample involved only two events and represented one type of event (i.e. festivals), this study with 26 major events, representing all three types of events (business events, sport events, and festivals and cultural celebrations) highlights the importance of this method for designers of all types of events. This method to understand the stakeholders' needs with an objective to satisfy them, supports the Slater and Narver (1995) description of the requirements of organisations' competitiveness in relation to information gathering and effective coordination for customer needs. The two issues with their work are that it did not show how features of organisations' culture facilitate the process of market orientation, and whether it leads to superior learning outcomes. The importance of this study in comparison to Slater and Narver's (1995) work is that it highlights the culture of 26 organisations from the event industry that facilitate the market orientation process, shows how event designers conduct this method, and how it can lead to better outcomes for event visitors. These two methods, M1 and M2, have been reported by 10 different event designers, which place them both on the top of all other methods.

The method of a *creative team* (M3) means taking the time and effort to build a group with specific characteristics, which is expected to be fruitful in terms of the numerous and comprehensive ideas for developing entrepreneurial events. It also means that events will not be missing out on any trends taking place around the world, or well-known talents in the food and wine space. Brown (2010); Flowers and Gregson (2012); and O'Toole et al. (2012) highlighted the importance of creativity in event design; however, they were not interested in providing any empirical explanations on the process to apply or achieve creativity. On the contrary, this study highlighted the techniques used by interviewees in assembling creative teams, which represent important insights for this method (M3), and its benefits or impacts on event visitors. These insights of building creative teams and their outcomes have not been mentioned or highlighted by studies interested in developing event design framework, including those by Ouwens (2015) on 'Imagineering', Lockwood (2010) on 'Design Thinking', and Miettinen et al. (2015) on 'Service Design'. Therefore, this finding adds to the existing approaches on the process of developing creative event designs.

Mentioning the dependency on a *personal vision* (M4) by seven event designers shows that they have the first and most important skill of entrepreneurs, which is vision (Frederick et al., 2013). Their talk about personal vision is expected to lead their designs to opportunity recognition and positive social exchange (Bornstein, 1998; Dees, 1998; Leadbeater, 1997; Schumpeter, 1934; Thompson et al., 2000; Zahra et al., 2008) which may lead to business value (Kao & Stevenson, 1985; Kirzner, 1978). All these studies investigated certain entrepreneurship ingredients (e.g. vision, opportunity recognition, positive social exchange or business value) in industries excluding the event industry, such as the retail industry (Bornstein, 1998), social industry (i.e. finding solutions to social, cultural, or environmental issues) (Dees, 1998; Leadbeater, 1997; Schumpeter, 1934; Thompson et al., 2000; Zahra et al., 2008), and education industry (Kao & Stevenson, 1985). This study focused on the event industry and interviewed event designers, where it found that they hold entrepreneurial characteristics, including their personal vision to create new designs. This finding also supports the description of Chaney and Ryan (2012) that some events are evolutionary applying best practice related to stakeholders' coordination, image building and annual reinvention. In short, this finding supports the theoretical framework of this study which predicted the influence of entrepreneurship on designing major events (Figure 3.3).

Search (M5) as a method not only supports the recommendation of Allen et al. (2012) that events should focus more on searching for new ideas rather than marketing traditional events, but also provides evidence to support their claim. This finding supports the theoretical framework of this study which shows that the influence of entrepreneurship on successful major events leads to a new level of success (Figure 3.3). Designers who mentioned the use of searching provided examples including surfing the internet in search of new inspirations and travelling to destinations in Europe including Italy, France and Germany to attend successful events similar in content to their events to look for new design ideas. These insights provide rich information on the process of searching used by event designers, which can be as simple as surfing the internet, or spending time, effort and money travelling abroad.

Evaluating (M6) all aspects of an event shows the importance of the core value of 'what,' which then determines the event product: what will happen at an event? This method supports Brown (2010) and Goldblatt's (1997) findings on the importance of this core value and the designers' ability to improve visitors' experiences by playing around with what happens in an event, such as its floor plan. Both studies looked at the importance of evaluation and listed several examples of what should be evaluated. However, their studies did not aim to have a comprehensive list of all event design details to be evaluated, the process of evaluating different design core values, or linking evaluation to certain preferred outcomes. In comparison to the importance of the evaluation of event floor plans given by Brown (2010) and Goldblatt (1997), this study provided richer details about how designers of different types of events conduct evaluation of two aspects of location: indoor and outdoor venues; and different Australian states. This study also shows the advantages of the different options in relation to event experience from a visitor's perspective and a designer's perspective. For example,

the designer of the Geelong Fun Run (S7) provided a long and detailed list of areas that must be evaluated after the event. This includes what and how to evaluate from the perspectives of both visitors and designers. He also highlighted the importance of evaluation of other details related to the design of this sports event to ensure improvement next year. In several interviews, designers illustrated how evaluations of previous versions of their events have impacted their current version. This means that designing an entrepreneurial event starts long before the opening date of the current event, which highlights the importance of archiving previous evaluation reports.

The logical change (M7) method reflects on the statement given by the Darwin Regatta (F6) designer, which supports the Simplified Theoretical Framework of the Influence of Entrepreneurship on Event Design Development (Figure 3.4) of this study. It shows that any major event must keep evolving and changing on a regular basis to keep attracting its potential visitors. Existing event studies highlighted the importance of regular change in event design to avoid the risk of not being able to attract sponsors who prefer sponsoring new versions of the same event every year (Guy & Emma, 2015; Smith et al., 2016) and the risk of not selling enough tickets for the same reason (Sequeira Couto et al., 2016; Todd et al., 2017), and from a visitor-safety perspective (Silvers, 2011; Tarlow, 2002). This study not only reached the same conclusion about the importance of logical change (M7) and financial risks related to sponsors and ticket sales, but also linked M7 to the risk of having a poor event image or unhappy work environment for volunteers. In addition, existing event studies highlighted that changing an event design comes as a response taken by designers based on financial risk calculations or sales analysis. This study reached the same findings and highlighted that 'logical change' of event designs might come as a natural course, or as a result of actions taken by event stakeholders, and in some cases, even by coincidence. For example, the designer of the Darwin Lions Beer Can Regatta (F6) showed that the logical change happened as a result of government policy change in manufacturing soft drinks cans. For the Sydney Gay and Lesbian Mardi Gras (F12) the logical change happened due to a difference in the host destination atmosphere. Finally, the group of designers who mentioned the *logical change* consist of four festivals and one exhibition, which also shows that festivals and exhibitions are alike when it comes to acknowledging the need to change designs on a regular basis as a logical course of any event. It also shows that festivals and exhibitions are more likely to encounter such change than sport events which are bound to maintain certain standard designs over the years, for example the Australian Open (S2), the Asian Cup Australia 2015 (S3), the Formula 1 Australian Grand Prix (S4), the Australian Motorcycle Grand Prix (S5), and the Cricket World Cup 2015 in Australia (S8).

Consultations (M8) as an approach to develop events does exist in event studies (Hanrahan & Maguire, 2016; Ramchandani & Coleman, 2012; Sherwood, 2007). The long-detailed statement given by the designer of the Australia Day Celebration (C1) supports the findings of Frederick et al. (2013) regarding the importance of innovation as well as passion to create new products (event design, in this study), value-adding products, and resource management as essential ingredients of entrepreneurship. However, this study found that consultations given by an external individual or

179

stakeholder influenced designers to be more passionate in developing their events and to seek value-added content. In addition, this study provided rich details describing the nature of the passion embraced by event designers (e.g. 17 years of enjoying, exploring and working for the Darwin Lions Beer Can Regatta), and the time, effort and money given by them to develop entrepreneurial events (e.g. the designer of the Melbourne Festival who spent 30 years travelling around the world to follow art festivals and working for the creative arts industry).While event studies found that consultations can guide event designers to achieve successful outcomes (Hanrahan & Maguire, 2016; Chaney and Ryan, 2012), and also learn from unsuccessful outcomes (Getz, 2002; Getz et al., 2010; Parker, 2013), this study found that some event designers used the accumulated consultations over the years to build their own manual guideline on the process of designing events. This study also showed that two event designers' consulted the host communities of their events to overcome certain challenges as in the case of the Darwin Festival (F7) to overcome the challenges of staging ticketed events in the Northern Territory, as well as the case of the Act-Belong-Commit Augusta Adventure Fest (S6) to overcome challenges in staging sporting event in Western Australia for the first time. Therefore, while event studies highlighted the importance of learning from successful events (Hanrahan & Maguire, 2016; Chaney and Ryan, 2012) and unsuccessful events (Getz, 2002; Getz et al., 2010; Parker, 2013), this study shows that the process of learning can be through approaching designers of successful and unsuccessful events and host communities for consultations.

Instead of being concerned with how to develop entrepreneurial designs, three events adapt a policy of *regular change of leadership* (M9). This method comes in accordance with many strategic, human resources, and product development concepts. Bramwell (1997) found that to ensure the positive outcomes of an event, its strategy must be clear at the planning stage. Allen et al. (2012) clearly stated that differentiating between HRM practices in event organisations and traditional businesses is a vital issue for successful events. In particular, Van der Wagen (2007) believed that event organisations have to understand human resource strategic planning (including the event environment), and human resource operation (including recruitment, leadership and motivation). Despite the importance of strategy clarity, the differences between event organisations and traditional businesses in relation to HRM practices and strategic planning, none of these three studies have mentioned directly or indirectly the existence of regular change of leadership (M9) as an HRM practice or strategy. Furthermore, they did not link such practices to the objective of having an entrepreneurial event. Event designers are required to understand their team by knowing who the event owner and stakeholders are, developing a learning orientation, and having a process to encourage their employees. To overcome the challenge of having the head of event organisations changed on a regular basis as a strategy, the designer of the OzAsia Festival (F3) said that he was recruited to work for the festival with the previous designer for a short period before taking over leadership, so he could learn the organisation's culture and familiarise himself with the festival values. In general, recruiting is a crucial practice for a successful event (Panyik et al., 2011), where professional recruiting practices are key factors for such organisations (Hanlon & Cuskelly, 2002;

Toffler, 1990). In particular, since new product development is the responsibility of few departments (Barczak et al., 2009), it is expected that recruiting a new general manager on a regular basis will support design development. Reid and Richie (2011) found that individual's values, beliefs, personality, attitudes and motivations influence event operation and outcomes. None of these studies however, looked at the challenges of changing leadership on a regular basis from a recruiting perspective or its potential impacts on changing event design due to the change of its designer. In short, since the relationship between formulating teams and entrepreneurial events received limited attention (Allen et al. 2012; Sherwood, 2007), understanding the *regular change of leadership* method (M9) is an important finding to acknowledge as an HRM practice and strategy to develop such events.

The *identifying existing problems/issues and find solutions* (M10) method comes with no surprise as event studies showed a huge interest in investigating event evaluations from several perspectives, including from visitors' point of view (Dimitrovski, 2016; Organ et al., 2015). Event evaluation is part of the process of maximising positive impacts and minimising the negative (Katzel, 2007), which include preserving the event quality experience by visitors. In addition, the literature was interested in studying the process to conduct such evaluations, including comparison of pre-experience assessments with post-experience assessments for event visitors (Lade & Jackson, 2004), and regular information gathering (Slater & Narver, 1995) to be able to recommend certain practices that were behind successful events (Chaney & Ryan, 2012; Hjalager, 2014; Larson, 2014). However, all these studies did not show evidence that event organisation conducted evaluations with the purpose of developing new event designs or entrepreneurial events. Evaluating events to achieve certain objectives such as identifying an issue with the current design and finding a solution can change the way designers look at their events or what needs to be evaluated. This method (M10) enriches the literature by adding new items to be evaluated (e.g. venues and their services) and new purposes to be achieved (e.g. extending visitors' times at events), and link evaluation outcomes to developing entrepreneurial events.

The *evaluation of all expressions of interest* (M11) method is, to some extent, to rely on importing innovative products developed by events' participants. As mentioned earlier, Hjalager (2010) placed innovation into five categories: product or service, process, managerial, management and institutional innovations. This method (M11) used by two festivals falls within the first category (i.e. product or service innovation) as the nature of products and services every year is new. It also falls under the second category (i.e. process innovations), as Barczak et al. (2009) found that new product development is the responsibility of marketing, research and development, as well as engineering departments. However, these two studies showed that developing new products (e.g. new event design) depends on the organisation itself, while this study found that new event design or event content can come from outside the organisation (e.g. events' participants) with the supervision of the organisation or hired experts working for the organisation. Festivals F11 and F12, for example, depended on a panel consisting of members of industry professionals, which is an

outsourcing approach, to activate entrepreneurship management. Although it is the responsibility of few departments within an event organisation to support the development of new designs, this method provides new insight on the importance of outside players to approach an event with their expressions of interests. Therefore, this finding matches that of Allen et al. (2012), that event organisers should be more concerned with innovation and broadcasting of new art forms. However, this finding shows that innovative event contents can be based on event contributors, and the supervision of this process could also depend on individuals from outside the event organisation.

Attracting successful exhibitions or bidding to attract ongoing sport events (M12) method has attracted event studies attention in relation of event biddings. However, the perspective given by the Melbourne Masterpieces (E1) provides insights on the complex nature of attracting or bidding on events. The designer of this exhibition (E1) stated that staging an entrepreneurial event depends on investigating international, national and local needs and which exhibition has the potential to satisfy such needs (i.e. market orientation), as well as conducting visibility studies to predict its financial outcomes (i.e. financial management). The AFC Asian Cup (S3) perspective is more about applying bidding strategies and techniques while collaborating with related stakeholders. Therefore, the Melbourne Masterpieces perspective explained the "innovation process" referred to by Hjalager (2010) and highlighted the three dimensions of visitor orientation that event organisations need to conduct in the planning stage of a major event (i.e. international, national and local) referred to by Lade and Jackson (2004). This perspective also supports Slater and Narver (1995) who found the requirements for event competitiveness, including regular information gathering, effective coordination for customer needs and competition abilities. In addition, as the Melbourne Masterpieces attracted over 600,000 patrons, the statement of its artistic director explained the process that Kaiser et al. (2013) highlighted; such major events maximise tourism destination economic impacts through market orientation and financial management. The Melbourne Masterpieces' statement, as well as the AFC Asian Cup's short statement of being part of the management of such a new event in Australia (where soccer/football is not the most popular sport), support Emery's (2010) argument on the need of using financial techniques to raise event organisations' management competence. Gordon (2007) and Hammond (2007) also made recommendations on the need to use advanced financial techniques to improve the accuracy of budget component forecasts. According to the designer of the AFC Asian Cup, winning the bid to host this event had to be through effective stakeholder management of national organisations, local councils of the five hosting cities and local communities, all of which match the exact findings and recommendations of Lade and Jackson (2004) and Hautbois et al. (2012). Although all features of this method (M12) have been found in different event studies that investigated event biddings, none of the previously cited studies provided a comprehensive understanding of the complexity of bidding or attracting events, the need of stakeholders to develop bidding files, including tourism destination authorities, and the need of financial techniques to win biddings. Therefore, this finding (M12) provides a comperhensive guide on how to develop and win bidding based on statements given by

designers of an exhibition and a sporting event, which is a guide that has not been fully introduced by any previous study.

The *developing professional practices* (M13) method shows how operational performances can lead to entrepreneurial designs. Changes in the 'what' core value allowed an event to reduce its operating costs, enlarge its scope, and reduce its financial risks by making it self-funding, which means changing the designer 'want'. This finding shows how changes on one of Goldblatt's (1997) core values (i.e. the 'what') affects the Brown and James' (2004) core value (i.e. the 'want'), which is an influence or a connection that has not been made by Brown and James. Nevertheless, the works of Goldblatt (1997) and Brown and James (2004) are of a pure theoretical nature, while this study has a theoretical contribution (Section 6.2.1) as well as implications for practitioners (Section 6.2.2). It also provides new empirical information on how designers make alterations on two of the six known core values. In addition, the M13 method shows that entrepreneurial designs can come out of simple approaches in terms of time and effort in comparison to other methods that require inputs of external stakeholders, for example. Finally, this method confirms the results of Alrokayan (2016) and Osterwalder et al. (2005) that changes within the 'operations' component of the Business Model (Figure 3.6) lead to an entrepreneurial product (in this case an entrepreneurial event design).

The *working with volunteers* (M14) method focuses on one of the elements of the event design core values (i.e. the 'want'). The 'want' refers to the objective of staging an event (Brown & James, 2004), which is the designers' responsibility to define what they want to achieve (Brown, 2010). It is also about establishing measurable indicators for the projected objectives, and evaluating them at the planning, operation and evaluation stages (McIlvena & Brown, 2001). Therefore, alteration with the human resources component of an event will change its operation system and affects its outcomes, leading to having an entrepreneurial event. This method (M14) supports the same conclusion reached by the previous method (M13) that changes in the operation of an event can lead to having a totally new event design (i.e. an entrepreneurial event). In reflection on Getz's (2012) three dimensions of the foundation of event design: 'setting and experience', 'people' and 'management', the designer of the GMHBA's evolutionary approach of depending almost entirely on volunteers shows an innovative form of design in relation to its 'people' principle (the volunteer component) and the management principle (the operating system). The foundation of event design (Figure 2.3) drawn by Getz (2012) did illustrate the overlaps between the three dimensions of 'setting and experience', 'management' and 'people'; however, he did not specifically mention the overlap between *operation* as a component of the 'management dimension' and *volunteers* as a component of the 'people dimension'. Therefore, this study with its practical nature can help re-draw the foundation of event design (Figure 2.3) to look at Getz's (2012) illustration in a different way that appreciates the overlaps between all three dimensions and components. This finding shows how an event could be seen or described as evolutionary by its designer by making changes within two of its principles, while its other core values have, to some extent, not been changed. This method of developing a new event

design could also be seen as an entrepreneurial design/practice by itself, rather than a method to come up with an entrepreneurial design.

The *Meet high demand* (M15) method gives an empirical understating of the features of entrepreneurial change, and the link between product life cycle and innovation. According to Schumpeter (1934), entrepreneurial change features may include new/improved goods and a new method of production. This is exactly what happened with the MyState Australian Wooden Boat Festival (F14) as the event was improved, along with its production method to respond to an external factor - the increased number of visitors. While Rogers (1962) highlighted the link between the life cycle and the concept of innovation diffusion, the Boat Festival showed that the flow of innovation within the event occurred when the event reached a certain stage which was triggered by the high demand of its visitors. Therefore, this study provided a better understanding of how all components within all three dimensions of the foundation of event design – Figure 2.3 (Getz, 2012) – may encounter changes as the number of visitors reached 200,000. To some extent, Getz (2012) highlighted how changes with one dimension or one component in a certain dimension might affect the overall event experience, while this study, based on the statement given by the designer of the Boat Festival, showed how changes might occur on all three dimensions at a single event.

The *trial and error approach* (M16) not only highlights a method used by a designer to develop entrepreneurial designs, but also the similarities of his behaviour and those of the entrepreneurs. Entrepreneurship definitions refer to entrepreneurs as inventors (Schumpeter, 1934), innovative individuals (Leadbeater 1997), having innovative behaviour (Carland et al., 1984), or having to engage in a process of continuous innovation (Dees, 1998). The statement of the GMHBA designer represents all these definitions of entrepreneurs, with innovation being part of his behaviour and an internal force motivating him to continue. Surprisingly, this finding contradicts the core ingredient of taking calculated risks by entrepreneurs as stated in the entrepreneurship definition provided by Frederick et al. (2013), if the trial and error approach (M16) is the only method used by designers to develop their entrepreneurial events. Entrepreneurship definitions also state that it needs to create new ideas to have a new business or social value (Ashoka Fellows, 2012; Dees, 1998; Frederick et al., 2013; Kao & Stevenson, 1985; Leadbeater, 1997; Thompson et al., 2000). The GMHBA designer kept his trial and error approach until the last addition, the 5K swim, was successful, which means that it added a value. This method adds two critical findings: event designers are most likely to be entrepreneurs or innovative by nature; and developing an entrepreneurial event might come as a gut feeling and trying new ideas every year rather than as a result of a thorough investigation.

Based on the roles that event designers play and the expertise they hold in comparison to dramaturgs, this study believes that the dramaturgy theory influences event designers' aims to develop entrepreneurial event designs in a similar way that it influences dramaturgs to develop dramatic works. Similar to dramaturgs jobs in using certain elements to develop artistic works, designers use event design core values to give an event a certain structure and scrutinise its narrative strategies. As Kenneth Burke believed that life is theatre (Mitchell, 1978) and other

dramaturgical sociologists argued that elements of human interactions depend on time, place and audience (Gerber & Linda, 2011), this study believes that any event is theatre and changing certain event design core values (e.g. time and location) may influence event design outcomes including the visitors' experience. Within this context, Goffman's theatrical metaphors defined the methods that can be used to develop dramatic works based on certain beliefs and cultural values (Ritzer, 2007), which is similar to the personal influence an event designer can play in developing entrepreneurial event designs.

5.3 Nature of Entrepreneurial Practices

Each one of the six entrepreneurial practices implemented by designers of major events provides insights on the nature of such practices as well as the behaviour of designers. While some of the insights confirm existing knowledge available on designing events, others highlight new entrepreneurial practices, and offer deeper understanding of what designers are willing to implement to have entrepreneurial events. The most common practice is implementing *new main events or new side events* (P1). Statements given by the designers of F3 and F7 show that both festivals are engaged in ongoing innovation related to four categories of Hjalager's (2010) innovation categories: (a) product or service, (b) process, (c) managerial and (d) management innovations. These two festivals introduced a few new products and services (category: a), depending on their national and international partners and on their own resources (category: b), had to make decisions regarding what to include in their festivals (category: c), where all three categories needed supervision during the planning, production and evaluation stages (category: d).

To be innovative, both festivals gave indications that they have met the four Slater and Narver (1995) requirements for event competitiveness: regular information gathering, effective coordination for customer needs, competition abilities, and supplies of additional market agents. The whole approach used by the designer of the OzAsia Festival (F3) supports Hjalager's (2010) argument on the importance of entrepreneurship and innovation as a vital factor to redirect tourism products and increase tourism destinations' competitiveness. This festival has also used what Panyik et al. (2011) recommended in terms of using local and national marketing strategies to reach successful outcomes. According to Alrokayan (2016) and Osterwalder, et al. (2005), by adding new products and services related to their main event, both festivals (F3 and F7) are being innovative and showing new features with the intention to make their events attractive to potential visitors (i.e. value proposition that is located in the middle of the business model – Figure 5.1).

P1: New main events or new side events

P2: Changing event design to widen or narrow target markets
P3: Changing event type

P4: Changing event design to provide new services not related to main or side evets
P5: New operation system

P6: Encourage new tourist/visitors behaviour
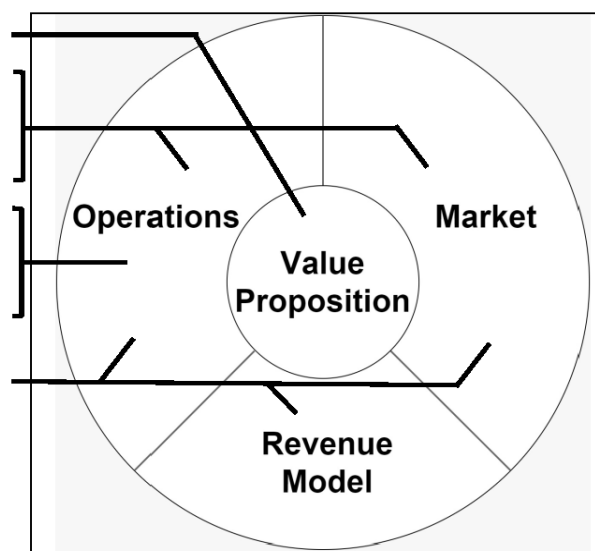
Figure 5.1: Business Model
Source: Alrokayan, 2016 and **adapted from** Osterwalder et al., 2005

Finally, this entrepreneurial practice (P1) shows a shared culture among major events in Australia, including all three types of events (festivals and cultural celebrations, business events in the form of exhibitions, and sport events) to stage a totally new main event or a few new side events every time the event is being organised, which affects the heart of the business model – proposition value (Figure 5.1). As mentioned earlier, event studies gave limited attention to explore the nature of innovation and entrepreneurship practices and their influence on events. This study had to rely on tourism, marketing and entrepreneurship related literature to grasp an understanding of such practices. While Hjalager (2010) and Panyik et al. (2011) looked at innovation in tourism products and their impacts on destinations, Slater and Narver (1995) explored how organisations use market orientation to drive entrepreneurial practices. Nevertheless, while Osterwalder et al. (2005) looked at the business model's origins, present and future as a concept, Alrokayan (2016) looked at the same concept and its competitive advantage for a start-up organisation from a cloud computing perspective (which is shown earlier in Figure 3.6). Therefore, this study used an interdisciplinary approach to integrate knowledge and methods from different disciplines, which led to building a business model suitable to be used by designers aiming to develop entrepreneurial events (Figure 5.1). This business model shows how value proposition, market, revenue model and operations can be seen through six different entrepreneurial practices (i.e. P1 to P6) used by research participants in this study (Figure 5.1).

The second entrepreneurial practice of *changing event design to widen or narrow target markets* (P2) shows that focusing on a smaller or larger target market affects part of the business model (i.e. the Market and Revenue components; Figure 5.1). The statement given by the designer of the Feast Festival (F1) in relation to how the event changed its inclusion criteria to offer attraction for every potential visitor matches what Slater and Narver (1995) stated in relation to attracting more suppliers, which will raise event competitiveness. As the work of Slater and Narver (1995) is of a

186

theoretical nature, it was not interested in providing rich details and examples of what 'suppliers' can represent or their impacts on the outcomes of events. Therefore, by exploring the nature of suppliers from the perspective of major events (e.g. art festivals) and the impacts of attracting more suppliers on events' outcomes, allowed the practical nature of this study to enrich event studies in terms of entrepreneurial practices. By being a curated festival, the Feast Festival engaged with two innovation categories: product or service and managerial innovations, which have been referred to by Hjalager (2010). The designer of this festival chose to "*go out and source the artistic [show] in favour of the festival*" and evaluated products for his event to be innovative and made a managerial decision to pay for them to be part of his event. Therefore, this study not only explored the nature and importance of broadening the supply side of the event, but also the process of developing this entrepreneurial practice. While Allen et al. (2012) recommended events should be more concerned with innovation than focusing on satisfying target market needs, ten designers of this study's research sample showed that attracting potential visitors and satisfying them comes through innovation in terms of widening or narrowing target markets. This finding shows that events do not need to choose between the two options (i.e. innovation or satisfying visitors) as both can merge in one entrepreneurial practice that leads to an entrepreneurial event.

The third most common practice is *changing event typology* (P3). Firstly, the testimony provided by the designer of the GMHBA (S1) shows that by changing an event size, the whole atmosphere of it changes, affecting three event design core values: the 'what', the 'want' and the 'where'. This practice of increasing the size of an event (P3) does not overlap with P2 which aims to widen the target market of an event. However, organisers who used P2 showed more interest in widening their target markets in order to grow their events, while organisers who used P3 were more interested in changing their event types, which eventually led to increasing their sizes. In relation to changing the type of the event, the AD of the Wooden Boat Festival (F14) stated: **"***The principal change within the last few years has been the evolution of the ticketed event to a free public event*,"** while the AD of the Darwin Festival (F7) said: "*I think one of the other things that is different is that Darwin Festival started as a community festival and then gradually evolved into something that is more like a professional art festival.*" Goldblatt (1997) and Brown and James (2004) introduced the idea that the 'what' core value determines the event product and the broad features determine an event category, respectively. Therefore, this study not only provided practical applications of how changes in the 'what' value determine the event product as introduced by Goldblatt (1997) and Brown and James (2004), but that it could affect events' atmosphere, experience and typology where two designers refer to their events as 'evolutionary' and 'professional' events.

Secondly, the statements of three events (S1, F7 and F14) proved that the changing of at least one of the six event design core values will change the event typology, as well as label that version of the event as entrepreneurial. Getz (1989) went beyond the impact of changing the 'what' core value on the event typology by demonstrating its impact on the event planning and management. Manipulating the event product features will enhance or diminish the elements of enjoyment

(Sequeira Couto et al., 2016) and sustainability (Hallak et al., 2016). Changing the core value of the 'want' of what a designer aims to achieve from staging an event (Brown & James, 2004; Brown, 2010) requires establishing measurable indicators for the projected objectives, and assessing them at the planning, operation and evaluation stages (McIlvena & Brown, 2001). Several statements given by research participants of this study, including those by S1, F7 and F14, confirm the conclusions reached by event studies. Changing one design core value affected event planning and management (Getz, 1989), atmosphere or enjoyment (Sequeira Couto et al., 2016), sustainability (Hallak et al., 2016), and operation and evaluation (McIlvena & Brown, 2001). Although the definition of the 'why' core value as the compelling reason for staging an event (Goldblatt, 1997), and the definition of the 'want' core value as the objective of staging an event (Brown & James, 2004) seem as if they represent the same value, this study shows that changing the event typology (P3) by three event designers (S1, F7 and F14) was more likely to be a personal desire (i.e. the 'want' core value) rather than a compelling requirement for their events (i.e. the 'why'). Therefore, beyond defining each event design core value (Brown & James, 2004; Goldblatt, 1997), this finding may help rank them, where the 'what' value seems to be more important than the 'why' value, at least for some designers (e.g. S1, F7 and F14). It also allows this study to accept the new addition of the 'want' that was put by Brown and James (2004) on the event design core value list, as a unique and independent core value.

Thirdly, Pegg and Gleeson (2004) believed that deciding on the event typology ('what') will affect the demographics and number of attendees ('who') and the venue selection ('where'). Getz (2002) believes that deciding on the location of an event which takes place at the planning stage, is directly and immediately related to deciding on an event's target market and has input into a successful event outcome. Pegg et al. (2011), also believe that determining the three core values of 'what', 'who' and 'when' is part of a proactive approach to risk management. Therefore, changing the event typology (P3) will trigger a chain of reactions affecting all six event design core values, as well as event planning, marketing, production, risk management and evaluation. Finally, Figure 5.1 illustrated that the change of the event typology (P3) directly affected two components of the business model: the 'operations' and 'market'. However, as explained earlier, by changing the 'what' core value, not only the 'operations' and 'market' change, but it also affects the 'revenue model' component of the business model, as the designer of the Wooden Boat Festival (F14) clearly stated. These three events (S1, F7 and F14) are entrepreneurial events as they have directly changed two components of the business model (i.e. 'operations' and 'market'), and indirectly the third component (i.e. 'revenue model').

Ranked fourth is the practice of *changing event design to provide new products/services not related to main or side events* (P4). Although they are not related to the main or side event ideas, the additional products and services require changing the event operation system, which means changing the 'operations' component of the business model (Figure 5.1). The GMHBA (S1) used an electronic system, which did not affect the length or obstacles of racing between the starting and

finishing lines, nor did it affect the entertainment side events. However, it definitely impacted event participants' experiences, the supervision of all participants along the racing course, human resources, collection of instant information during the event, and event evaluation. This finding enriches the existing literature in many ways. Firstly, it provided new examples of Hjalager's (2010) innovation categories related to product/service, process, and management innovations. In other words, while there is an innovation category labelled as 'product/service' (Hjalager, 2010), this innovation of a 'side service' shows the importance of having sub-categories of innovation categories to allow more accurate explorations of their nature and influence on events. Secondly, it shows how adopting such innovations can support post-experience assessments for event visitors (Lade & Jackson, 2004). Thirdly, the electronic system shows how regular information gathering can support event competitiveness (Slater & Narver, 1995). As Barczak et al. (2009) put it, the implementation of a software tool improves management of new product development, which includes knowledge management, project leadership, human resources development, team communication, and innovation management. However, such implementation requires that better understanding of technology is essential to develop the event risk management profession (Emery, 2010), as any technical or operator failure may have a negative impact on the whole event.

Also ranked fourth is designers' use of a *new operation system* (P5). As this practice (P5) is all about operation, it directly affects the 'operations' component of the business model (Figure 5.1), which makes these seven events (F7, S1, S2, S3, S6, S8 and S9) entrepreneurial as one of the four components of the model has been changed (Alrokayan, 2016; Osterwalder et al., 2005). This finding/practice (P5), as other practices, is important as it helps event studies to have a clear definition of entrepreneurial events or what qualify an event to be labelled as entrepreneurial. McIlvena and Brown (2001) recommended the development of measurable indicators to evaluate operation stages. The importance of this recommendation is partly due to event managers' behaviour in rushing to plan all aspects of operation without considering design principles (Brown & James, 2004). It is also because the 'systems' component, being part of the foundation of event design, has the potential to affect all aspects of any event (Getz, 2012). Therefore, it is not enough to implement entrepreneurial practices or to have an entrepreneurial event, but it is highly recommended to develop a list of measurements for each implemented practice. All seven event designers gave an indication that they have used certain measures to evaluate their implemented practices (P5; see Section 4.4), as well as showing the time and effort put into planning their practices before implementing them. These two noted indications mean that all seven designers adopting this practice (P5) have accepted McIlvena and Brown's (2001) measurable indicators recommendation, and Brown and James' (2004) warning of not planning the operation stage carefully. Due to the importance of design principles (scale, focus, shape, timing and building the event curve) to successful events (Brown, 2010), several event studies highlighted different techniques to activate each principle (Brown, 2010; Logan-Clarke, 2009; Mithen et al., 2006; Probin, 2009). However, Getz and Page (2016) believe this area should be part of future research. The given examples by the

seven designers (e.g. use of electronic systems and different venues) are considered entrepreneurial practices and detailed applications of techniques to activate event design principles, that were planned carefully as the designers set their evaluation measures at the planning stage.

From an entrepreneurial event design perspective, two of the most common key elements of all entrepreneurship definitions are marshalling needed resources and formulating venture teams (Table 2.2; Frederick et al., 2013). The Kärnä, Hansen and Juslin (2003) framework referred to three hierarchical levels: strategies for products, structures formed by operations and information systems, and functions including communication and pricing. In addition, Getz and Page (2016) believe that entrepreneurship supports individuals and organisations to create unique products and services that can satisfy needs of certain target markets, overcome production obstacles and operation challenges, and/or competitors. The "new operation system" developed by the designer of the Darwin Festival (F7) stated that the reduction of venue spaces, as well as collaboration with several stakeholders in relation to venue operation, reduced the overall costs. This unique and comprehensive example shows that the Darwin Festival had applied marshalling resources and formulating teams core ingredients of entrepreneurship (Frederick et al., 2013), and framework of strategies, structures and functions (Karna et al., 2003) to overcome production and operation challenges (Getz & Page, 2016). From the venue perspective, Etzion (2007) and Mallen and Chard (2012), recommend facilities to shift to professional practices, while Roche (1994) recommends the development of operational programs for event facilities. The Darwin Festival and the six sport events worked closely with the owner and operators of well-known venues, which allowed them to transfer some of the responsibilities of venue management to their partners and to support their entrepreneurial events. The findings related to this practice (P5) confirm that all seven event designers (F7, S1, S2, S3, S6, S8 and S9) have used advanced practices in relation to strategic planning of their human resource operation, based on Van der Wagen's (2007) category of human resource management practices for events.

The sixth and final identified entrepreneurial practice is where designers *encourage new stakeholders' behaviour* (P6). The designers of the Australian Open (S2), the Gold Coast Marathon (S9) and the Darwin Regatta (F6), which is a festival encompassing sporting competitions, showed an understanding of the difficulty of changing or developing the main event concept/idea, as they needed to be a competition between tennis players/teams (S2), runners (S9) or boats (F6). However, all three designers understood that events are just platforms where competitors (performers or exhibitors for other types of events) meet with their fans (visitors in other events). This practice (P6) shows deep understanding of the market and the use of such understanding in event marketing, which also requires a change in event operation to provide its visitors with a platform for the new behaviour to be practiced, which eventually affects the event 'revenue model' (see next section 4.4 Outcomes of Entrepreneurial Designs). Therefore, this practice (P6) is the only one of all six entrepreneurial practices that directly affected three components of the business model: 'market', 'operations' and 'revenue' (Figure 5.1; Alrokayan, 2016; Osterwalder et al., 2005).

This practice (P6) can clearly be classified as an innovative product or service which is one of Hjalager's (2010) innovation categories. Developing such event management practices requires understanding the crowd psychological domain (Hutton et al., 2011) as well as technology and culture (Emery, 2010). Within this context, this practice is expected to show the results of carrying out pre-experience assessments for event visitors (Lade & Jackson, 2004). This practice (P6) helped the three designers to maximise their positive impacts of the three major events (F6, S2 and S9), which qualifies it as one of the best practices based on Katzel's (2007) argument. For this practice to achieve its potential, the three events showed evidence of linking their marketing strategies with local and national levels, where attention was given to promoting events through local media channels, as well as developing their websites, which meets the recommendations of Panyik et al. (2011) for successful events. It also meets Allen et al.'s (2012) recommendations for event organisers to be more concerned with innovation and broadcasting. This practice requires contribution and support from different stakeholders (Lade & Jackson, 2004) and effective coordination (Slater & Narver, 1995) for events to achieve their objectives and competitiveness, respectively. The three designers made their strategy – to engage fans and visitors with new products and services – clear to their stakeholders at the pre-event stage, which has been classified as event success factors by Bramwell (1997). The issue with all these event studies is that each one of them looked at innovative products or services from a single perspective, which is not enough to carefully develop, implement and evaluate an entrepreneurial practices as P6 for a major event. Therefore, innovation in major events requires understanding of innovation categories (Hjalager, 2010), crowd psychology (Hutton et al., 2011), technology and culture (Emery, 2010), pre-experience assessments for event visitors (Lade & Jackson, 2004), marketing strategies (Panyik et al., 2011), appreciation for broadcasting (Allen et al., 2012), support from different stakeholders (Lade & Jackson, 2004) and effective coordination among them (Slater & Narver, 1995) as well as clarity among key stakeholders at the pre-event stage (Bramwell, 1997).

Furthermore, this practice (P6) contradicts or adds new perspectives to the existing literature. Allen et al. (2012) argued that events should be more concerned with innovation than focusing on satisfying target market needs, while P6 shows how the objective of meeting fans' needs motivated event designers to be innovative, which means that they are not two separate options. Based on the statements of designers who adopted this practice, these new products and services were their own inventions, rather than being proposed by marketing, research and development, or engineering departments as argued by Barczak et al. (2009). Obviously, this practice depended on motivating fans to interact with their celebrities and share their emotions and pictures with others, which can attract other fans and visitors as a word-of-mouth marketing approach. Despite its importance as a marketing strategy, it was not listed as one of the 11 best practices of the marketing strategy list developed by Lade and Jackson (2004). In short, all 26 event designers of this study have adopted at least one of the six entrepreneurial practices (P1, P2, P3, P4, P5 and P6), which influenced or changed at least one of the four components of the business model (Figure 5.1). This is considered

to be the most important finding of this study, which confirms that all major events of this research sample are entrepreneurial events.

This study found that event designers played roles like the ones performed by dramaturgs: supervisions of the metaphorical expressions from a thematic perspective; and following up all works within an event to ensure all plans at the planning stage are converted into actions that comply with the certain messages that they wanted to send to their visitors. This similarity of behaviour shows that the dramaturgy theory influences event designers' roles in producing events the same way it influences dramaturgs in producing their dramatic works. In addition, Goffman used the *dramaturgical action* term to show how individuals design a social action to improve their public image (Adler et al., 1987). To some extent, event designers who implemented one or more of the six entrepreneurial practices were aiming to improve their events in one way or another. As dramaturgs play a role in converting historical research into producing art works (Cardullo, 1995) and institutional dramaturgs play several roles in such productions (McCabe, 2008), event designers' roles are extended from designing entrepreneurial events at the planning stage to implementing entrepreneurial practices at the productions stage. Therefore, all lessons and knowledge derived from the use and influence of production dramaturgy on producing dramatic works (Eckersley, 1997) can also be used in producing events.

5.4 Outcomes of Entrepreneurial Designs

Each one of the six outcomes of entrepreneurial designs of major events provides insights on the nature of such outcomes and what designers care about in terms of outcomes. While some of the insights confirm existing knowledge available on successful events, others highlight outcomes related to entrepreneurial events, and offer deeper understanding of what designers aim for out of their entrepreneurial designs. One of the two most mentioned outcomes by designers to support their claims that their entrepreneurial designs were successful is *meeting set goals with explanations* (O1). Statements given by the designers of the Feast Festival (F1), the GMHBA (S1) and the Gold Coast Marathon (S9) confirm many findings related to the process and nature/aspects of evaluation in event studies. Firstly, 16 event designers indicated that they set certain goals at the pre-event stage and evaluated them at the post-event stage, which confirms Lade and Jackson's (2004) findings of events developing objectives at one stage and evaluating them after the event. It also confirms Slater and Narver's (1995) findings that event organisations do collect data during and after events. Secondly, Emery (2010) linked successful events to financial outcomes and event content, which are the two aspects that the Feast Festival (F1) and GMHBA (S1) reported to describe their events as successful, respectively. The GMHBA (S1) designer linked their success to having a certain strategy (i.e. the size and type of competitors) in terms of developing their events, while the Feast Festival (F1) was interested in ticket sales. These are the same links that Bramwell (1997) and Chaney and Ryan (2012) have made and labelled as best practices. This confirms the research of Dimitrovski (2016) and Organ et al. (2015), that festivals are more interested in evaluating matters from visitor perspectives, while sport events are interested in aspects related to event participants

(Lee et al., 2012). This does not mean that festivals and sport events are not interested in evaluating other perspectives; however, it shows what designers choose to report as the most important outcomes/evaluations of their events. However, disregarding certain measurements by designers of major events is an issue that has not been fully explored by event studies, where such exclusion could be due to their negative indications. Despite all these findings and their reflections on event studies, the most important to this study is that 16 event designers confirmed that their idea-generating methods for entrepreneurial practices (at the planning stage) and their actual implemented entrepreneurial practices (at the production stage) paid off and led to successful outcomes (at the post-event or evaluation stage).

Another outcome ranked first is *experiencing a rise in multiple related aspects excluding financial goals* (O2). This theme (O2), once again shows that event designers: care about evaluating their events (Lade & Jackson, 2004); collect information during and at post-event stages for evaluation purposes (Slater & Narver, 1995); care about meeting stakeholders' needs (Dimitrovski, 2016; Lee et al., 2012; Organ et al., 2015); all of which are similar to the previous theme (O1). However, what makes this theme different is that the designers were happy to report positive outcomes in several aspects even where surprisingly new. The Melbourne Food & Wine Festival (F4), for example, linked their "*innovation and new programming design*" not only to meeting "*consumer expectations*," but also to allowing "*a little … energy into the organisation*," which represents their internal stakeholders – full- and part-time employees. Inclusion of internal stakeholders has not been listed on the stakeholders' list provided by Dimitrovski, (2016), Lee et al. (2012) and Organ et al. (2015), nor the importance of inserting energy into event organisations. The festival visitors and the organisation's human resources were just two examples, as the designer of the festival previously said that innovative design for them "*is a whole number of things*". The designer of the GMHBA (S1) evaluated the success of the new addition (i.e. 5K swim) to their sport event against two aspects: a high demand from competitors which reached 11 times what they were aiming for, and "*in the terms of the community enthusiasm for it*". The words "*community enthusiasm*" in this context refers to the sport event host destination showing their approval for this new competition within the event design, their interest to attend, and enjoyment at the post-event stage. Bevolo (2015), Miettinen et al. (2015), Paleo-Future (2007) and Richards et al. (2015b) have all shown that developing designs can be achieved through different methodologies to fulfil different objectives. However, these event studies did not list community enthusaism as an objective to be evaluated to measure the introduction of an entrepreneurial practice. This outcome (O2) confirms and enriches the findings of Richards et al. (2015b) that the social design concept can be viewed from designers' social responsibilities and their abilities to design the social world. The two statements of the designers of the Melbourne Food & Wine Festival (F4) and the GMHBA (S1) can be seen as a response to fill a gap in the social context between realities and expectations (Sewell Jr, 1996) or in other words as motivators for social change (Richards et al., 2015b).

The third outcome is *experiencing financial gains* (O3). Statements given by 12 event designers who directly linked the evaluations of their innovative designs with financial gains, mentioned internal aspects to their organisation such as sales and profits, and/or external aspects related to their event host destinations. This outcome theme (O3) comes with no surprise, as numerous event studies used financial aspects as a clear evaluation approach for event success or failure. Therefore, O3 confirms the positive influence of innovative designs on ticket sales, which enrich the existing studies related to ticket sales (Hanrahan & Maguire, 2016; K. Kim & Tucker, 2016; Sequeira Couto et al., 2016; Todd et al., 2017). This outcome adds more methods to the existing approaches of attracting sponsorship (Filis & Spais, 2012; Guy & Emma, 2015; Smith et al., 2016) and government support (McCartney, 2008; Parent & Seguin, 2012). Based on several statements, including the one given by the designer of the Geelong Fun Run (S7), entrepreneurial designs can have noticeable economic impacts on host destinations, which in this example came in the form of raising more than AU$500,000 per year to support the health infrastructure, which confirms existing literature on this matter (Kaiser et al., 2013). Based on this outcome (O3), entrepreneurial designs can be part of the EMBOK model, as Silvers et al. (2005) listed many components that may lead to increasing ticket sales and sponsorship, including the marketing plan and public relations. Similarly, all entrepreneurial practices that led to this outcome (O3) can be identified as new best practices as they support maximising positive impacts (Katzel, 2007), or best practices of marketing strategies as they attracted more sponsorship and ticket sales (Lade & Jackson, 2004). No single event study has reached the same conclusion that an implemented practice can lead to financial gains (in the forms of increasing ticket sales, attracting sponsorship and government support) and at the same time maximising economic impacts on host destinations. This means that entrepreneurial practices can be classified as best practices due to their benefits in relation to events' financial and marketing outcomes. Nevertheless, as the designers who reported financial gains or economic impacts came from a wide spectrum of backgrounds, including festivals and celebrations, exhibitions and sport events as well as for-profits and not-for-profits, these findings can fill the existing gap on the roles of social and business entrepreneurs in the event industry (Getz et al., 2010).

The fourth outcome is *positive operation feedback* (O4). By limiting the number of competitors, the designer of the GMHBA (S1) confirms good management of resources in an innovative manner (Zahra et al., 2008), to overcome the challenges of limited safety resources (Dees, 1998), by introducing new methods (Schumpeter, 1934; Thompson et al., 2000) in terms of attracting resources from other surfing clubs, with a balanced leadership (Timmons and Spinelli, 2008). Other designers showed understanding of crowd psychological domain (Hutton et al., 2011) and local culture (Emery, 2010) when planning the operation, as well as meeting guideline and international standards related to risk management (Wilks et al., 2006). The designer of the Melbourne Food & Wine Festival (F4) highlighted what she did in terms of motivating the festival team: "*It also allows a little … energy into the organisation, because you are constantly moving things and changing things.*" These findings show that implementing entrepreneurial practices has different requirements which

include balanced leadership, understanding of visitors' psychology and host destination culture, professional operation and risk management. Event studies and entrepreneurship literature rarely investigate the process or requirements of implementing event entrepreneurial practices, which make these findings important for academia as well as event practioners. For example, the designer of the Melbourne Food & Wine Festival feedback shows that designers went beyond marshalling resources and formulating teams as Frederick et al., (2013) included in their entrepreneurship requirements, to creating an energetic atmosphere within the event organisation.

The fifth outcome is *solving existing issues* (O5), which reflects two of the core characteristics of entrepreneurs, their abilities to find problems and developing solutions for them, as well as their willingness to learn from this whole process. Most entrepreneurship studies described entrepreneurs as transformatory individuals who recognise a problem (Leadbeater, 1997) and create innovative solutions with practical implementation (Ashoka Fellows, 2012; Bornstein, 1998; Frederick et al., 2013). The way the Melbourne Food & Wine Festival (F4) designer put it: "*we certainly make learnings each year in the festival,*" is what Bramwell (1997) and Chaney and Ryan (2012) have found regarding the emerging of event strategies from learning approaches. Engaging in a process of continuous learning is what makes individuals described as entrepreneurs (Dees, 1998). Tinnish and Mangal (2012) pointed out the importance of event planners in understanding how their organisations can develop a learning atmosphere to be successful. Through such processes and over time, event leaders emerge, teams take ownership and become better organised (Landey & Silvers, 2004). Getz (2013) believed that for event designers to be innovative, they have to continually learn and renew their approaches to event management, including event design. In short, the six designers (F2, F4, F6, C1, E1 and S1) who evaluated their events as successful due to their abilities to recognise problems and solve them through entrepreneurial designs, have provided practical evidences to the existing literature on entrepreneurship and event design. However, Bramwell's (1997) findings were related to mega events where managers of such events, who were not involved with previous versions, need to seek knowledge through communication with other organisations, for example the FIFA World Cup, World Expo and the Olympics. Chaney and Ryan's (2012) study focused on only one major exhibition, while Tinnish and Mangal (2012) focused on developing a theoretical framework in business events to learn how to be more sustainable. Therefore, this study develops new and better understanding of the importance of learning as an outcome for major events of different types. Nevertheless, organisations and designers with the ability to learn from each time they stage an event can be described as entrepreneurial organisations and entrepreneurs, respectively.

The sixth outcome is *meeting set goals* (O6). The difference between the first theme (O1) and this theme (O6) is that the designers of the former provided financial, marketing or statistical figures, while designers of the latter theme failed to do so. Although using semi-structured interviews, designers who reported this theme, neither provided any explanation, nor did they respond to what the met goals were. While this theme does not provide any new insights other than those mentioned

as part of the first theme (O1), this researcher believes that it is an important theme with different characteristics. Interpretations of this theme (O6) have three options: designers being secretive; unaware or cannot remember any quantitative evaluations; or outcomes are not significant. This is a common outcome in event studies, where event organisers do not provide evidence to support their testimonies, as was the case with organisers in the UK and their claim that their festivals create opportunities for sustainable local development (O'Sullivan & Jackson, 2002). It should also be restated that there are no overlaps with any of the themes, even though designers' answers to the four main research questions may include more than one theme of the outcomes of entrepreneurial designs.

The seventh outcome is *no answer as the designer is new and cannot comment on previous year* (O7), which represents the director of the OzAsia Festival's (F3) statement. This study cannot confirm whether entrepreneurial implementation at the previous year's design was successful or not. It is not clear whether the designer's comment is part of a certain culture or an ethical behaviour not to evaluate another's work, or if there is another explanation. However, as the local Australian media had reported positive outcomes, including financial gains and economic impacts for the 2014 event, it is assumed it had successful outcomes.

This study found that event designers at post-production stage played roles like the ones performed by dramaturgs: involving discussions and collecting criticism of their events to integrate them in future events; and using their expertise in several fields to evaluate the nature of the metaphorical expressions from thematic perspective that visitors have received. This similarity of behaviour shows that the dramaturgy theory influences event designers' roles in evaluating events the same way it influences dramaturgs in evaluating their dramatic works. Therefore, event designers can use the dramaturgs' tools including the dramaturgical analysis and dramaturgical action developed by Goffman (Gerber & Linda, 2011) to study the social interaction as a theatrical performance and the way event visitors view events in order to improve their public image, respectively. In addition, event designers can use institutional dramaturgs in post-production discussions and integrate acting and textual criticism (Cardullo, 1995; Eckersley, 1997) to evaluate their events in order to improve their future ones. In short, all lessons and knowledge derived from the use and influence of dramaturgy on evaluating dramatic works (Eckersley, 1997) can also be used in evaluating events.

5.5 Types of Risks Associated with Entrepreneurial Events
Six themes of risks associated with entrepreneurial events have been recorded by this research. To fully and deeply understand these risks, each theme has few sub-themes.

5.5.1 Financial Risks
Five sub-themes of financial risks have emerged: (1) reliance on government funding, being a public organisation, staging free events, or accepting no financial gain; (2) caused by innovation or requiring a certain level of quality; (3) requiring a return on investment (ROI), revenue growth, related to box

office; (4) budget management or cash flow issues; (5) caused by outside sources, competition or weather conditions.

The first sub-theme is *government funding, public organisation, free events, or accept no financial gain*. This finding is consistent with Ziakas' (2013) findings, as it is a common situation where events such as the Labor Day Weekend Fiesta, the Harvest Fest, and Pioneer Days in the USA acknowledge and retain the funding risk in order to achieve their social objectives. However, his study had a different scope as it looked at event portfolio at a tourism destination where one event faces such risks, others in the portfolio aim for financial gains to support the whole portfolio. In contrast, this study looked at each event alone, where the risk of depending on government funding cannot be compensated by another event. Another factor that reduced the level of severity of this risk is the ability of the Feast Festival (F1) to develop other channels of funding, such as sponsorships and donations. It is important to point out that funding is one risk, which is considered low for public organisations, organisations that stage free events, or that accept no financial gain. Getz et al. (2010) have already found that festivals staged by social entrepreneurs accept no financial gain, which makes them competitive. However, their work was focused on festivals only and they believed that comparative festival management research is needed for greater insights. Therefore, this study provides better understanding for the challenges facing all types of events that aim for social outcomes. It also illustrated how social entrepreneurship plays a vital role in exploiting and enhancing social wealth as Zahra et al. (2008) found; however, such entrepreneurial practices are challenged by financial risks.

The second sub-theme is *caused by innovation or requiring a certain level of quality*. It is important to distinguish between the different risks: caused by innovations and leading to financial risks (first theme); and innovative risks which require being innovative and looking for creativity on a regular basis (fourth theme). While Shapero (1975) believed that innovative behaviour means accepting risks of failure, and Getz (2002) found that innovation may lead festivals to failure, Dees (1998) showed that entrepreneurs have to act boldly to overcome risks related or caused by innovation. On the contrary, this study reached different conclusions as designers' behaviour does not mean accepting the risk of failure, innovations do not lead to failure rather than facing financial risks, nor that designers act boldly to overcome such risks rather than acting smartly and calculating risks, respectively. Based on the evaluation matrix of Wilks and Davis (2000), this sub-theme of risks is considered of medium level – high frequency (reduced risks) and low severity (retained risks).

The third sub-theme is *requiring a return on investment (ROI), revenue growth, and related to box office*. These three aspects are some of the most common evaluation measurements that event designers are required to consider at the pre- and post-event stage (Arcodia & Robb, 2000; Carlsen, Andersson, Ali-Knight, Jaeger & Taylor, 2010). Carlsen, et al. (2010) have already found that events that need to innovate, face many risks, including financial ones and related to box office. Issues related to forecasting or operating the box office may lead to event failure (Carlsen et al., 2010). This study provided new insights as the designer of the Canberra Balloon Spectacular had to accept such risks, while the designer of the Darwin Festival explained the severity of this risk by highlighting the amount

the event was aiming for at the box office (i.e. $1 million), which was considered a huge challenge as the population of Darwin was less than 150,000 people. This sub-theme of risks could be classified as medium if requirements by stakeholders of the ROI, revenue growth or box office are low (F8, F13, S1 and S4), while it could be classified as high risk if the requirements are high (F7 and E1), based on Wilks and Davis' (2000) risk evaluation matrix.

The fourth sub-theme is *related to budget management or cash flow issues*. Gordon (2007) and Hammond (2007) have highlighted the importance of budget management and the use of advanced financial techniques to have successful outcomes. The findings show the complexity of budget management as many factors affect it including programming, ticket sales, financial behaviour, experience and comparison research. By highlighting this complexity of budget management and the influence of five factors with a research sample containing different types of events, this study enriches existing event studies which usually focus on sport and mega events as Gordon (2007) and Hammond (2007) did. Based on the frequency and severity of these factors, budget management and cash flow related risks could be classified as a medium level of risk (F12, F13, F14, S6 and S7), or high risk (E1).

The fifth sub-theme is *caused by outside sources: competitions or weather conditions*. These two examples of external factors, competition for S8 and severe weather conditions for F9, may lead to medium level of financial risks in terms of low-ticket sales, or high level of financial risks due to not having gardens to show. External factors leading to financial risks have already been identified by the literature (Leopkey & Parent, 2009a). However, this study shows how a major sport event (S9) is affected by another better or perceived to be more fun major sport event, and how weather conditions lead to a horticultural risk which leads to not having an event, i.e. no garden to show (F9).

5.5.2 Environmental, Location, and Time Risks
Seven sub-themes of environmental, location and time risks have emerged: (1) building temporary settings; (2) presenting art works or placing statues in public spaces; (3) selecting appropriate venues, managing them, dealing with their capacities, crowd management, and using new venue(s) on a regular basis; (4) implementing events in outdoor environments; (5) implementing events in new locations or a specific location; (6) implementing events in the summer, busy season, long operation hours, night time, long duration of planning, or every two years; (7) and weather conditions related risks.

While the first sub-theme is *building temporary settings,* the second sub-theme is *presenting art works or placing statues in public spaces*. Both sub-themes of risks show that poor management of venues in general, and temporary settings, may lead to financial risks and legal issues. Such risks require event designers, as well as facility managers, to be careful in managing them (Silvers, et al., 2005). Event studies including Silvers et al. (2005) have focused in events' safety from the perspective of temporary settings as in the case of S4; however, this study found that one sport event (S5) implemented fixed statues as part of its entrepreneurial practices. These statues are required to be

safe during and after the event, which needed support from the host destination to achieve this long-term objective.

The third sub-theme is *venue related risks: selecting appropriate venues, managing them, dealing with their capacities, crowd management, and using new venue(s) on regular basis*. In this case with a large number of visitors using an indoor venue, every factor of venue management and crowd management is critical to ensure visitors' safety (Reid & Ritchie, 2011). Reid and Ritchie (2011) recommended future research to include other factors that have not been addressed by their work. Event designers with entrepreneurs' behaviour and the use of new venues on a regular basis are two factors that have not attracted enough attention nor their impact on visitors' safety. Therefore, this study shows that entrepreneurial events raise more risks that can affect event stakeholders including visitors, participants and employees, which could also trigger legal and financial risks.

The fourth sub-theme is *implementing events in outdoor environments*. Vulnerability of outdoor events is a known fact (Leopkey & Parent, 2009b); however, this study gives new examples of weather impacts on a swimming sport event (S1) and crocodile attacks on a festival (F6). The fifth sub-theme is *implementing events in new locations or a specific location*. This is exactly how O'Toole et al. (2012) recommended event designers act, to be more concerned with staging entrepreneurial events (i.e. events with innovative designs) than with event marketing. The examples of the Augusta Adventure Fest (S6) and the Sydney Gay and Lesbian Mardi Gras (F12) show how deciding on the core value of 'where' might raise the level of risks to medium, or even high level as in the case of the Australian Wooden Boat Festival (F14), which require designers to take appropriate actions. The nature of such risks and designers' attitudes in accepting them are directly linked to entrepreneurial events, which have not attracted enough attention by event studies.

The sixth sub-theme is *implementing events in the summer, busy season, long operation hours, night time, long duration of planning, or every two years.* This sub-theme is about timing, which makes it different to other risks related to location factors. Staging an event in the summer season in Australia may reduce the chances of attracting visitors as they have other national or international attractions to visit. Long operating hours for a major event that takes place in the middle of Sydney (F12) increases its risks according to its designer, due to the operation difficulties. Similarly, the long period of planning and operating an event may affect the event product (e.g. plant bulbs), which risks the whole event before staging it or during its operation stage. Event studies have investigated the time impacts on events from a seasonality perspective (Connell, Page & Meyer, 2014). However, the time factor for event planning and operating as this study shows, may reduce its attractiveness: low risk (S3); increase its challenges and costs: medium risk (F12); or endanger staging the event: high risk (F9) — based on Wilks and Davis' (2000) evaluation matrix. Once again, the nature of these time related risks and their impacts on events' outcomes are new to event studies.

The seventh sub-theme is *risks related to weather conditions*. Vulnerability of outdoor events to weather conditions is one of the most common potential risks (Leopkey & Parent, 2009b); however, this finding shows how innovation in terms of event location may increase event hazards. Designers'

entrepreneurial behaviour and insistence in selecting certain unique or attractive locations raise risk severity in outdoor events. Therefore, based on the statements of all event designers who considered weather conditions as potential risks (F8, F9, F11, F14, C2 and S1) and based on Wilks and Davis' (2000) evaluation matrix, all risks in this sub-theme are classified as high risk – high frequency and high severity.

5.5.3 Event Typology Risks

Six sub-themes of event typology risks have emerged: (1) meeting host city expectations or dealing with host community rejections; (2) risks related to event rights; (3) quality of art experiences, art presentations, or event quality; (4) risks related to event size; (5) risks related to event content; (6) risks related to horticulture.

The first sub-theme is *meeting host city expectation or dealing with host community rejections*. The literature has investigated the links between major events and tourism destinations from several perspectives including their importance to attracting tourists (Brown, 2005; Cieslak, 2009; Crispin & Reiser, 2008: Dredge & Whitford, 2011; Fairley et al., 2011; Hede & Kellett, 2012; Lade & Jackson, 2004; Lockstone & Baum, 2010; Markwell & Tomsen, 2010; Michelle & Lisa, 2013). Ritchie (1984) stated that major events are being staged to raise awareness, appeal and profitability of a tourism destination, and Brown (2014) has also listed destination marketing as one of major events' main objectives. However, these studies did not investigate the influence of destinations on major events in terms of risks or pressure to stage events that meet the quality features of their host cities. The designer of the Melbourne Festival looked at this relationship between major events and host destinations from the perspective of risk management, as he believed that every single element of the event design has to match the unique image of Melbourne, which adds more pressure on him as a designer. However, the impacts of this requirement in terms of its financial costs have low frequency and severity on events which classifies it as a low risk.

The second sub-theme is *risks related to event rights*. 'Risk' is one of the five main domains of the EMBOK framework, where 'legal and health' is one of its seven classes (Silvers et al., 2005). It is already known that the legal aspect has to be part of any major event to control the relationship between all stakeholders; however, in this study only the designer of the AFC Asian Cup (S3) mentioned this in the interview. Financial rights or legal risks is one of the 'event typology' risks sub-themes. It is more important for such multi-million dollars sport events, where the FIFA (International Federation of Association Football) owns the event rights, but the FFA (Football Federation Australia) is responsible for picking up any financial costs of the AFC Asian Cup 2015. This is partially contradicting the recommendation of Pegg et al. (2011), for event designers to focus more on answering the core values of 'what', 'who' and 'when', than relying on legal immunities for their protection.

The third sub-theme is *quality of art experiences, art presentations, or event quality*. Statements given by the designers of the OzAsia Festival (F3), the Formula 1 Australian Grand Prix (S4) and the Melbourne Winter Masterpieces (E1) reiterate many event studies that explained the

200

meaning and importance of quality. Hekkert and Desmet, (2002); Mehmetoglu and Abelsen, (2005); and Swarbrooke (2001), believed that attracting event visitors requires designers to offer quality products/services to allure potential visitors, where they can use service mapping to evaluate service quality (Getz et al., 2001). However, these studies did not look at this relation between quality and attractiveness from a risk perspective. Designers of F3, S4 and E1 clearly stated that low quality events can have negative impacts on their image leading to low number of visitors, low ticket sales, and potential failure. Getz (2002) highlighted how competition between events leads to entrepreneurial events which eventually leads to quality improvement. This study found that as the event size increases or reaches a very large size within the 'major event' category, event quality is endangered. Therefore, while attracting more visitors is a common objective for major event tourism, increasing art event size might jeopardise their main objective of staging quality events to attract visitors.

The fourth sub-theme is *risks related to event size*. The event size in this context triggers one of the most common risks associated with large gatherings, where major and mega events draw large crowds together within defined spaces (Reid & Richie, 2011). However, combining the factor of very large major events (i.e. size) with the factor of dangerous content (i.e. car racing, fuel and other flammable products), and allowing pedestrians to walk around the venue, makes the risk a high level one within the event typology risks theme, which is the case in the Formula 1 Australian Grand Prix (S4). Therefore, adding other dangerous factors to large crowds attending events is more likely to complicate their situations and increase the probability of major incidents. The second example (E1) shows that the long duration of the exhibition adds more challenges in terms of dealing with risk over a long period of time. In this situation, it is not physical size nor the large crowds that the designer highlighted but the long operating hours, which adds more pressure on human resources, making them exhausted, which could reduce their abilities to do their jobs and increase the probability of major incidents. Both examples have not been covered by event studies in the same way to fully understand the complexity or simplicity of risks related to event typology, respectively.

The fifth sub-theme is *risks related to event content*. It is already known that the cultural component is one of the factors that defines any event (Shone & Parry, 2004). However, the designer of the Chinese New Year (C2) not only highlighted the Chinese culture of the event, but also the annual change of the event theme. This event in particular (C2) gives the cultural component of events a new dimension, as it is about staging a Chinese event in an Australian city, where the theme changes annually, which requires designers to understand their overall vision and aims in order to have successful events (Brown, 2014), as well as meet annual objectives. Once again, event studies looked at the cultural component as an important design factor (Shone & Parry, 2004) which designers have to carefully deal with to achieve event objectives (Brown, 2014). This study found that the cultural component is not as event studies have pictured. The Chinese New Year (C2) aims to present an Asian culture at a Western destination, as well as changing its theme on a regular basis, which makes it more challenging for designers to deal with such complex risks.

The sixth sub-theme is *risks related to horticulture*. In this case, the vulnerability of planting the bulbs with long periods of planning and operation makes this horticultural risk different to the previous sub-theme and it also differs from what the literature has highlighted. In other words, the long planning and operating periods for an outdoor event that depends totally on presenting flowers and plants for visitors (i.e. Floriade – F9) is a complex risk example that has not been explored enough by event studies. The last event examples (C2 and F9) have high frequency and high severity, which classify both examples as high level of risks.

5.5.4 Innovative Risks

Two sub-themes of innovation risks have emerged: (1) *risks related to innovations*; and (2) *to annual innovations.* In relation to the first sub-theme, creating a new value, innovation and risk calculations are the core elements of entrepreneurship (Frederick et al., 2013). However, the designer of the Darwin Festival (F7) highlighted two innovations, which means having changes within two event design core elements – the 'what' and 'where' elements (Brown, 2010; Goldblatt, 1997). Therefore, the innovation risk in this context has a new dimension, being a double-edge risk. Even in the Cricket World Cup (S8) example, the CEO's responsibilities go beyond growing the event attendees, as he is required to deal with broadcasting issues to increase the number of people watching the tournament globally. Therefore, this study found that defining the nature or number of innovations as in F7, and the number of innovation objectives as in S8 are two issues that have not been covered properly by event studies.

In relation to the second sub-theme, Dees (1998) believed that entrepreneurs have to engage in a process of continuous innovation, and Getz (2002) also believed that innovation helps events to seize opportunities and avoid failure. However, the detailed statement given by the designer of the Melbourne Food & Wine Festival (F4) not only highlighted the annual innovation issue, but also showed the complexity of taking several stakeholders' needs into consideration, including sponsors and consumers, where innovation takes place within the event program that has to be 'informative,' 'cutting edge,' and attractive to inter-state visitors. Therefore, annual innovation for major events represents a complex risk that occurs every year, which is not the way it has been presented by event studies. Due to its high frequency (being an annual requirement) and high severity (having a high financial cost), this type of risk can be classified as high level.

5.5.5 Human Resources Risks

Four sub-themes of human resources risks have emerged: (1) related to event designers' careers; (2) attracting and managing human resources of other stakeholders; (3) attracting and managing volunteers; (4) and risks related to full-time and part-time employees.

The first sub-theme is *risks related to event designers' careers*. Frederick et al.'s (2013) definition of entrepreneurship has illustrated that formulating effective teams requires entrepreneurs to be willing to take calculated risks in terms of time, equity or career. As the designer of the Melbourne Festival (F13) stated, she has not been "*an artistic director before,*" which might have

affected her ability to design a major festival or act professionally to manage such an event for three years. Human resource management practices for events requires event designers to be professional in relation to strategic planning (including the understanding of the event environment and event project planning), and human resource operation (including leadership and motivation; Van der Wagen, 2007). Therefore, based on the cases of three events (F11, F13 and S9), recruiting new event designers on a regular basis could be a good practice to develop entrepreneurial event designs. However, it could also risk the design as well as the managing of such major events, when new recruits have no or limited experience in such positions. Event studies have not explored recruiting practices in event organisations that have a policy of changing their designers on a regular basis, nor have they explored the impacts on the events' future and success when attracting designers with limited experiences in managing major events. Nevertheless, entrepreneurship as well as event studies have not explored this issue from designers' perspective, whether it is a wise career move to accept such temporary job offer that will last for about three years and its impact on their future if events' outcomes were not positive.

The second sub-theme is *risks related to attracting and managing human resources of other stakeholders.* Administration is one of the five domains of the EMBOK knowledge framework, where human resources and stakeholders represent two of its seven classes (Silvers et al., 2005). The literature has identified many practices related to both human resource management (Bowdin et al., 2012; Getz, 2005) and stakeholder management (Hautbois et al., 2012; Nunkoo & Smith, 2013) as event best practices. However, these studies have not explored the motivations of recruited human resources of other stakeholders and their acceptance of event organisations' culture and behaviour. In other words, the current literature did not highlight practices where event designers are required to recruit human resources of other stakeholder groups and manage them as well. Therefore, as the event designers have no previous relationship with the other stakeholders' human resources, this study believes that this issue may risk event operation and be classified as a low risk level in the case of the Melbourne Food & Wine Festival (F3), where stakeholder groups are local, and as medium risk level in the Formula 1 Grand Prix case, where stakeholder groups are international. From an entrepreneurship perspective, marshalling resources and formulating effective teams are two of its core values (Frederick et al., 2013). Marshalling such resources and formulating such teams in an event context where recruiters return to their previous organisations at the end of an event has not been properly investigated by entrepreneurship studies. Based on this literature, this study included both management fields to the theoretical framework of influence of entrepreneurship on designing major events (Figure 3.3).

The third sub-theme is *risks related to attracting and managing volunteers.* Event organisations have been described as pulsating due to their dependence on volunteers to operate their events (Hanlon & Cuskelly, 2002; Toffler, 1990). This dependence made Getz (2012) consider 'people' as one of the three event design foundations, and 'volunteers' as one of its elements. It also caused Lade and Jackson (2004) and Van der Wagen (2007) to consider volunteer management as

event best practice. However, while event studies differentiate between different types and sizes of events, they did not appreciate such differences when it comes to volunteers and the potential risks associated with such temporary and unpaid resources. Through the cross-sectional analysis (Section 4.6.4) it was clear that looking at risks from event size, type and location is important to deal with them properly. From an entrepreneurship perspective, recruiting volunteers has also been considered as a core practice for social entrepreneurs (Thompson et al., 2000) and business entrepreneurs (Ziakas, 2013). This study has found that depending 100% on volunteers classifies this practice as low risk for the Darwin Regatta (F6), recruiting celebrities and sick children as volunteers classifies it as medium risk for the Geelong Fun Run (S7), and finding enough volunteers as high-risk for the Wooden Boat Festival (F14), based on Wilks and Davis' (2000) evaluation matrix.

The fourth sub-theme is *full-time and part-time employees: limited numbers, high cost, and risk related to their financial behaviour*. All three elements of this sub-theme have been investigated by Silvers et al. (2005) from a human resource perspective. However, event studies looked at recruiting and training full-time and part-time resources in a short period before staging events, their cost and financial behaviour as challenges (Allen et al., 2012) rather than potential risks jeopardising event outcomes. Based on Wilks and Davis' (2000) evaluation matrix, examples of this sub-theme classified as low risk **(**F8, F10, S6 and S9), medium risk (S1 and S7), and high risk (F14).

5.5.6 Competition Risks

Three sub-themes of competition risks have emerged: (1) competition with other tourism attractions on a global stage at the same time; (2) competition with other events in the same city at the same time; (3) competition with similar or popular events in Australia and competition risks caused by other types of risks. Competition affects all kinds of organisations, for-profit and not-for-profit, in terms of acquiring rare resources as well as attracting consumers for their products and services, and major events are no exception. Enford and Hunt (1995) looked at competitions from a dramaturgy perspective, which led them to describe social movements as dramas in which protagonists and their antagonists compete to influence their audiences' interpretations of power within a variety of domains. At the same time, entrepreneurship can support organisations and individuals to create unique products and services, overcome production obstacles and operation challenges, and/or competitions (Getz & Page, 2016).

The first sub-theme is *competition with other tourism attractions on a global stage at the same time*. Surprisingly, the AFC Asian Cup (S3) is competing with the whole global tourism industry in attracting visitors and fans, just because it is being staged in the summer season of Australia. Event studies have investigated competition among events in attracting visitors (Getz, 2005) and over resources (Leopkey & Parent, 2009b). However, competition between events and tourism attraction around the world is considered a new finding that has only been recorded by the designer of the AFC Asian Cup (S3). Therefore, this example gives a new perspective to competition risks, and qualifies it as low level of risk as it could be retained (Wilks & Davis, 2000).

The second sub-theme is *competition with other events in the same city at the same time*. This is the normal and logical type of competition risk, as the Melbourne Festival (F13) is competing with similar products (i.e. events), which are being staged in the same city (Melbourne) at the same time. Getz (2005) attributed events' failure to competition with other events. However, he did not fully explore the impact of such risk on events or distinguish between its short- and long-run impacts. This study findings show that this risk can lead to financial risks (high severity) and if it continues in the following year (low frequency) it can lead to shutting down the festival, which classified it as medium level risk that requires the designer to reduce it or transfer it (Wilks & Davis, 2000).

The third sub-theme is *competition with similar or popular events in Australia and competition risks caused by other types of risks*. Leopkey and Parent (2009b) identified 15 risk issues including financial, infrastructure, legacy, media, operations, human resources, relationships, environment, participation, sport, threats and visibility. GMHBA's (S1) competition over resources and participants may lead to many other risks, as mentioned above. Event studies did not draw a clear connection between the 15 risk issues listed by Leopkey and Parent (2009b) and competition risks between events. Nevertheless, competition between events staged around a continent as big as Australia has not been recorded in the literature. Therefore, this risk qualifies as high level due to its high frequency and high severity, requiring designers to take measures to avoid it (Wilks & Davis, 2000).

5.6 Types of Actions to Overcome Risks Associated with Entrepreneurial Events

Eleven themes of actions taken by event designers to avoid, overcome risks associated with entrepreneurial major events in Australia, or reduce their impacts have been recorded by this research. To fully and deeply understand these actions, each theme has few sub-themes.

5.6.1 Financial management

Five sub-themes of financial management have emerged: (1) financial management – general perspective; (2) securing other financial resources – finance; (3) budget management; (4) box office management; and (5) insurance.

The first sub-theme is *financial management (general perspective)*. The use of financial techniques is known for being part of event practices to raise organisation management competence (Emery, 2010) and improve the accuracy of budget components (Gordon, 2007; Hammond, 2007). Fifteen event designers mentioned the use of advanced financial measurements, which shows their interest to avoid financial risks (Wilks & Davis, 2000). The second sub-theme is *securing other financial resources (finance)*. This finding not only confirms Lade and Jackson's (2004) inclusion of long-term sponsorships, short-term sponsorships, local sponsors, and development of festival ticket strategies as event best practices, but also the wide use of such practices among major events including subsidised ones. In comparison to existing literature on event financial management, the 15 designers who mentioned such actions listed the use of several techniques and strategies to deal with financial risks. In addition, many organisations assigned the responsibility of financial management to a whole department rather than being the responsibility of an individual.

The third sub-theme is *budget management*. Improving the accuracy of budget component forecasts is an event best practice (Gordon, 2007; Hammond, 2007). However, the statement given by the OzAsia Festival (F3) shows that healthy budgets can be achieved from government sources along with international stakeholders, which requires efforts to build these relationships. This testimony has also explained that budget planning supports event designers in leveraging for the best opportunities, which allows them to achieve many objectives, such as attracting event visitors or overcoming potential hazards including competition risks with other events or tourism attractions. The term 'healthy budget' and how to acquire it through national and international partners has not been explored by event studies from an event competitveness perspective, rather than pure accounting and financial management.

The fourth sub-theme is *box office management*. This anxiety related to box office revenues has been highlighted by Staley (2014), who showed that entrepreneurial events are under pressure of achieving their revenue objectives. Carlsen, et al. (2010) have also found that entrepreneurial events face financial risks related to the box office, which may lead to event failure. To avoid such negative outcomes, they recommend professional budget forecasting and box office operation. However, the interesting part of the Melbourne Food & Wine Festival designer's statement is the way he linked box office operation and profitability to venue accessibility, profile, size and matching the expected numbers of the festival target market. These four factors related to venue selection and their influence on the box office did not attract enough attention by event studies.

The fifth sub-theme is *insurance*. 'Risk' is one of the EMBOK knowledge framework five domains, where 'insurance' is one of its seven classes (Silvers et al., 2005). However, Pegg et al. (2011) believe that event designers have to focus more on professionally identifying their event design core values (i.e. 'what', 'who' and 'when') as a proactive approach of risk management, rather than relying on insurance coverage for their protection. The statement given by the Australian Open (S2) and the way that the designer put it, shows that insurance will always be an option to mitigate risks based on the type of risks, which has been identified by Wilks and Davis (2000) to be an option for high level of risk. Therefore, Pegg et al.'s (2011) logic to focus on what could trigger risks rather than insuring against risks, seems to be more of a theoretical approach that does not fit the real world or meet government policy related to compulsory insurance on all aspects of major events.

5.6.2 Stakeholder management

Eight sub-themes of stakeholder management have emerged: (1) target audience; (2) event participants; (3) government organisations; (4) sponsors; (5) donors; (6) host community; (7) own human resources; and (8) general theme of stakeholders.

The first sub-theme is *targeting audience including consumers/customers, spectators, visitors and event patrons*. Chaney and Ryan (2012) linked the successful outcomes of the WGS to coordination among stakeholders and the event's ability to build a prestigious image. Their findings made them believe that all major events can attract visitors and tourists by building a pleasant image through effective stakeholder management. Their work did not highlight other factors related to target

audience that reduce potential risks and lead to positive outcomes including: who to target? Why target them? And how to target them? The designer of the Formula 1 Grand Prix (S4), for example, attributed reducing organisational risks not only to effective stakeholder management (as Chaney and Ryan referred to it), but also to targeting special national and international audiences with justifications of attracting both groups through long-term campaign.

The second sub-theme is *event participants including sporting teams, competitors, surfing clubs and celebrities to promote events*. Due to the abundant literature linking stakeholder management to successful major events, this study included 'stakeholder management' to the event management side of the Theoretical Framework of Influence of Entrepreneurship on Designing Major Events (Figure 3.3). Similarly, as *marshalling needed resources* is one of the four entrepreneurship core values (Frederick et al., 2013), this study included 'marshal resources' to the entrepreneurship side of Figure 3.3. The event design core value of 'who' refers to the audience that an event is being staged for (Brown, 2010) as well as event stakeholders and the management team (Brown & James, 2004). Smith et al. (2015) have also shown how events compete over limited resources, including event stakeholders. However, Nunkoo and Smith (2013) highlighted the importance of involving hosting communities in the planning stage, while this study, based on the GMHBA's case, found that surfing clubs are required to play a role in the operation stage. In addition, this study found that involving such stakeholders requires drawing "some strategies" long before the operation stage, which usually means a long-term relationship, not just the planning stage for a single event. Finally, all three examples of event pariticipants (i.e. sporting teams, competitors, surfing clubs) along with celebrities were involved in marketing major events to reduce the risk of low visitor or spectator numbers.

The third sub-theme is *government organisations*. Getz et al. (2010) found that there are more events staged by social entrepreneurs than by business entrepreneurs. The statement of the designer of the Australia Day (C1) explains the major role government organisations play in funding events and in reducing financial risks. Due to the importance of government support, it draws wide attention from the literature (Hautbois et al., 2012; Leopkey & Parent, 2009a). It also made Lade and Jackson (2004) classify government support as event best practice. However, the importance of this finding relies on the exemplification of government support, such as financial support from the local city council, which allows this event (C1) to stage "*a free event for the community*" and at the same time removes the "financial risks."

The fourth and fifth sub-themes are *sponsors* and *donors*, respectively. These two sub-themes of sponsors and donors not only highlighted the importance of two major stakeholders to overcome financial challenges, but also provide two valuable recommendations to get them on board. Firstly, in order for major events such as the Melbourne Food & Wine Festival (F4) to receive funds from its sponsors, the designer had to understand their needs and fulfil them. Secondly, in order for major events such as the Feast Festival (F1) to reach an agreement with potential donors, designers or their management team need to talk to them and work out their donation details, which might take

time and effort. The stakeholder management theme in general, and these two statements in particular, confirm two of the five key elements of entrepreneurship: marshalling needed resources, and formulating teams (Frederick et al., 2013). These two findings show that event designers (e.g. F4 and F1) have used at least two entrepreneurship key elements to overcome their financial challenges and achieve their objectives, which confirms the positive influence of entrepreneurship on designing major events in Australia (i.e. the main research objective). While entrepreneurship literature and event studies acknowledge the challenges in attracting funding, they provided limited information about such challenges and the process to overcome them from major events perspective.

The sixth sub-theme is *host community including host destinations, local businesses, tourism operators and event beneficiaries*. Brown (2014) linked successful event design to the outcomes that match event vision, aims and objectives, where outcomes include promotional or destination marketing objectives. While he believes that to reach such objectives, designers of events can be a single individual, a group of event-interested people, an organisation or a whole community, Nunkoo and Smith (2013) believe that involving host communities in the event planning process is essential to tourism destination objectives. This study believes that the Geelong Fun Run (S7) used all these recommendations, where it was named after the city of 'Geelong,' designed to match its objective; engaged the local community in the designing process, which is part of event planning; and included the host community in its promotional campaign. Therefore, this study exemplified the process of involving host communities and the potential roles for them to play, which have not been clearly illustrated by Brown (2014) and Nunkoo and Smith (2013). Once again, these findings support the listing of stakeholder management, marshalling resources and formulating teams on the event management and entrepreneurship sides of the theoretical framework of this study (Figure 3.3), respectively.

The seventh sub-theme is *own human resources*. Reid and Richie (2011) have already found that event organising committees, employees and volunteers influence risk planning, where senior management teams take it very seriously by giving it a high priority. Imagineering as an approach to design entrepreneurial events requires designers to use internal values and involve all stakeholders (Hover, 2008). The statement given by the designer of the GMHBA (S1) shows how the designer calculated the event risks, and formulated an internal team to overcome potential hazards, which are two of the main characteristics of entrepreneurial events. This example in particular represents the missing element in event studies that explored the role of entrepreneurship essential ingredients in event management (i.e. how to calculate risks and use calculation outcomes to develop a certain approach to overcome challenges).

The eighth sub-theme is *general stakeholders*. Although it is general sub-theme that refers to all stakeholders, it gives two important indications. Firstly, by not specifying a certain stakeholder group, the statement shows that all stakeholder groups are important, which according to O'Toole et al. (2011) may reach 150 groups for a single major event. Secondly, the Australian Open (S2) aims to provide stakeholders at the demand side (e.g. event visitors) as well as stakeholders at the supply

side (e.g. tennis players) with "*the best experience possible when they are at the Open.*" Using the two words of 'best experience' in his statement prove his ambitious behaviour as entrepreneurs' core character and his appreciation for designing an experience rather than a traditional event. While the event experience has been heavily investigated by event studies (Berridge, 2012; Brown, 2005; 2009; 2010; Coren, et al., 2004; Getz, 2012; Goldblatt, 1997; Lade & Jackson, 2004; Nelson, 2009), designers' characters and their potential behaviour as entrepreneurs have not been properly explored. Finally, while his statement supports Bramwell's (1997) argument of the importance of strategy clarity around events, it provides a new insight of how the designer equalised tennis spectators and players as both being the event's "main focus".

5.6.3 Marketing management

Four sub-themes of marketing management have emerged: (1) market orientation; (2) image development; (3) intensive marketing; and (4) marketing management as a general sub-theme.

The first sub-theme is *market orientation*. Lade and Jackson (2004) categorised best practices of festivals and sporting events into two categories: market orientation and community support. However, Allen et al. (2012) argued that events should be more concerned with innovation than focusing on satisfying target market needs. All 14 event designers who used market orientation (F2, F3, F4, F5, F7, F8, F10, F12, F13, C2, E1, S5, S8 and S9), explaining their innovative and entrepreneurial practices, did not give more attention to one aspect than the other. Event studies have already shown that market orientation is a common tool used by designers to identify target markets and their needs in order to satisfy them through event design development (Getz et al., 2010; Hallak et al., 2016; Mackellar, 2013b). However, little research has been done to investigate the ability of certain groups to afford ticket prices (e.g. students; Moscardo & Norris, 2004), or their willingness to pay to attend certain events (e.g. art events; Kolb, 1997). Therefore, this study not only confirms the wide use of market orientation, but also that it is being used by entrepreneurial events before introducing new products or services.

The second sub-theme is *image development*. One of the three factors that made Chaney and Ryan (2012) describe the WGS in Singapore as an evolutionary event is its ability to build a pleasant image. In addition, event studies have investigated the impacts of events on a tourism destination image and their legacies (Hall, 1994; Mihalik, 1994). Even the dramaturgy theory has shown how dramatic works can choose what message or messages they want to send to their audience, how the audience views them, and how such works can improve their public image through dramaturgical action (Adler et al., 1987). The Melbourne Festival (F13) showed an understanding of the values of its host destination, and how its design core values have to be assessed from this perspective. Therefore, the Melbourne Festival indicated its engagement in building a suitable image that matches the known pleasant image of Melbourne, which confirms the existence of such practices in major events staged in Australia. However, the interesting finding is that the host destination image affects the event design core value of 'what,' which shows that as events impact their destination image, destinations impact event design as well. In addition, the use

of "*three bronze sculptures made of Australia's three world champions: Wayne Gardner, Mike Dowen, and Casey Stoner. ... [located] in a public spot*" by the Motorcycle Grand Prix (S5), illustrated how event designers can improve their public image through dramaturgical action, just as Adler et al., (1987) suggested for art works.

The third sub-theme is *intensive marketing*. Recruiting event ambassadors definitely requires investment in time, effort and money to bring them on board for long commitments. By communicating with "*a number of locals*", the Geelong Fun Run has used three of the recommended functions (i.e. communication, advertising and marketing) of the Karna et al., (2003) framework to build marketing plans. Getz (2002) found that marketing and planning represent the top categories for event failure. This means that planning professionally and investing well, is considered an important recommendation, which the Geelong Fun Run (S7) has also accepted. However, the designer of this event went against O'Toole et al.'s (2012) recommendation of focusing more on innovation than event marketing.

The fourth sub-theme is *marketing management (general sub-theme)*. As event organisations have been described as pulsating, professional recruiting practices are considered key factors (Hanlon & Cuskelly, 2002; Toffler, 1990), and recruiting participants from an event host destination is a crucial practice for a successful event (Panyik et al., 2011). Van der Wagen (2007) had specifically highlighted the importance of understanding the event environment and management of volunteers including their recruitment, training, motivation and retention. In terms of managing risks associated with the media, Emery (2010) found that better understanding of technology and culture is essential to develop event risk management. In comparison to these studies, this finding shows that pulsating event organisations use marketing management to play all three roles: to attract event visitors; to obtain event human resources; and to deal with negative publicity to avoid damaging event image or reputation.

5.6.4 Entrepreneurship

Five sub-themes of entrepreneurship have emerged: (1) innovations for specific purposes; (2) taking risks for innovation; (3) taking risks (general theme); (4) taking calculated risks for innovation; (5) and start-up organisations and entrepreneurs' behaviour.

The first sub-theme is *innovations for specific purposes: to develop events, to attract visitors and to support certain groups (it also means avoiding event decays, bad/poor visitor experiences, marginalising groups).* To some extent, the statement given by the Australian Open (S2) reflects O'Toole et al.'s (2012) recommendation to event designers to focus on innovation rather than on satisfying their target audiences. The argument O'Toole et al. (2012) made was that innovation is guaranteed to not only attract event visitors, but also to satisfy their needs. The other interesting statement that the designer of the Australian Open made is that the event aims to give their stakeholders "*the best experience possible*". This expression illustrates an entrepreneurial behaviour, where business entrepreneurs linked vision to creating a business value (Kao and Stevenson, 1985; Kirzner, 1978) and social entrepreneurs linked vision to opportunity recognition

that leads to making a social change (Thompson et al., 2000). This finding shows that designers believe that innovation not only supports event development and attracts visitors, but also serves as a proactive approach to avoid event decay and poor visitor experience, which is to some extent different than what has been recorded by existing event studies.

The second, third, and fourth sub-themes are *taking risks for innovation*, *taking risks (general theme)*, *and taking calculated risks for innovation*. All three statements given by the designers of the Canberra Balloon (F8), the Asian Cup (S3) and the Gold Coast Marathon (S9) reflect entrepreneurs' behaviour in terms of their boldness and sense of accountability to the stakeholders they want to serve and the outcomes to be created (Dees, 1998), possessed by their vision for change (Bornstein, 1998), and obsessed with opportunities they are seeking (Timmons & Spinelli, 2008). However, the second sub-theme justified taking risks to innovate, which has a clear objective (F8: "*the people staying at the event longer*"), while the third sub-theme showed that the Asian Cup (S3) was forced to take the "*risk of putting an event at that time of the year, and hoping that people will come,*" by the governing body of this sport event. The fourth sub-theme represents the best scenario, where the designer of the Gold Coast Marathon (S9) took calculated risks for innovation, by conducting "*some small focus groups, to try to get an understanding for how it [the innovation] may affect the participants.*" This finding contradicts the historical development of entrepreneurship definitions, which defined entrepreneurs as risk lovers at the beginning, reaching the current definition of individuals who take calculated risks (Frederick et al., 2013). In other words, all scenarios of entrepreneurship/definitions of entrepreneurs still exist, as not every event designer has the need to calculate risk (F8), or the permssion to calculate risks (S3).

The fifth sub-theme is *start-ups organisations and entrepreneurs' behaviour*. The behaviour of the designer of the Augusta Adventure Fest (S6) represents a common practice by entrepreneurs who aim to grow their organisations by taking their entrepreneurial products to new markets or to satisfy new target markets (Frederick et al., 2013). However, this finding is different than what has been recorded in the literature as the designer of S6 took all or most of the risk calculations when the first version of the event was staged in another Australian state, which allowed him to expand his organisation work by coying the first successful version to another state. This designer showed another common behaviour, where entrepreneurs devote their own "*personal time,*" to stage the event that they had passionate feelings for (Frederick et al., 2013). Therefore, not only are all major events of this study entrepreneurial, but also their designers are social and business entrepreneurs based on their behaviour.

5.6.5 Resources management
Three sub-themes of resources management have emerged: (1) resources management; (2) human resources management; and (3) logistical management.

The first sub-theme is *resources management.* While the two dimensions are the use of "*venues and spaces*" on an annual basis, the four related risks are their accessibility, profile, operation and size. Therefore, this study believes that the Melbourne Food & Wine Festival and fourteen other

major events have distinguished between different types of resources (e.g. venues and spaces) and the attached risks to each resource, which is a distinction that has not been clarified by other studies. In other words, resources are not only related to the 'where' core value of event design (Brown, 2010; Goldblatt, 1997) and the 'marshalling resources' core value of entrepreneurship (Frederick et al., 2013), but their importance relies on using them to overcome potential risks. Brown (2014), for example, distinguished between two types of event objectives; related to their outcomes (e.g. celebratory, commercial or destination marketing), and/or related to their operational management and the use of resources. This shows that overcoming operational challenges and scarce resources can be a legitimate objective of major events, which can be achieved through resources management. Entrepreneurship viewed resources from different points of view; they include introduction of new methods of production and exploitation of new sources of supply (Schumpeter, 1934), organising social and economic mechanisms (Shapero, 1975), and money, premises and human resources (Thompson et al., 2000). This means acting boldly to acquire them and engaging in a process of continuous innovation to manage them (Dees, 1998; Zahra et al., 2008), which requires balanced leadership (Timmons & Spinelli, 2008) and strategic practices (Carland et al., 1984). The statement of the Melbourne Food & Wine Festival has reflected on most of these studies, which shows that event designers are professional event managers as well as social or business entrepreneurs.

The second sub-theme is *human resources management*. The designer highlighted two operational risks: financial behaviour of the event's full-time employees and attracting enough volunteers. To overcome the financial and volunteer challenges, the event designer "*very carefully*" prepared "*a risk analysis*" before the event and took "*steps*" to attract enough volunteers. While Frederick et al. (2013) listed risk calculations and marshalling resources as entrepreneurship essential ingredients, this study highlighted the need for preparations, analysis and sequence steps to overcome certain financial and human related risks. The third sub-theme is *logistical management*. As the designer of the Mardi Gras (F12) explained it, to overcome operational risks and achieve the objectives set at the planning stage, the designer needs to understand the role of each of the seven classes of the EMBOK framework (Silvers et al., 2005), including the "*logistical*" support in terms of "*TVs and equipped communications*." This example made more sense and widened the scope of what might be included under 'logistics', and their importance to deal with a major event that attracted over 500,000 visitors, which enriches the theoretical nature of Silvers et al.'s (2005) work. In short, resources management is vital to deal with all potential risks related to major entrepreneurial events.

5.6.6 Strategic management

Eight sub-themes of strategic management have emerged: (1) event long-term strategy; (2) event short-term strategy; (3) mitigation strategy; (4) innovation strategy; (5) HRM strategy; (6) tourism destination strategic planning; (7) creating an event portfolio; and (8) career strategy.

The first and second sub-themes are *event long-term* and *short-term strategies*. Hjalager (2014) found that long-term and multi-faceted relationships with stakeholders is an important strategy

for entrepreneurial events' success as well as to maintain their leadership at a national level. The Formula 1 Grand Prix (S4) CEO's statement confirmed this finding and highlighted its importance at the planning stage to ensure the smoothness operation of the event. Therefore, it is not just a long-term relationship with stakeholders (Hjalager, 2014), but it has to be drawn at an early phase of the planning stage to have a direct postive impact on event operation. In the case of the Melbourne Winter Masterpieces (E1), the strategy is a short one (i.e. 12-18 months) that takes place at the planning stage with stakeholders (i.e. venue owners and event participants – artists) to achieve two vital objectives; "*safe entrance and exit of all those patrons*" and to "*deliver the event to the highest quality.*" Therefore, while Lade and Jackson (2004) listed long- and short-term strategies among nine other strategies for succesful events, this study linked long-term strategy to better event operation and short-term strategy to better crowd management and event quality. In other words, developing certain long- and short-term strategies to collaborate with stakeholders has been linked to overcoming certain challenges.

The third sub-theme is *mitigation strategy.* The Australian Open (S2) strategy to deal with risk seems to rely on identifying the risks and then mitigating them through insurance, which is totally against Patterson and Axelsen's (2011) recommendation to rely more on a proactive approach related to event design core values of 'what', 'who' and 'when', than on insurance coverage for their legal protection. The fourth sub-theme is *innovation strategy.* While O'Toole et al. (2012) argued that to attract visitors, developing entrepreneurial events should be more important to event designers than focusing on target audiences, it has been found that successful event strategies could emerge from recognised analysis (Bramwell, 1997), or by learning (Chaney & Ryan, 2012). Therefore, the Melbourne Festival definitely understands the power of innovation to attract visitors and reduce risks, and therefore uses different approaches to develop entrepreneurial designs. However, the Melbourne Festival (F13) strategy was developed through "*comparison*", "*research*", "*experience*" and "*gut feeling*" to avoid risks of staging an unattractive program. The fifth sub-theme is *HRM strategy.* Van der Wagen (2007) categorised HRM practices for events into two categories: human resource strategic planning (include understanding the event environment, human resource planning, employment law and job analysis), and human resource operation (recruitment, leadership and motivation). However, the implemented strategy by the Melbourne Festival is a unique strategy that has not been documented by event studies, as it depends on regular changing in leadership to ensure having innovative programs every "*three years*" (i.e. contract period with every recruited event designer).

The sixth, seventh, and eighth sub-themes are *tourism destination strategic planning*, *creating an event portfolio*, and *career strategy*. This study believes that reporting these last three sub-themes is important to comprehend designers' approaches in relation to calculating risks associated with their entrepreneurial events, despite not being directly related to event design. Event studies have proved the importance of major events to tourism destinations (Allen et al., 2012; Brown, 2005; T. Rogers, 2013; Weaver, 2001). However, in the case of the Motorcycle Grand Prix (S5), the

designer collaborated with the destination to implant a side product (i.e. three bronze statues) for his event, with the aim of increasing the attractiveness of the host destination and to some extent to the event itself, which represents a new direction of the relationship between events and host destinations. This strategy has not been recorded in other event studies. In the case of ENLIGHTEN (F10), the event organisation reduced its risks by staging four events: "*Enlighten … the Balloon [Spectacular] ... the Symphony event and Canberra Day event at the same time,*" which has an effect on the overall risks of the organisation, but no effect on reducing the risks of each one of the four events. This case may reflect on Sherwood's (2007) findings that event organisations are under pressure from internal and external stakeholders to measure and report on their performance. However, this strategy is possible with an organisation that has the capacity to plan and produce four events at the same time, which is not the case with many other event organisations. Finally, the statement of the designer of the Darwin Festival (F7) is totally irrelevant to event risk management or calculating risks to develop or implement entrepreneurial events. According to him, he is nearing the end of his career and he is over sixty years old. He took the job as it interests him rather than being a stepping stone to another job, which could be seen as a positive behaviour due to reduced pressure and anxiety, or a negative behaviour as he is not anxious or motivated to create unique experiences or an entrepreneurial event. Both scenarios are not recognised by existing literature.

5.6.7 Event management

Eight sub-themes of event management have emerged: (1) event design; (2) cultural management; (3) event planning; (4) event implementation; (5) event operation; (6) event management – general sub-theme; (7) event strategic management; and (8) event evaluation.

The first sub-theme is *event design*. The two ambitious designers of the OzAsia Festival (F3) and Melbourne Winter Masterpieces (E1), show an understanding of the 'what' core value (Brown, 2010; Goldblatt, 1997), while the latter highlights the importance of stakeholder management to reduce the festival's potential risks. They built their strategy to reach a successful outcome on coordinating stakeholders' efforts, which reflects on Chaney and Ryan's (2012) findings, and on marshalling needed financial resources to "*leverage as many opportunities as possible*", which confirms their entrepreneurial behaviour (Frederick et al., 2013). Linking the comprehensive understanding of event design to reducing potential risks is a unique application of risk management found in this study.

The second sub-theme is *cultural management*. While Shone and Parry (2004) defined events as non-routine occasions with cultural or organisational objectives, Brown (2014) listed celebratory, ceremonial and promotional, as events' major objectives. Rhodes and Reinholtd (1999) have also acknowledged values, beliefs and sociocultural norms as factors influencing risk planning. Therefore, the Chinese New Year (C2) showed an understanding of the cultural factor surrounding the event and indicated using such understanding on an annual basis to reduce potential risks and to have successful celebration outcomes. However, the designer of C2 showed an understanding of two cultures, rather than just the host destination culture as in usual case studies, where the theme

of the event changes every year. This finding gives a new dimension of cultural management in relation to what has been recorded in event studies.

The third sub-theme is *event planning*. Brown and James (2004) found that event managers rush to plan all aspects of operation without considering design principles, which is considered to be a core phase of the planning stage. The importance of taking enough time for planning major events is to ensure its outcomes by developing measurable indicators to evaluate the operation stage (McIlvena & Brown, 2001). However, McIlvena and Brown's (2001) study was more about theoretical rituals that event designers have to perform in a certain way to achieve the very heart and soul of any great event, rather than a practical approach to reduce risks of poor event outcomes caused by rushing the planning stage. The designer of the Melbourne Winter Masterpieces (E1) exemplified these two recommendations by stating that careful planning needs enough time to achieve a specific measurable objective. The fourth sub-theme is *event implementation*. This sub-theme is an extension of the previous, as the implementation phase connects the planning stage to the operation stage. However, despite what happens in the planning stage, the event designer of E1 showed caution in building the event environment to achieve two objectives: reduce crowd related risks and to ensure "*the appropriate production values.*" This is considered to be an important finding as event studies do not give the implementation phase the attention it deserves in comparison to other phases and stages (as illustrated in Figure 2.2).

The fifth sub-theme is *event operation*. From an operational point of view the designer of the Floriade (F9) was motivated to introduce a night-time product to maximise the event and also increase host destination economic benefits. Richards et al. (2015b) believed that applying event design processes to events can help increase their effectiveness and efficiency, maximising desirable impacts, including enhancing the quality of overall visitor experience, and minimising undesirable impacts. Based on the definition of event design by Brown (2009) and Getz (2012), whatever event designers decide to include in their designs will be put in place in the implementation phase and experienced by visitors during the operation stage, which makes giving attention to each event stage a requirement for successful outcomes (Brown & James, 2004). However, the example of F9 is different than what has been referred to by these event studies as the introducing of the new product (i.e. night time show) did not affect the main operation taking place during the day-time event. It was considered by the designer himself as a new event staged during the nights to take advantage of existing resources and to achieve several objectives. On the other hand, Frederick et al. (2013) believed that entrepreneurship requires an application of energy and passion towards the creation and implementation of new value-adding ideas and creative solutions, which exemplify the F9 case. Therefore, three events (F9, F10 and E1) used their understanding of event implementation and event operation to reduce different types of risks.

The sixth sub-theme is *event management*. The detailed statement of the designer of the Geelong Fun Run (S7) showed an engagement in four event risk management areas: sufficient planning time (Richards et al., 2015b), large investment in human resources (Brown, 2014), indication

of intensive marketing (Chaney & Ryan, 2012), and activating the power of different internal and external stakeholders (Hover, 2008; Reid & Richie, 2011). While each one of these event studies chose to investigate risk management from a single point of view, this study found that event designers have reduced potential risks by activating a comprehensive understanding of four areas of event management. The seventh sub-theme is *event strategic management*. The only difference with the previous sub-theme is that it was a long-term strategy, as it required years of planning and development and it will affect the event and its destination in the short- and long-run. This confirms Hjalager's (2014) finding that long-term and multi-faceted relationships with stakeholders is an important strategy for entrepreneurial events' success. However, the success in this case is about reducing potential risks associated with staging entrepreneurial events.

The eighth sub-theme is *event evaluation*. Based on professional event evaluation (i.e. "*some small focus groups*"), the designer of the Gold Coast Marathon (S9) got an understanding of the operational issue and the impact of the suggested solution. The designer did not stop at this stage, but he evaluated the new solution after implementation, which "*was so successful.*" Getz et al. (2010) have already found that analysing and evaluating events from several perspectives led to successful outcomes. This also confirms Tum et al. (2006) that evaluation can support organisations' objectives as well as customers' satisfaction. However, the designer of this marathon took event evaluation to a new level as he used small focus groups to (1) evaluate an operational issue; (2) suggest a solution; and (3) evaluate the suggested solution after implementation. Therefore, this finding gives new understanding, applications, or the number of times an evaluation can be executed.

5.6.8 Risk evaluation management

Eight sub-themes of risk evaluation management have emerged: (1) evaluating a combination of risks; (2) evaluating risks to aid decision-makers; (3) evaluating competition risks to aid decision-makers; (4) evaluating risks to aid event designers; (5) evaluating risks based on experience; (6) evaluating risks based on research; (7) learning through trial approaches; (8) ongoing assessment to support decision-makers by using matrices.

The first sub-theme is *evaluating a combination of risks*. The existing literature has investigated single risks: the importance of financial techniques to forecast budget components (Gordon, 2007; Hammond, 2007), the importance of community support at different levels of succesful events (Hautbois et al., 2012; Krueger Jr et al., 2000; Lade & Jackson, 2004) and practices related to innovation process (Hjalager, 2010). In real life situations, major events are required to evaluate a combination of risks at the same time, as in the case of the Motorcycle Grand Prix (S5).

The second sub-theme is *evaluating risks to aid decision-makers*. However, the interesting point made by the five event designers (F5, F11, F13, F14 and S2) representing this sub-theme is that they evaluate every step they make in designing, planning, or operating their events to aid decision-makers. This finding reflects on the EMBOK knowledge framework, which highlighted the importance of the "decision analysis" class within the 'risk' domain (Silvers et al., 2005). The third sub-theme is *evaluating competition risks to aid decision-makers*. Among several requirements to raise event

216

competitiveness are regular information gathering, and understanding competition abilities (Slater & Narver, 1995), which are two important practices to avoid the high frequency and high severity of competition risks (Wilks & Davis, 2000). The fourth sub-theme is *evaluating risks to aid event designers*. Defining the event products - the 'what' core value (Brown, 2010) - is important due to its impacts on effective event planning and management (Getz, 1989) to avoid unenjoyable events (Sequeira Couto et al., 2016), unsustainable events (Hallak, et al., 2016), or any other related risks. Similarly, deciding on the 'when' core value at the planning stage is one of event best practices (Getz, 2002); after all, answering both core values is part of a proactive approach of risk management from event designers' perspective (Patterson & Axelsen, 2011). The intersting point that this study asserts is that risk evaluation of every step of the event stages and of every design core value are being requested or required by decision-makers, who could be individuals within the event organisation or within external stakeholders, and also by event designers, where both of them use such evaluations to reduce potential risks.

The other four sub-themes highlighted the process of conducting risk evaluation management. The fifth sub-theme is *evaluating risks based on experience*. Event studies have already acknowledged the importance of knowledge and expertise of people, which they have gained through working on successful events, as they move within the events industry (Ziakas, 2013). Hystad and Keller (2008) discovered that lack of knowledge and expertise are barriers to risk planning. However, both studies assumed that all event designers have the required knowledge to process risk evaluation, which is not true as few designers of this study have stated that they do not hold previous experience in designing or managing major events. The sixth sub-theme is *evaluating risks based on research*. Event studies have found that event strategies could emerge from recognised analysis, which can improve event management (Gordon, 2007; Hammond, 2007). The seventh sub-theme is *learning through trial approaches*. Bramwell (1997) and Chaney and Ryan (2012) found that event strategies do emerge from learning. The designer of the Gold Coast Marathon (S9) has pointed out the use of other approaches to calculate risks related to its entrepreneurial designs, while also acknowledging the use of the trial approaches "*sometimes*". The eighth sub-theme is *evaluating risk by a risk matrix*. Event studies have also found that, along with regular information gathering (Slater & Narver, 1995), financial techniques can improve budget management (Gordon, 2007; Hammond, 2007) and event organisations' competence (Emery, 2010). All four sub-themes of evaluating risks using experience, research, learning and risk matrix reflect on methods with similar labels found in event studies. However, no event designer relied on using only a single method to evaluate risks, which is not the case with previous event studies that to some extent indicated the use of a single method. The use of "learning through trial approaches", for example, could seem a risky and unprofessional approach, if it was used in isolation from other methods.

5.6.9 Quality and operation management

Four sub-themes of quality and operation management have emerged: (1) operation management; (2) quality operation management; (3) quality art experiences; and (4) adoption mentality. The first

sub-theme is *operation management*. The designer of the Canberra Balloon Spectacular (F8) added "*more activities*" including the introduction of a "*breakfast*". Such side services and products require a larger venue and more human resources, which means operation management along with other actions (i.e. innovation and financial management) were used to reduce potential risks (Wilks & Davis, 2000). The second sub-theme is *quality operation management*. To reduce the complexity of having several events on one day and their impacts on participants' experiences, the designer of the Gold Coast Marathon (S9) took an operational approach by spreading the events *"into two days"* to reach a quality operation or to have "*the best solution process*".

Both designers (F8 and S9) defined their objectives (Brown, 2010; Brown & James, 2004), and gave indications of having measurable indicators to evaluate their operation objectives (e.g. "*keeping people at the site longer*" in terms of hours; McIlvena & Brown, 2001). They have also activated the event design principles of scale, focus, timing and building the event curve (Brown, 2010), which confirms that they were careful in planning all aspects of event operation (Brown & James, 2004). Event designers (F3, F5, F8, F9, F10, F12, F14, S4, F4, S1, S4 and S9) who achieved the successful outcomes using operation management and quality operation management, have indicated the use of several human resource practices (Van der Wagen, 2007). In short, F8 and S9 have shown an understanding of several classes of the 'operations' domain of the EMBOK knowledge framework: attendees, infrastructure, logistics, participants, site and technical (Silvers et al., 2005). All these event studies seem to indicate that event designers are aware of measurable indicators (McIlvena & Brown, 2001), event design principles (Brown, 2010), specific aspects of event operation (Brown & James, 2004), the differences between operation management and quality operation management (Van der Wagen, 2007), and the classes of the "operations" domain of the EMBOK knowledge framework (Silvers et al., 2005). While this study indicates that event designers seem to desire introducing side events and activities to enrich their main event and attracting additional resources to enable them to execute the new additions, while they are not fully aware of the scientific background of their work.

The third sub-theme is *quality art experiences*. It is already known that attracting visitors to events requires designers to offer quality products/services to allure potential visitors (Hekkert & Desmet, 2002; Mehmetoglu & Abelsen, 2005; Swarbrooke, 2001). However, the statements of the four event designers (F2, F3, F7 and E1) who represent this sub-theme, were to exemplify their actions to reduce potential risks of introducing new art or festivity experiences. In other words, 'quality' has not been seen as a class of the 'risk' domain of the EMBOK knowledge framework (Silvers et al., 2005), which gives quality a new perspective.

The fourth sub-theme is *adoption mentality*. Interestingly, Reid and Richie (2011) and Rhodes and Reinholtd (1999) acknowledged the influence of individual values, beliefs, personalities, attitudes and motivations on risk planning. However, the adoption mentality is once again not part of many event risk management frameworks including EMBOK (Silvers et al., 2005).

5.6.10 Safety management

Five sub-themes of safety management have emerged: (1) risk management – general theme; (2) support decision making; (3) crowd management; (4) plans for weather related hazards; and (5) reducing wild animal's attacks. The first sub-theme is *risk management (general theme)*. For the Wooden Boat Festival (F14), the design core value of 'where' must be '*in the waterfront*', which means from a general perspective the designer has to retain all risks (Wilks & Davis, 2000). However, the designer also evaluated risks related to its location – "*drowning or immersion in the water*", took steps to reduce them, and planned a response for if they do occur, which represents a second approach to ensure visitor safety – reducing risks (Wilks & Davis, 2000). Therefore, this finding contradicts assigning risks to a certain area within the evaluation matrix (Figure 4.1), as the designer of this festival retained and reduced the location-related risks at the same time. The other two examples of risks not related to the event location are a lost child and someone raising an alarm at the festival. Both examples are common at large gatherings targeting families and require certain practices to reduce their impact, including a designated area for lost children (Arcodia & Robb, 2000) and emergency exits and escape routes in case of an alarm (Kingshott, 2014). In short, this event (F14) and the other three events representing this sub-theme (E1, S1 and S4) have shown deep understanding for all four safety management actions (Wilks & Davis, 2000). However, none of them are directly related to risk calculations for entrepreneurial events, rather than meeting standard safety measurements.

The second sub-theme is *support decision making*. Once again, the general approach is to retain low level risks (Wilks & Davis, 2000). Three events (F4, F11 and C2) evaluated all or most of their event design core values to support their decisions to reduce, transfer or avoid risks endangering visitors. Designers representing this sub-theme show a comprehensive understanding in using Wilks and Davis' (2000) matrix, by classifying different risks under one of the four categories of the matrix. The third sub-theme is *crowd management*. The statement given by the designer of the Chinese New Year (C2) confirms four findings related to safety management. Firstly, that major events do take the extreme decision to avoid risks by cancelling the whole event if the frequency and the severity are high for the particular issue (Wilks & Davis, 2000). Secondly, prior to making the decision to cancel the event, the designer showed understanding of the 'who' core value (i.e. "*the mums and the kids*"), the 'what' core value (i.e. the component of the fireworks), the 'where' core value (i.e. outdoor venue), and the 'when' core value (i.e. "*9 o'clock*"; Brown, 2010; Goldblatt, 1997). Thirdly, the event designer understood the crowd behaviour and mood, when an event is being cancelled (i.e. "*disappointment*"), which is a key element in crowd control and event risk management (Hutton et al., 2011). Fourthly, events can activate design principles including the use of narrow spaces, to slow down audience movement, and obstacles, to redirect them in certain directions to avoid "*panic*" and "*a crowd crush*" (Brown, 2010). The four findings based on the designer of C2, show a high level of professionalism in relation to risk management, event design core values and principles, and crowd behaviour. Event studies that explored these areas of event management have not introduced such an example of a single individual with a comprehensive understanding of how to approach risk management.

The fourth sub-theme is *plans for weather-related hazards*. Similar to the previous sub-theme, four event designers (F9, F11, F14 and C2) showed an understanding of event design core value impacts on risk management (Brown, 2010; Goldblatt, 1997) and the need to avoid high risk situations by cancelling some events (Wilks & Davis, 2000). However, the differentiating factors about this sub-theme are the mentioning of weather-related risks in particular (Reid & Ritchie, 2011), and the importance of meeting risk management guidelines and standards in relation to event management and work environments (Chang & Singh, 1990; Wilks & Davis, 2000; Wilks et al., 2006). In addition, event studies usually investigate weather-related hazard impacts on all types of events that take place at outdoor venues. This study shows no exception as all four events under this sub-theme took place at outdoor locations.

The fifth sub-theme is *reducing wild animal attacks*. The statement given by the designer of the Darwin Regatta (F6) confirms all findings of previous sub-themes: event design core values in relation to safety management (Brown, 2010; Goldblatt, 1997), the four approaches of dealing with risks including retaining and reducing risks (Wilks & Davis, 2000), as well as the importance of stakeholder management to implement safety practices (Chaney & Ryan, 2012; Lade & Jackson, 2004). However, the special element about this sub-theme is that risks are triggered by wild animals as the event is being staged in their natural habitat – "*the Northern Territory ... has a reputation for crocodiles*". While Galloway and Lopez (1999) acknowledged wild animals as risk factors, they also believe that they represent an attraction for high sensation seekers. The Darwin Regatta is the only event in this study encountering this risk, and it seems that the designer is handling it well, with an understanding of the "*reputation*" of its host destination, which usually transfers to the event itself (Deng & Li, 2014). However, the existence of this rare risk trigger represents an important outcome of this study as a limited number of event studies have explored this type of trigger, the appropriate counter action, and the influence of such habitat on event image and attractiveness. In short, the nine designers who implemented safety management practices have calculated risks of their entrepreneurial events which reflects an understanding of the seven classes of the 'risk' domain of the EMBOK knowledge framework (Silvers et al., 2005).

5.6.11 Media management

Six sub-themes of media management have emerged: media management to (1) support event image; (2) support stakeholders' image; (3) raise public awareness; (4) grow global audience and evaluate events; (5) support event operation; and (6) media management through multiple media channels. The first sub-theme is *supporting event image*. Since major events attract national media coverage (Bowdin et al., 2006; Getz, 1997; Ritchie, 1984), conducting "*a risk assessment ... about reputation in the eyes of the public*" (S4), is needed to reduce any negative issues related to an event or its brand. While Chaney and Ryan (2012) believe that one of the best practices of the WGS in Singapore is the way it built its pleasant image, Ziakas and Costa (2010) believe that the image of the Water Carnival in the USA and its host destination play a major role in attracting its visitors. However, despite acknowledging the existence of media coverage of major events, the importance

of building a pleasant image of major events, and the role of the image in attracting visitors, none of these event studies explored the importance or the process of evaluating the reputation of major events that are being covered by the media.

The second sub-theme is *supporting stakeholders' image*. Katzel (2007) believes that events are image-makers, and recommended event organisers identify all their stakeholders and determine processes to benefit them rather than antagonise them. Therefore, calculating risks to reduce negative impacts of an event on the reputation of its stakeholders can be considered a best practice (Chaney & Ryan, 2012). Event studies in relation to this matter have investigated the influence of an event on its stakeholders (including host destination and sponsors); however, investigating the influence of stakeholders on events from a risk management perspective attracted less attention by event studies.

The third sub-theme is *raising public awareness*. The Geelong Fun Run (S7) has two main objectives: raising funds to build a hospital for children with cancer and raising public awareness about the issue, and media management plays a role to achieve both. Taking advantage of the event stakeholders, celebrities and sick children, can be classified as best practice of event media management (Chaney & Ryan, 2012). While media coverage is being used in such events to help achieve their objectives (i.e. raise funds and public awareness), event studies paid less attention in exploring appropriate measurements to evaluate achievement of such objectives.

The fourth sub-theme is *growing global audience and evaluate events*. Once again, media management in this context plays two roles: to overcome the competition risks, including to maintain a growth in the Cricket World Cup 2015 (S8) attendee numbers, and growing TV audience. Based on the given figures, this event succeeded in building a pleasant image for the event and the sport itself and in attracting attendees and TV viewers (Chaney & Ryan, 2012; Ziakas & Costa, 2010). However, both event studies dealt with the WGS and rural events, respectively, and they did not explore the importance of growing media coverage nor the process of measuring such aspects as they both did not have the potential of attacting hundreds of millions of TV viewers, as S8 did.

The fifth sub-theme is *supporting event operation*. The Mardi Gras (F12) defined the core value of 'where' and its associated challenges (Brown, 2010; Goldblatt, 1997), and marshalled the needed resources for its entrepreneurial design to achieve its objectives (Frederick et al., 2013), where the designer showed a balanced leadership (Timmons and Spinelli, 2008). In other words, this finding shows the relationship between event design core values and entrepreneurship ingredient elements. The new insight provided by this finding is that communication through media supported the designer of the Mardi Gras to manage potential risks related to huge crowds in Sydney streets, which is an application that has been covered or found in other event studies.

The sixth sub-theme is *media management through multiple media channels*. Despite what media management can help to achieve or overcome, the designer of the Formula 1 Grand Prix (S4) listed five different media channels, highlighted the advantage of having a database, and the event stages (i.e. planning and production) where each channel can be used. This finding shows the

221

importance of not relying on a single media channel to achieve event objectives. In short, media management is one of the useful resources for entrepreneurial event organisers to achieve their objectives, including reducing potential risks, and requires professional practices to manage it.

Both dramaturgs and event designers have acknowledged the probability of the existence of disturbances in relation to dramatic works and events. While dramaturgy-related literature seems to pay less attention to the details of disturbances and how to deal with them (Adler et al., 1987), event studies showed more interests in identifying potential risks and risk management. For example, Adler et al. (1987) and Ritzer (2007) linked disruptions of dramatic works to performances only and overcoming them depends on their abilities to present themselves in front of their audience the way they want to be viewed. This shows that the dramaturgy theory and dramaturgs focus on performances as triggers of disruptions and rely on them as well to avoid them, while turning a blind eye to all other potential sources of risks and managerial approaches to deal with them. This study, on the other hand, showed how event designers are anxious to differentiate between the six different types of risks and are well-prepared to plan and execute appropriate actions to overcome them. Therefore, this study can enrich the dramaturgy theory and benefit dramaturgs by not only linking disturbances in dramatic works to performances, but also identifying other sources of disturbances and differentiating between the different types, ranking them based on the probability of occurrence, and better planning appropriate actions to deal with each one of them.

5.7 Summary of Key Findings

As discussed in Chapter 2, prior to investigating the influence of entrepreneurship on event design, this researcher had to reflect on the existing literature to explore the current understandings of event design (core values, design principles and techniques to activate them), and the ingredients of entrepreneurship (vision, innovation, risk calculations, marshalling resources and formulating teams). In addition, as introduced in Chapter 1, viewing the components used to construct event design goes through the influencing best practices (market orientation, stakeholder management and strategic planning), or is influenced by event design (marketing management, risk management, human resource management, economic and sustainable impacts). This was illustrated in the theoretical framework in Chapter 3 (Figure 3.3) and helps understand the complexity of the research's main objective. This study has also acknowledged the influence of other factors on development, implementation, outcomes and risk calculations of entrepreneurial events, including government policies, host communities, partners and sponsors. In order for this study to draw its conclusions using a theoretical approach, this section discusses them in four ways, where each matches a research objective: (1) methods for developing entrepreneurial events (Section 5.7.1 – Objective 1); (2) practices of entrepreneurial events (Section 5.7.2 – Objective 2); (3) outcomes of entrepreneurial events (Section 5.7.3 – Objective 3); and (4) risks associated with entrepreneurial events and their counter actions (Section 5.7.4 – Objective 4).

**5.7.1 Methods for Developing Entrepreneurial Events**

What has wider relevance to event studies is that event designers, with position titles including Artistic Director (AD), General Manager (GM) and Chief Executive Officer (CEO), acknowledge the need to develop new event designs on an annual basis or in some cases on a regular basis. In addition, event designers recognised the existence of multiple specific approaches to develop entrepreneurial events, which this study refers to as methods for developing entrepreneurial events. As theoretically and qualitatively explored in this study, the level of influence of entrepreneurship in general, and the entrepreneurship ingredients of vision and innovation in particular, were recorded in every interview. Such findings contribute to a better understanding of the influence of entrepreneurship on all event designers, despite the aim of their events (i.e. for-profit or not-for-profit), the content (festivals and cultural celebrations or sport events), the size (10,000 to 1,460,000 visitors/event), or their location around Australia. Therefore, it is valuable for current event studies to reflect on designing events by creative designers and social or business entrepreneurs to better understand how major events are being designed to achieve successful outcomes with better and more enjoyable experiences for their target audience.

Notably, the number of methods used by the whole research population (i.e. 16 different methods – Table 4.1) or the number of methods used by a single event designer (ranging between one method/event to five methods/event – Table 4.2) has clear evidence that event designers aim to create new entrepreneurial designs using specific approaches/methods. These 16 methods used to develop entrepreneurial events were also ranked from the most important/most used method to the least used method by designers as follows: benchmark, market orientation, creative team, personal vision, search, evaluating, logical change, consultations, regular change of leadership, identify existing problems/issues and find solutions, evaluate all expressions of interest, attracting successful exhibitions or bidding to attract ongoing sport events, developing professional practices, working with volunteers, meet high demand, and trial and error approach. Section 4.2 provided a definition for each method along with a minimum of one quote from each designer's interview. In addition, the methods used by designers to develop entrepreneurial events were analysed by reflecting on entrepreneurship literature, showing which ingredient of entrepreneurship has affected each method, and by reflecting on event design literature showing which core values of event design the designers were aiming to change or develop (Section 4.2).

Furthermore, the study shows the large number of methods used by different groups of event designers through cross-sectional analyses. As illustrated in Table 4.29, 17 designers of festivals and celebrations (including the designer of an art exhibition) have used an average of 3.24 methods/event and cumulatively 55 methods, while nine sport event designers have used an average of 2.22 methods/event and cumulatively 20 methods. As illustrated in Table 4.30, eight designers of middle sized major events (i.e. attracting 100,001 to 500,000 visitors) have used an average number of 3.13 methods/event, which is more than the average number of methods used by the two other groups: three methods/event by 11 designers of small sized major events (i.e.

10,000 to 100,000 visitors) and 2.43 methods/event by seven designers of huge sized major events (i.e. 500,001 to more than 1,000,000 visitors). Similarly, the average number of methods used by designers in the Northern Territory (i.e. four methods/event) is more than the average numbers of methods used by designers in other states and territories around Australia (Table 4.31), while the average number of methods used by designers of events that took place at outdoor venues (i.e. 3.4 methods/event) is more than the average number of methods used by designers of events that took place at indoor venues (Table 4.32). Counting the number of methods used by different groups to develop their entrepreneurial events is not directly part of this study's first objective (i.e. to identify event designers' idea generating methods); however, knowing the existing differences allows this study to acknowledge that using more or less methods cannot be attributed to designers themselves as their event type, size and/or location may limit their enthusiasm to look for ways to develop their events, which indirectly enhances the understanding of the process of developing entrepreneurial practices.

Figure 5.2 supports the theoretical framework of the influence of entrepreneurship (including vision, formulating teams, marshalling resources and calculating risks) on designing major events (including themes of best practices influencing or influenced by event design; strategic planning, market orientation, economic impacts, marketing, stakeholder management, HR management, risk management, sustainable management). As summarised in Section 3.2.1, the theoretical framework (Figure 3.3) was based on the understanding of the meanings of event best practices and entrepreneurship essential ingredients presented in the literature, as well as the similarities between the different components of event best practices and entrepreneurship ingredients (e.g. 'strategic planning,' 'market orientation' and 'economic impacts' with 'vision' of entrepreneurship). However, the new findings of this study show that all four ingredients of entrepreneurship affect all eight themes of event best practises at the same time, which made this study change the single directed arrows to a comprehensive line of network. Therefore, the study findings related to methods used by designers to develop entrepreneurial designs confirm the comprehensive influence of entrepreneurship on event design (the heart of Figure 5.2), which represent the difference between Figure 3.3 and Figure 5.2.
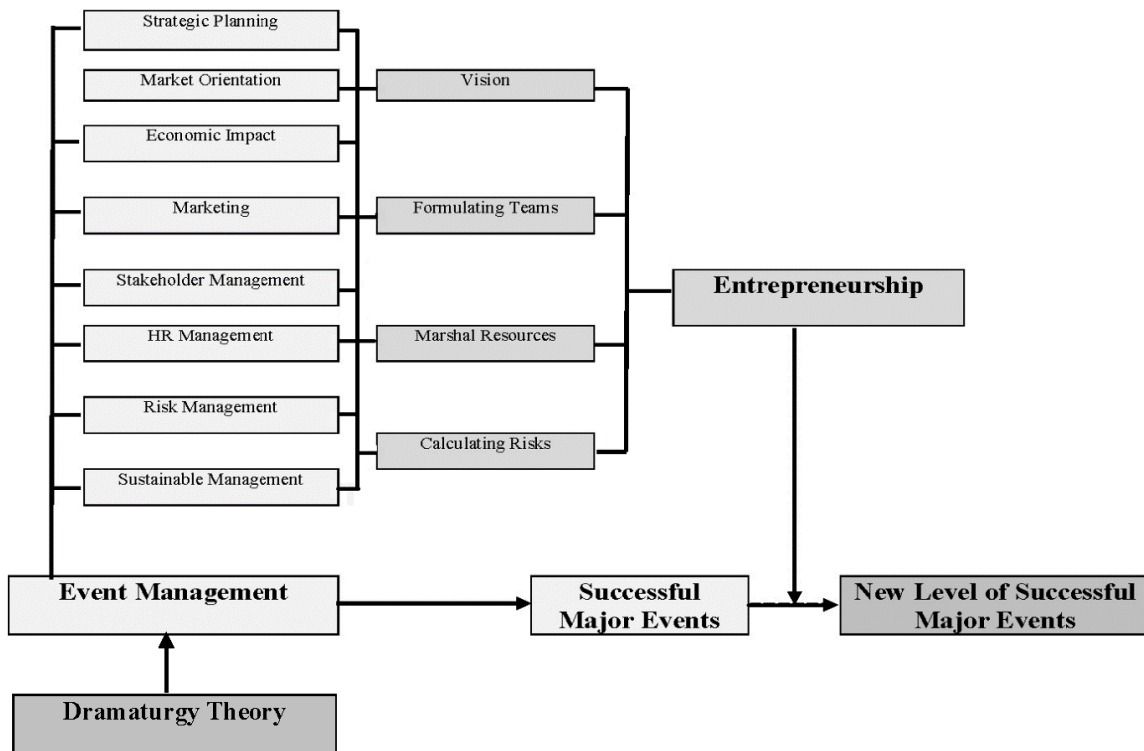
Figure 5.2: Framework of Influence of Entrepreneurship on Designing Major Events

Such qualitative findings suggest that designers, during the stage of developing their event designs, can approach it in a systematic way. Specifically, when designers draw their strategic plans, conduct market orientation, and/or develop an aim for their event economic impacts, they can look from a visionary perspective to decide on the vision they want to achieve. Furthermore, when designers develop their event designs and decide on the best vision for their events, they can use one of the sixteen identified methods. Similarly, designers can approach the rest of the event best practices through their counter components of the entrepreneurship side (e.g. risks management and sustainable management through calculating risks) and use one of the identified methods to develop the safety plans of their entrepreneurial events.

In summary, individuals or organisations engaging in the designing process of major events can approach it through the existing eight themes of best practices as well as the four essential ingredients of entrepreneurship. Since the outcomes of the entrepreneurial event designs that were part of this study's research sample were successful (Section 4.4), the 16 identified methods of this study can be seen as a new theme of best practice/success factors of events (i.e. entrepreneurship event design best practices).

5.7.2 Practices of Entrepreneurial Events

What has wider relevance to event studies is that event designers acknowledge the need to provide their visitors with new experiences on an annual basis, or in some cases on a regular basis, to maintain their event attractiveness. In addition, event designers recognised that new experiences

could mean any change to make their events look or feel different, which this study refers to as practices of entrepreneurial events if they affected one of the six event design core values (Section 2.2.1). The level of entrepreneurship in general, and its innovation ingredient in particular, was recorded in every interview showing that an innovation change has been made. Such a finding contributes to a better understanding of all or most features of entrepreneurship implemented by event designers, despite the aim of their events (i.e. for-profit or not-for-profit), the content (festivals and cultural celebrations or sport events), the size (10,000 to 1,460,000 visitors/event), or their location around Australia. Therefore, it is valuable to current event studies that reflect on entrepreneurial events to better understand what features of entrepreneurship are being implemented to achieve successful outcomes with better and more enjoyable experiences for their target audience.

Significantly, the number of practices implemented by the whole research population (i.e. six different practices – Table 4.3) or the number of practices implemented by a single event designer (ranging between one practice/event to five practices/event – Table 4.4) gives clear evidence that event designers attempted to create entrepreneurial events through implementing specific or common practices. These six implemented practices for entrepreneurial events were also ranked from the most important/most implemented practice to the least implemented practice by designers as follows: (1) new main events or new side events, (2) changing event design to widen or narrowing target markets, (3) changing event typology, (4) changing event design to provide new products/services not related to main or side events, (5) new operation system, and (6) encouraging new stakeholders' behaviour. Section 4.3 provides a definition for each practice along with two to four quotes from designers' interviews. In addition, the practices implemented by designers for entrepreneurial events were analysed by reflecting on entrepreneurship literature showing which ingredient of entrepreneurship has affected each practice, and by reflecting on event design literature showing which core values of event design have been changed (Section 4.3).

Furthermore, the study provides quantification of the number of implemented practices by different groups of event designers through cross-sectional analyses. As illustrated in Table 4.33, seventeen designers of festivals and celebrations (including the designer of an art exhibition) have implemented an average of 1.88 practices/event and cumulatively 32 practices, while nine sport event designers have implemented an average of 2.44 practices/event and cumulatively 22 practices. As illustrated in Table 4.34, seven designers of huge sized major events (i.e. 500,001 to more than 1,000,000 visitors) have implemented an average number of 2.43 practices/event, which is more than the average number of practices implemented by the other two groups: 2.36 practices/event by 11 designers of small sized major events (i.e. 10,000 to 100,000 visitors) and 1.38 practices/event by eight designers of middled sized major events (i.e. attracting 100,001 to 500,000 visitors). Once again, designers of the Northern Territory take the lead as the average number of practices implemented by them is four practices/event which is more than the average numbers of practices implemented by designers in other states and territories around Australia (Table 4.35),

while the average number of implemented practices by designers of events that took place at outdoor venues (i.e. 2.10 methods/event) is slightly more than the average number of implemented practices by designers of events that took place at indoor venues (Table 4.36). Counting the number of implemented practices by different groups to create their entrepreneurial events is not directly part of this study's second objective (i.e. to identify implemented entrepreneurial practices in the design of major events). However, knowing the existing differences allows this study to acknowledge that implementing more or less practices cannot be attributed to designers themselves, as their event type, size and/or location may limit their abilities to annually change their entrepreneurial major events. This then indirectly enhances the understanding of the nature of entrepreneurial practices.

Figure 5.2 supports the theoretical framework of the influence of entrepreneurship on designing major events. As summarised in Section 3.2.1, the theoretical framework (Figure 3.3) assumed that designers do use entrepreneurship to further develop their major events, based on the limited literature using the label of "entrepreneurial events". This was indicated in Figure 3.3 by the use of an intermittent arrow between the box of 'entrepreneurship' and the connection area between the two boxes of 'successful major events' and 'new level of successful major events.' However, the new findings of this study confirm the use of entrepreneurship at major events, which represents the difference between Figure 3.3 and Figure 5.2, which changed the intermittent arrow to a solid arrow (the right side of Figure 5.2).

Such qualitative findings suggest that designers during the production stage of their events should expect to have one of the six identified entrepreneurial practices. Specifically, designers can decide, for example, on implementing new main events or widen their target audiences by using their creative vision, formulating effective teams, marshalling needed resources and calculating their risks. Furthermore, when designers implement their entrepreneurial events, they can use event best practices related to one of the eight themes, in the hope of having better event production/operation. Similarly, designers can approach the rest of the identified entrepreneurial practices and event best practices to have more and better production stages.

In summary, individuals or organisations engaging in production of major events can approach it through the existing eight themes of best practices as well as the four essential ingredients of entrepreneurship. Since the outcomes of the entrepreneurial event designs that were part of this study's research sample were successful (Section 4.4), the six identified entrepreneurial practices of this study can be seen as a new theme of best practice/success factors of events (i.e. entrepreneurship event design best practices).

5.7.3 Outcomes of Entrepreneurial Events

As seen in Chapters 2 and 4, the existing literature shows limited use of the label "entrepreneurial events", acknowledging that major events staged by social entrepreneurs are more resilient and frequent than events staged by business entrepreneurs, with limited descriptions on their outcomes. In general, this study provides an understanding of the most common outcomes of entrepreneurial

events. As theoretically and qualitatively explored in this study, the level of influence of entrepreneurship on economic impacts or stakeholders, was recorded in every interview. Such qualitative findings contribute to a better understanding of the influence of entrepreneurship on all event outcomes, despite the aim of their events (i.e. for-profit or not-for-profit), the content (festivals and cultural celebrations or sport events), the size (10,000 to 1,460,000 visitors/event), or their location around Australia. Therefore, it is valuable for current event studies to reflect on the outcomes of entrepreneurial events to better understand what major events are capable of achieving through the implementation of entrepreneurial practices, and how designers evaluate such successful outcomes.

Specifically, the number of outcomes achieved or recognised by the whole research population (i.e. six different outcomes – Table 4.5), or the number of outcomes achieved by a single event designer (ranging between one outcome/event to four outcomes/event – Table 4.6) has a clear evidence that entrepreneurial events have successful outcomes, despite the type of methods or the nature of implemented designs. These six outcomes, recorded by event designers, were also ranked from the most important/most occurred outcome to the least occurred outcome as follows: meeting set goals with explanations, experiencing a rise in multiple related aspects excluding financial goals, experiencing financial gains, positive operation feedback, solving existing issues, and meeting set goals with no explanations, in addition to one event designer who had no answer as he is new at the job, which represented the seventh theme. Section 4.4 provides a description or an explanation for each outcome along with a minimum of one quote from a designer's interview. In addition, the outcomes achieved by designers of entrepreneurial events were analysed by reflecting on entrepreneurship literature showing which ingredient of entrepreneurship has affected each outcome, and by reflecting on event design literature showing which core value of event design experienced a change (Section 4.4).

Furthermore, the study provides quantification of the number of outcomes achieved by different groups of event designers through cross-sectional analyses. As illustrated in Table 4.37, 17 designers of festivals and celebrations (including the designer of an art exhibition) have experienced or reported an average of 2.24 outcomes/event and cumulatively 38 outcomes, while nine sport event designers have reported an average of 2.78 outcomes/event and cumulatively 25 outcomes. As illustrated in Table 4.38, eight designers of middle sized major events (i.e. attracting 100,001 to 500,000 visitors) have reported an average number of 2.75 outcomes/event, which is more than the average number of outcomes reported by the two other groups: 2.55 outcomes/event by 11 designers of small sized major events (i.e. 10,000 to 100,000 visitors) and 1.86 outcomes/event by seven designers of huge sized major events (i.e. 500,001 to more than 1,000,000 visitors). Similarly, the average number of outcomes reported by designers in Victoria (i.e. 3.41 outcomes/event) is more than the average number of outcomes reported by designers in other states and territories around Australia (Table 4.39), while the average number of outcomes of events that took place at indoor venues (i.e. 2.67 outcomes/event) is more than the average number of outcomes of events that took

place at outdoor venues (i.e. 2.35 outcomes/event; Table 4.40). Counting the number of outcomes reported by different groups that their entrepreneurial events have experienced is not directly part of this study's third objective (i.e. to identify *outcomes* of entrepreneurial event designs). However, knowing the existing differences allows this study not only to understand the nature of the outcomes, but also to acknowledge that the larger or smaller number of outcomes cannot be attributed to designers themselves (including their used methods and implemented practices) as their event type, size and/or location may influence or limit their entrepreneurial event outcomes. This then, indirectly enhances the understanding of the potential outcomes of entrepreneurial events.

Figure 5.2 supports the theoretical framework of the influence of entrepreneurship (including vision, formulating teams, marshalling resources and calculating risks) on designing major events (including themes of best practices influencing or influenced by event design: strategic planning, market orientation, economic impacts, marketing, stakeholder management, HR management, risk management, sustainable management). As summarised in Section 3.2.1, the theoretical framework (Figure 3.3) assumed that the use of entrepreneurship by professional event designers staging successful events may raise them to a new level of success. This assumption was based on the understanding of entrepreneurial events that received limited attention by event studies, as well as acknowledging the influence of entrepreneurship on other products and services within other industries. The study findings related to outcomes reported by designers of entrepreneurial events therefore, confirmed the influence of entrepreneurship on event design, representing the difference between Figure 3.3 and Figure 5.2, which changed the intermittent arrow, connecting the two boxes of 'successful major events' and 'new level of successful major events,' to a solid arrow.

Such qualitative findings suggest that designers during the evaluation stage of their entrepreneurial events should be expecting one out of the six positive outcomes. Specifically, when designers aim for specific outcomes, they can take an advantage of the understanding in relation to the eight themes of event best practice and the four essential ingredients of entrepreneurship. Furthermore, when designers decide on the best or most suitable outcomes for their events, they can use one of the 16 identified methods and one of the seven implemented practices to reach one of the six positive outcomes. Similarly, designers can place all their designing efforts, implementation practices, and planning for outcomes, within the perspective of risk management, which represents one of the eight themes of event best practice, and an essential ingredient of entrepreneurship.

In summary, individuals or organisations aiming for one of the recognised entrepreneurial outcomes can approach such aims through the existing eight themes of best practice as well as through the four essential ingredients of entrepreneurship. Since the outcomes of the entrepreneurial event designs that were part of this study's research sample were successful (Section 4.4), then the used methods and implemented practices, as well as the counter actions for the identified risks (Section 5.7.4) of this study can be seen as a new theme of best practice/success factors of events (i.e. entrepreneurship event design best practice).

5.7.4 Risks Associated with Entrepreneurial Events and their Counter Actions

What has wider relevance to event studies is that event designers acknowledge the need to prepare for potential hazards during the planning stage. However, entrepreneurial events or events with a culture of implementing new designs on a regular basis are expected to encounter more challenges or risks in planning, production and even the evaluation stage, as at least one of the event design core values has changed. In addition, since the 'entrepreneurial events' label itself, along with the methods, practices and outcomes associated with it showed new findings, identifying risks associated with such events and planning the appropriate actions to deal with them showed consequently interesting findings. Event designers showed more interest or enthusiasm during the interviews to illustrate the risks they face and their approaches to overcome them, than other parts of the interviews. In addition, event designers showed that risks and their counter actions may take place at the planning, production, and/or the evaluation stages, which is why this researcher located these sections towards the end of this paper (Sections 4.5 and 5.2.4) after all other sections related to the methods, practices and outcomes. Furthermore, event designers identified few risks, while recognising more approaches of counter actions. As theoretically and qualitatively explored in this study, the level of influence of entrepreneurship in general, and the entrepreneurship ingredients of risk calculations in particular, were recorded in every interview. Such qualitative findings contribute to a better understanding of the influence of entrepreneurship on all event designers, despite the aim of their events, the content, the size, or their location around Australia. Therefore, it is valuable to current event studies that reflect on entrepreneurial events to better understand the potential risks and the appropriate counter actions to achieve successful outcomes, with safer and more enjoyable experiences for their target audience.

The number of risks identified by the whole research population (i.e. six different risks – Tables 4.7 to 4.12) or the number of risks identified by a single event designer (ranging between one risk/event to five risks/event – Table 4.13) show clear evidence that event designers are cautious when it comes to designing or producing entrepreneurial events. This finding is also supported by the number of counter actions taken by the whole research population (i.e. 11 different counter actions – Tables 4.14 to 4.24) or the number of counter actions taken by a single event designer (ranging from four to ten actions/event – Table 4.25). Both the six identified risks and their 11 counter actions were ranked from the most recognised and used by event designers to the least recognised and used, respectively. The six risks from most to least recognised are 'financial', 'environmental, location and time', 'event typology', 'innovative', 'human resources', and 'competition risks'. The 11 counter actions from most to least used are financial management, entrepreneurship, risk evaluation management, stakeholder management, marketing management, strategic management, event management, resources management, safety management, quality and operation management, and media management. Section 4.5.1 provides sub-themes for each risk, categorisation for each risk based on Wilks and Davis' (2000) risk evaluation matrix, and a minimum of one quote from a designer's interview for each sub-theme and category. Section 4.5.2 provides sub-themes for each

counter action along with a minimum of one quote from a designer's interview for each sub-theme. In addition, both the risks and actions were analysed by reflecting on entrepreneurship ingredients and event design core values to understand how designers were affected by them (Section 4.5).

Moreover, the study provides quantification of the number of risks recognised by different groups of event designers through cross-sectional analyses. As illustrated in Table 4.41, 17 designers of festivals and celebrations (including the designer of an art exhibition) have recognised an average of 3.18 risks/event and cumulatively 54 risks, while nine sport event designers have recognised an average of 3.44 risks/event and cumulatively 31 risks. As illustrated in Table 4.42, eight designers of middle sized major events (i.e. attracting 100,001 to 500,000 visitors) have recognised an average number of 3.50 risks/event, which is more than average number of risks recognised by the other two groups: three risks/event by 11 designers of small sized major events (i.e. 10,000 to 100,000 visitors) and 3.14 risks/event by seven designers of huge sized major events (i.e. 500,001 to more than 1,000,000 visitors). Similarly, the average number of risks recognised by designers in Victoria (i.e. 3.73 risks/event) is more than the average numbers of risks recognised by designers in other states and territories around Australia (Table 4.43), while the average number of risks recognised by designers of events that took place at indoor venues (i.e. 3.33 risks/event) is more than the average number of risks recognised by designers of events that took place outdoor venues (i.e. 3.25 risks/event; Table 4.44).

Furthermore, the study provides quantification of the number of actions taken by different groups of event designers through cross-sectional analyses. As illustrated in Table 4.45, 17 designers of festivals and celebrations (including the designer of an art exhibition) have taken an average of 6.71 actions/event and cumulatively 114 actions, while nine sport event designers have taken an average of 7.67 actions/event and cumulatively 69 actions. As illustrated in Table 4.46, eight designers of middle sized major events (i.e. attracting 100,001 to 500,000 visitors) have taken an average number of 7.63 actions/event, which is more than average number of actions taken by the other two groups: 6.91 actions/event by 11 designers of small sized major events (i.e. 10,000 to 100,000 visitors) and 6.57 actions/event by seven designers of huge sized major events (i.e. 500,001 to more than 1,000,000 visitors). Similarly, the average number of actions taken by designers in Victoria (i.e. 7.55 actions/event) is more than the average numbers of actions taken by designers in other states and territories around Australia (Table 4.47), while the average number of actions taken by designers of events that took place at indoor venues (i.e. 7.67 actions/event) is more than the average number of actions taken by designers of events that took place at outdoor venues (i.e. 6.85 actions/event; Table 4.48). Counting the number of risks recognised by different groups and their counter actions to professionally deal with risks of entrepreneurial events is not directly part of this study's third objective (i.e. to identify risks associated with entrepreneurial events and counter actions to overcome risks). However, knowing the existing differences allows this study to acknowledge that the process of risk management cannot be attributed to designers themselves as their event type, size and/or location may force or limit them to take more or less measurements to

deal with their entrepreneurial event risks, which indirectly enhances the understanding of the risk management of such events.

The study findings related to recognised risks and actions taken by designers of entrepreneurial events, support the confirmation found earlier at Section 5.7.1 regarding the influence of entrepreneurship on event design, which represents the difference between Figure 3.3 and Figure 5.2. Therefore, Figure 5.2 confirms the proposed theoretical framework, not only the influence of entrepreneurship on designing major events, but also in terms of event risk management. As summarised in Section 3.2.1, the theoretical framework (Figure 3.3) assumed that there is a limited influence of the entrepreneurship risk calculation's ingredient on two themes of event best practices: risk management and sustainable management, where Sections 5.7.1 and 5.7.4 showed that the influence of all four entrepreneurship ingredients has been recorded on all eight themes of event best practices.

Such qualitative findings suggest that during planning, production and post-event stages of their entrepreneurial events, designers can approach designing, implementing and evaluation in a systematic way, respectively. Specifically, when designers draw their risk management plans, economic and sustainable impacts, they can look from a risk calculation perspective to decide on the best approaches to achieve their objectives. Furthermore, when designers develop their designs and decide on the best contingency plans, they can look for the six identified risks and think about the 11 counter actions to design and produce their entrepreneurial events. Similarly, designers can approach the rest of the event best practices through their counter components of the entrepreneurship side, use the identified methods to develop safer designs, and implement the mentioned practices for their entrepreneurial events.

In summary, individuals or organisations engaging in the designing process of their major events can approach it through the existing eight themes of best practice as well as through the four essential ingredients of entrepreneurship. Since the outcomes of the entrepreneurial event designs that were part of this study's research sample were successful (Section 4.4), the identified risks and their counter actions of this study can be seen as a new theme of best practice/success factors of events (i.e. entrepreneurship event design best practices).

5.8 Conclusion

This chapter was divided into two parts. The first part related findings to similar event studies to engage in a comprehensive interpretation of them. The aim of this part was to formulate a deeper understanding of the research's key findings in relation to the four areas: *methods* for generating entrepreneurial designs; entrepreneurial *practices*; *outcomes* of entrepreneurial designs; and *risks* associated with entrepreneurial events and their counter *actions*. The successful *outcomes* of the entrepreneurial event designs (Section 5.4), benefited this study in two ways: providing individuals or organisations engaging in the designing process of major events with a clear idea on what to expect out of their events and the *risks* associated with entrepreneurial events; and the ability to describe all *methods* to develop entrepreneurial events, implemented entrepreneurial *practices*,

and *actions* to overcome risks associated with such events as events' best practices. The interpretation of all methods, practices, outcomes, risks and actions reflected on the existing eight themes of best practices and the four essential ingredients of entrepreneurship to reach the understanding of the research's key findings that this study aimed for.

The second part used the understanding of the key findings to highlight the importance of the study in terms of filling the current gaps of the event studies and to accept the proposed framework of the influence of entrepreneurship on designing major events based on the study's findings. The most important finding that can be used to fill existing gaps in relation to *methods* used to develop entrepreneurial events is the use of a benchmark, which overcomes the limitations of the Chaney and Ryan (2012) and Pegg and Patterson (2010) studies by broadening the research scope in terms of the number and type of events under examination and the potential perspectives of benchmarking. The six implemented *practices* helped this study to build a business model suitable for use by designers aiming to develop entrepreneurial events (Figure 5.1), which reflected on existing event studies (Hjalager, 2010; Panyik et al., 2011; Slater & Narver, 1995), and overcame the limitations of Alrokayan (2016) and Osterwalder et al. (2005). The study provided a comprehensive understanding of the *outcomes* of entrepreneurial events including the process of developing and evaluating the events' objectives (Lade & Jackson, 2004), process of data collection by events (Slater & Narver, 1995), rank of financial outcomes among other objectives (Emery, 2010), and that festivals are more interested in evaluating matters from visitor perspectives (Dimitrovski, 2016; Organ et al., 2015), while sport events are interested in aspects related to the event participants (Lee et al., 2012). In relation to the potential risks and actions to overcome them, this study found that exisiting event studies made limited connections between them and entrepreneurial events. It also found that both risks and actions are very complicated matters, where each risk and action has a few subthemes. By relying on the findings of all five areas, this study was able to accept the proposed theoretical framework of the influence of entrepreneurship on designing major events (Figure 5.2).

CHAPTER 6: CONCLUSION

6.1 Introduction

The main purpose of this study was to theoretically develop and investigate the influence of entrepreneurship (through its core ingredients: vision, innovation, calculating risks, marshalling resources and formulating teams) on designing events. It was expected that the entrepreneurship ingredients may have an influence on the methods used by event designers to develop their designs, the nature of the implemented entrepreneurial practices, the outcomes of entrepreneurial designs, and the calculated risks of their designs and their counter actions. A review of related literature generated a theoretical framework, which then became a simplified framework, followed by qualitative, semi-structured, in-depth interviews with designers of major events in Australia to explore their roles in every stage of their events. In order to achieve the aim of the study, the following four main objectives were developed: (1) to identify event designers' idea-generating methods; (2) to identify implemented entrepreneurial practices in the design of major events; (3) to identify risks associated with entrepreneurial events and counter actions to overcome risks; and (4) to identify outcomes of entrepreneurial event designs, where the overall research objective is a framework of entrepreneurship event design. Interestingly, the research question related to the third objective triggered interviewees to describe in detail the nature of risks associated with entrepreneurial events and actions to overcome them, which resulted in more data and more analyses in comparison to other areas of this study.

The theoretical framework was revised using the data collected from designers of major events around Australia. The simplified theoretical framework explored the influence of entrepreneurship on designing major events. Chapter 4 was devoted to presenting the analyses and the findings of the in-depth qualitative interviews, as well as the cross-sectional analyses of the findings from the perspectives of event type, size and location. Chapter 5 presented an interpretation of the findings, formulating a deeper understanding of the four areas of this research, and revised the proposed framework of the influence of entrepreneurship on designing major events by reflecting on the findings of this study. In summary, the results showed that the influence of entrepreneurship on designing major events in Australia was positive in relation to designers' generating methods, nature of implemented practices, outcomes of designs, and risk calculations and their counter actions. The findings also indicated that the level of influence varies among different type, size and location of major events. The positive relationship between entrepreneurship and event design was supported. The following section highlights the contribution of this research along with its limitations, and recommendations for future research.

6.2 Contributions of the Research

This section highlights the contribution of this research for practitioners through its theoretical inputs and research implications. It will help to better understand the comprehensive influence of

entrepreneurship on designing major events. This chapter will demonstrate how this study achieved its main aim and four objectives.

6.2.1 Theoretical Contributions

In order to draw attention to this study's position, Chapter 1 highlighted five critical gaps in the way that designing major events has been approached to date (Section 1.2). In Chapter 2, the study used the dramaturgy theory and its model to develop a theoretical framework of entrepreneurship event management (Section 2.5). The study's findings provided important theoretical contributions to (1) enhance the current knowledge on development, implementation and evaluation of entrepreneurial event design and associated risks, and their counter actions, and (2) the dramaturgy theory.

Firstly, as discussed in Section 5.7, this study significantly contributes to the current literature on event design, which shows very limited qualitative studies on the relationship between event best practices and entrepreneurship ingredients, nature of entrepreneurial practices within the context of its four entrepreneurship ingredients, and evaluation of entrepreneurial event outcomes. While all four entrepreneurship ingredients (i.e. vision, risk calculations, marshalling resources and formulating teams) have influenced event best practices related to event design, each one of them played a bigger role in influencing a certain event best practice. The *vision* ingredient has influenced best practices related to methods of developing event designs. The *risk calculations* have influenced best practices of enhancing economic and sustainable impacts. *Marshalling resources* and *formulating teams* are ingredients that influenced event production practices. In addition, the overall influence of entrepreneurship on the positive outcomes of entrepreneurial event design was also recorded.

Secondly, every event has one main objective - to attract visitors, whether to provide them with a platform for social interaction, or any other economic or social sub-objective. Every event, despite its type and size, has to create a show to attract participants and visitors and to be enjoyed, which requires professional event management practices (including event design) also referred to as best practice. The role of entrepreneurship is to create an added value for any product or service, or to change one of the other three components of the business model (Figure 3.1), which is referred to in this study as entrepreneurial practices. This study used the dramaturgy theory as a theoretical framework of entrepreneurship event management due to its applications in creating enjoyable art works or shows, based on its model and concepts (Section 2.5.1). Based on its findings, this study made several theoretical contributions to the dramaturgy theory related to *the methods* used by designers to develop entrepreneurial designs (Section 4.2), nature of implemented entrepreneurial *practices* (Section 4.3), *outcomes* of entrepreneurial designs (Section 4.4), and types of *risks* and *counter actions* associated with such events (Section 4.5).

By reflecting on Section 4.2, the study found that the entrepreneurship ingredient of vision has influenced all 16 event designers' idea-generating methods. The 'personal vision' (M4) method, where designers depend on their own ideas to create a new version of events based on their

cumulated experiences, represents one example where entrepreneurship influences the designing of major events. The AD of the OzAsia Festival (F3), for example, referred to the use of his personal vision by saying: "*The fundamental role of a festival director is to come up with new ideas and to drive the vision of the festival thoughts*". This statement and others within the same section, confirm many findings related to the process of developing events in the literature. They support the idea that designers share the same skills as entrepreneurs such as *vision* (Frederick et al., 2013), *opportunity recognition* to have positive social exchange (Bornstein, 1998; Dees, 1998; Leadbeater, 1997; Schumpeter, 1934; Thompson et al., 2000; Zahra et al., 2008) which may lead to business value (Kao & Stevenson, 1985; Kirzner, 1978). They also strengthen Chaney and Ryan's (2012) description that some events are evolutionary, by applying best practice related to stakeholders' coordination, image building and annual reinvention.

While dramaturgical sociologists' argument shows that elements of human interactions depend on time, place and audience (Ritzer, 2007), event design core values include 'when' and 'where' an event is to be staged and 'what' a designer wants to achieve (Brown, 2010; Goldblatt, 1997). As illustrated in Section 2.5, the dramaturgy concepts are being used by dramaturgs to give dramatic works structure and scrutinise their narrative strategies, signs and references, theatre and film sources, and ideological approaches, as well as providing comfort to its audience. Dramaturgs in this context are personnel responsible for studying dramatic works and their illustration on the stage and/or writing and directing plays (Cardullo, 1995). Event designers, on the other hand, use event design core values, principles and techniques to create events with enjoyable experiences in safe environments. The dramaturgy concepts and event design core values, principles and techniques represent certain foundations used by dramaturgs and event designers to stage art works and events, respectively. The 16 *methods* used by entrepreneurial event designers to generate new ideas for their event design and production can be seen as appropriate methods for dramaturgs to use in developing creative or entrepreneurial art works and for the dramaturgy to acknowledge as tools. For example, dramaturgs can use the methods of "creative team" (M3) and "identify existing problems/issues and find solutions" (M10) to develop creative art works with no problems or complications at the production stage. The creative team for the Melbourne Food and Wine Festival, for example, includes the representatives of the "*Victorian food and wine industry … visiting journalists in the food and wine space … [and] a number of international alumni*". The CEO of the Canberra Balloon Spectacular, for example, makes an effort:

> "To define what the problem was [in the previous event] ...First of all, is that we identified that we needed to keep people at the event site, and then we looked at activities that we could implement or stage that kept them there a little bit longer ".

McCabe (2008) listed seven areas where dramaturgs have to be experts: the social, economic, political and physical settings in which actions take place, the psychological foundations of the

characters, the metaphorical expressions from a thematic perspective, the technical consideration of the play from structure, rhythm and flow perspectives. Despite their job titles, which include artistic directors and chief executive officers, entrepreneurial event designers in this study highlighted the importance of having an artistic sense and creative ability to design and implement enjoyable and memorable events, which have not been highlighted by McCabe (2008). Both the dramaturgy theory and dramaturgs can benefit from understanding the job requirements of entrepreneurial event designers, especially the need for creativity if their art works are being staged more than once.

The findings of this study, in relation to the influence of all four ingredients of entrepreneurship on the way entrepreneurial event designers design their major events (i.e. the 16 event designers' idea-generating methods) can enhance the current understanding of the dramaturgy theory. This theory has been used in social sciences as theoretical framework, wherever there is a dramatic scene with front and back stages, performing actors and audiences. Dramaturgy is interested in the competition between protagonists and antagonists to influence their audiences' interpretations of what is presented in front of them (Enford & Hunt, 1995). The 16 methods found in this study, being used by entrepreneurial event designers can also be used by dramaturgy to influence audiences of dramatic works. In addition, dramaturgy can use these methods to better highlight the authoritative attitudes of dramaturgs, where they are in control of when, how and what to represent to their audiences. In addition, dramaturgy can use the study findings to better understand that not only do dramaturgs and audiences influence dramatic works, but also that there are other players on the back stage who can influence what is being presented on the front stage area including government organisations, sponsors and venue owners. Dramaturgy can also use the methods to support dramaturgs' decisions on what message or messages each drama work wants to send to its audience, how it wants the audience to view them, and how to improve their public image. Some of the methods (e.g. Market Orientation – M2) can enhance the dramaturgic ability to select a certain audience for art works to target them efficiently. Finally, as artworks are recreated constantly as they interact with new audiences, dramaturgy can use some of the methods (e.g. Regular change of leadership – M9) to support such recreations.

By reflecting on Section 4.5, the study found that the entrepreneurship ingredients of risk calculations have influenced event design, production and outcomes from a risk management perspective. Both the identified risks associated with entrepreneurial events (Section 4.5.1) and their counter actions (Section 4.5.2) provided evidence that entrepreneurship affects designers of major events. In relation to 'financial risks', the AD of the Melbourne Food & Wine Festival said: "*We are taking all sorts of risks, from financial risk, to will the consumers like this, if this is cutting edge enough*". In relation to 'financial management', the CEO of the Australian Open said: "*We regularly conduct risk assessments and work to mitigate any risks that are identified. … this may include acquiring insurance*". These two statements and others within the same section, contradict some findings and confirm others related to the links between innovation or entrepreneurial events and risk management, and entrepreneurs' behaviour. To some extent, the study findings contradict that

innovative behaviour means accepting risks of failure (Shapero, 1975) and that entrepreneurs have to act boldly to overcome risks related or caused by innovation (Dees, 1998). All event designers, who participated in this study and are considered social or business entrepreneurs, have accepted taking *calculated* risks and showed rational behaviour in relation to innovation and risk management. Even the AD of the Melbourne Festival who relied on "*gut feeling*" to develop the innovative program of the festival, has used other methods such as "*comparison*", "*research*" and "*experience*", which confirms her risk calculations approach and rationality. Although 'risk' is one of the EMBOK knowledge framework's five domains, where 'insurance' is one of its seven classes (Silvers et al., 2005), the findings show that two events rely heavily on insurance (Melbourne Winter Masterpieces and Australian Open). The CEO of the Australian Open believed that insurance will always be an option to mitigate risks, while Wilks and Davis (2000) identify it as an option for high level of risk. These two events have partially rejected Pegg et al.'s (2011) recommendation that event designers have to focus more on professionally identifying their event design core values as a proactive approach of risk management, rather than relying on insurance coverage for their protection. Statements within Section 4.5 confirm that innovation may lead festivals to failure (Getz, 2002). They also show how event designers use the evaluation matrix of Wilks and Davis (2000) to classify risks into low, medium or high categories based on their frequency and severity, in order to appropriately retain, reduce, transfer or avoid them.

While Goffman referred to individual's performance as a presentation of self to create impressions on others (Gerber & Macionis, 2011; Goffman, 1974), Piwinger and Ebert (2001) called the whole process 'impression management'. To maintain the desired effect, impression management is composed of defensive and protective techniques. Defensive techniques are launched before a performance starts and include three types: dramaturgical loyalty; dramaturgical discipline; and dramaturgical circumspection (Goffman, 2002). Protective techniques are used during a performance to cover mistakes (Goffman, 2002). Event designers of this study reported six different themes of risks, and the use of 17 management actions to deal with risks at the planning, production and post-event stages (Section 4.5). Acknowledging these risks and counter actions can be useful to dramaturgs as defensive and protective techniques to maintain the desired effect of their impression management process. For example, event designers reported competition risks and highlighted several counter actions to deal with them. While the CEO of the AFC Asian Cup had no choice in selecting the time of the event: "*There was a risk of putting an event at that time of the year*", the AD of the Melbourne Festival had more options as she said:

> "You have to see also what's going on around the city and … probably the most calculated risk that we and other art companies and other festivals and events take ... Are people going to come?"

In addition, while defensive and protective techniques used by dramaturgs take place before a performance starts and during a performance, respectively, event designers reported eight different sub-themes of strategic management to deal with potential risks, where all of them took place before, during and after major entrepreneurial events (Section 4.5.2.6). Moreover, most event designers gave indications of assessing their risks based on Wilks and Davis' (2000) evaluation matrix that uses frequency and severity of potential risks to categorise them and suggest the appropriate actions (Figure 4.2). In short, the dramaturgy theory and dramaturgs can benefit from the advanced techniques of event risk management reported by event studies and designers, respectively.

While the dramaturgy theory acknowledges the potential existence of disturbances, it links them to the performances' abilities to perform in a certain way. Dramaturgy is inclined to explore the potential of other risk triggers. The findings of this study categorised the types of risks associated with entrepreneurial events into six types (Section 5.5). These six types of risks can enhance the current understanding of the dramaturgy of potential disturbances other than the ones related to performances. The *financial risks*, for example, can affect the dramaturgs' selection of a suitable venue to host dramatic works and performance behaviour in delivering the messages they are required to communicate to their audiences. In addition, as artworks are recreated constantly as they interact with new audiences, dramaturgy can use the findings related to *innovation risks* to enhance its understanding of disturbances caused by such recreations. The dramaturgy theory can also enhance its *dramaturgy action* tool by looking into the 11 types of actions to overcome disturbances associated with artworks. For example, *resources management* can enhance dramaturgical understanding of the importance of acquiring suitable or talented performers to avoid or reduce the probability of disturbances caused by them. Dramaturgy can also benefit from *risk evaluation management* as the theory showed interest in the evaluation of its approach to studying the process of illustrating dramatic works on stage. Finally, the comprehensive understanding of all 11 types of actions to overcome risks associated with entrepreneurial events can support dramaturgy to better understand and develop the *dramaturgy action* tool.

By reflecting on Section 4.3, the study found that the entrepreneurship ingredients of marshalling resources and formulating teams have influenced all six themes of implemented entrepreneurial practices. The 'new operation system' (P5), where designers change major processes or procedures on the production of the event, including change in venue-related matters and the use of technology, represents one example where entrepreneurship influences production of major events. The AD of the Darwin Festival (F7) stated:

> "[The Festival uses] less venues around Darwin. … and [is] concentrating the festival into more events in less spaces in order to reduce infrastructure costs. Also, to try [to] help the festival work in cooperation with local presenters and producers".

This statement and others within the same section enrich the literature with examples of the nature of entrepreneurial practices, which has not received enough attention by previous event studies. While the entrepreneurship literature shows that any change with one of the four components of the business model leads to an entrepreneurial product/service (Alrokayan, 2016; Osterwalder et al., 2005), limited attention has been given by existing event studies to describe the innovation or nature of the implemented entrepreneurial practices. Findings showed that regardless of the component of the business model that has been changed by event designers, all changes led to an 'added value' (i.e. the core component of the business model). This supports the thought that any change within the 'systems' component has the potential to affect the whole event as it is part of the foundation of event design (Getz, 2012). Findings also showed that all designers were interested in the development of measurable indicators to evaluate the operation stage as recommended by McIlvena and Brown (2001), and no designer showed any rush to plan aspects of operation without considering design principles as found by Brown and James (2004). Finally, this study provides plenty of examples of techniques adapted by event designers to activate design principles including the use of electronic systems and different venues, which was the recommendation given by Getz and Page (2016) to be part of future research.

Dramaturg roles can support a play's director in converting historical research into the production prior to opening and integrating acting and textual criticism (Cardullo, 1995), where such dramaturgy is called *Production Dramaturgy* (Eckersley, 1997). Gustav Freytag contributed to the knowledge of dramaturgy and advanced its practices by developing a blueprint for screenwriting manuals titled *The Technique of the Drama* (Freytag, 1896). In the service industry, Shostack (1982) used the concept *service blueprint* as a tool to visualise and design services, while Miettinen et al. (2015), described how this concept and field of study has developed significantly in the last three decades. According to Brown (2010), designers use several techniques to activate the design principle of scale, including the translation of a 2D design on paper to a 3D design to avoid delivering flat and lifeless events. This study found that blueprint is a common practice, where some events including Vivid Sydney and AFC Asian Cup Australia went beyond this practice to produce videos for their venues to ensure the professional translation of designs into production, and for their visitors to be aware of all event details, including parking areas and emergency exits. While the dramaturgy model distinguishes between front and backstage behaviours based on the performance visibility to an audience (Friedman, 1994), event designers treat most areas within a venue as front stage and take advantage of locations that may not even be part of the event venue. The CEO of the Motorcycle Grand Prix, for example, used "*three bronze sculptures made of Australia's three world champions: Wayne Gardner, Mike Dowen, and Casey Stoner. ... [and] actually locate[d] these in a public spot*" to improve their public image through dramaturgical action, just as Adler et al. (1987) suggested for art works. In short, the dramaturgy model and concepts can benefit from event designers' practices in implementing their designs at the production stage, and their creativity approach in treating the whole host destination as their front stage or an area where they can influence the host community.

The dramaturgy theory is all about studying of dramatic works and their illustration on the stage (Cardullo, 1995), where individuals' identities within each artwork are recreated constantly due to performance interactions with new audiences. One of the dramaturgy aims is to create impressions on others (Gerber & Macionis, 2011) and maintain them (Piwinger & Ebert, 2001). The findings of this study in relation to the six categories of implemented entrepreneurial practices can enhance the current understanding of the dramaturgy theory (Section 4.3). The first category of "new main events or new side events – P1" can support dramaturgy in studying the influence of new features within a dramatic work or its side events on the audience. The second category of "changing event design to widen or narrow target market – P2" can support dramaturgy in studying the process of widening or narrowing the audience for a dramatic work. Furthermore, the fifth and sixth categories of adopting "a new operation system – P5" and "encouraging new stakeholders' behaviour – P6" can enhance the current understanding of the dramaturgy theory in relation to the process of creating impressions on audiences and maintaining them.

By reflecting on Section 4.4, the researcher found that the overall influence of entrepreneurship has been recorded within all six outcomes of entrepreneurial designs. The "meeting set goals with explanations" outcome (O1), where designers achieve goals set in the planning stage by providing quantitative and/or qualitative evidences, represents one example where entrepreneurship has a positive influence on major events. The CEO of the Gold Coast Marathon linked the event success to careful innovation planning:

> "Yes, it certainly met the goals we set for it, and we've made a business case to launch new ideas to make sure that we have some stability and targets around our viability. ... Fortunately, the detailed planning at the front, and before delivering a new element of the event, is crucial to the success. So, we are fortunate that all have been successful for us."

This statement and others within the same section, add to many findings related to the process and nature/aspects of evaluation in event studies. They purport that designers develop objectives at one stage and evaluate them after the event (Lade & Jackson, 2004), event organisations do collect data during and after events (Slater & Narver, 1995), festivals are more interested in evaluating matters from visitor perspectives (Dimitrovski, 2016; Organ et al., 2015), while sport events are interested in aspects related to event participants (Lee et al., 2012). In general, the six outcomes recorded by this study agree with Emery's (2010) finding that entrepreneurial events are successful in relation to their financial outcomes and event content. It also justifies Bramwell (1997) and Chaney and Ryan (2012) labelling entrepreneurial practices as best practices. Based on the above results, the study applies the theoretically-developed framework of the influence of entrepreneurship on event design, production and outcomes to reach a new level of success (Figure 5.2) by considering all components of the proposed framework.

In addition, institutional dramaturgs may play roles in the evaluation stage including supporting a director role, post-production discussions and integrating acting and textual criticism (Cardullo, 1995; Eckersley, 1997). Nelson (2009) used relevant design elements of three models, Goffman's Dramaturgy (1959), Kotler's Atmospherics (1973) and Bitner's Servicescape (1992) by applying them to the event environment, where the dramatic elements of events unfold in interactive theatrical settings (Figure 2.4). Similarly, the dramaturgy theory and dramaturgs can benefit from understanding the six outcomes of entrepreneurial event designs including those related to creating enjoyable and memorable experiences (Table 4.5). For example, 16 event designers reported better experiences for some or all stakeholders (Table 4.5). The CEO of the Australian Open said:

> "For me that shows that we are making the players' experience, the fans' experience, and the other stakeholders' experience the best possible, if they want to come back".

Nelson's (2009) model of event design was based on the applications of dramaturgy, atmospherics and servicescape principles to culminate in the delivery of creative and memorable experiences for event attendees. In short, the dramaturgy theory and dramaturgs can benefit from understanding the important potential of events to provide event audiences with enjoyable experiences along with several other stakeholder groups, and how designers can make such experiences memorable and last for a long time at the post-event stage.

The dramaturgy theory is the study of dramatic works (Cardullo, 1995), which include the creation of impressions on audiences (Gerber & Macionis, 2011) and maintaining them (Piwinger & Ebert, 2001). However, literature paid limited attention to defining impressions, the process of maintaining them, and most importantly the evaluation process of such outcomes. The findings of this study, with relation to the six categories of outcomes of entrepreneurial designs (Section 4.3) can enhance the current understanding of the dramaturgy theory by highlighting the importance of defining objectives, evaluating them and maintaining positive outcomes. In addition, artworks are recreated constantly as they interact with new audiences and the findings of this study are focused on evaluating the outcomes of entrepreneurial designs, which are changing constantly. Dramaturgy can use some of the evaluation methods to support its aim of creating, maintaining and evaluating impressions. For example, the first category of "meeting set goals with explanations – O1" can enhance the dramaturgical understanding of the importance of defining the desired impressions at the planning stage of dramatic work to be able to evaluate them at post-production stage. In addition, the fourth outcome of entrepreneurial designs (positive operation feedback – O4) can enhance the dramaturgical understanding of the importance of gathering audiences' feedback during the production stage to use it at the evaluation stage. Furthermore, the fifth outcome (solved existing issues – O5) can enhance the dramaturgical understanding of the influence of solving issues at the planning or production stage on impressions experienced by audiences.

Finally, the literature defined major events as large gatherings capable of attracting a minimum of 10,000 visitors and national media coverage (Bowdin et al., 2006; Getz, 1997; Ritchie, 1984). However, this study indicated the need for new categorisations within the major level category: small-, medium- and huge-size major events. This indication is based on two of the research samples, which are considered major events, but have attracted similar numbers of visitors and attention as mega events such as the Hajj, which attracted about 1.5 million visitors in 2015 (NTP, 2016). The ICC Cricket World Cup 2015 attracted more than one million visitors and global media attention, while the Vivid Sydney attracted 1,430,000 visitors and regional attention. This indication is also based on two other events of the research sample, the Act-Belong-Commit Augusta Adventure Fest and the Feast Festival, which attracted 10,000 visitors and a little more than 10,000 visitors, respectively. These two events are only one visitor or few visitors away from sharing the same number as special events that attract any number of visitors less than 10,000. Similarly, the study's findings showed that some events (e.g. the GMHBA Lorne Pier to Pub and Mountain to Surf, the Act-Belong-Commit Augusta Adventure Fest, and the Cotton On Foundation Run Geelong Fun Run) used core values of festivals (e.g. the 'who' – attracting families and amateur runners), while at the same time used core values of sporting events (e.g. the 'what' – competitions between individuals and teams). This indicates that such mixed-type events require new approaches in terms of event definitions and categorisations based on their size and content. Accepting the three new sub-categories with the major category and the new mixed-type event, allows event studies to re-think the way to approach event typology. Consequently, event designing methods, production practices, risk management and evaluation outcomes, would change. Thus, the study could contribute to a better understanding of event typology in the context of designing events.

6.2.2 Research Implications for Practitioners

Based on the literature and logical understanding for the need to attract event visitors through new experiences, it is often assumed that designing such experiences is an easy task, implementing any new practices would be attractive, and consequently positive outcomes will be achieved. These three assumptions led designers to rush to details in planning all aspects of event production without considering appropriate design approaches (Brown & James, 2004), what new experiences to implement, and what outcomes to aim for. Also, other stakeholder groups, including event host communities, government organisations, and sponsors follow the event organisations' lead and support major events without a clear understanding of their design uniqueness, nature or probability of successful outcomes.

Therefore, the findings of this study provide important recommendations for event practitioners, including event designers, as well as all other stakeholders who influence the designing of major events. Research implications for practitioners include 16 of the most common *methods* used by 26 designers of entrepreneurial major events, the nature of six implemented *practices*, six potential *risks* with 11 appropriate counter *actions*, and six desirable *outcomes*.

All 16 *methods* used by ADs, CEOs and GMs led to successful outcomes and were described by event designers as appropriate approaches to design major entrepreneurial events. This means that each method listed in Table 4.1 has the potential to be seen as event best practice. In addition, these methods can be used to transform event designers to become entrepreneurial event designers by using the same approaches as entrepreneurs. Furthermore, these methods represent a systematic checklist for all entrepreneurial designers of major events, which eases the process of designing by reducing the tension, time and effort of thinking how to design such large gatherings. The top two methods are *benchmark* (M1) and *market orientation* (M2), where designers look for other successful events to model and build on some of their practices, and for the needs of their potential visitors to be satisfied. The first method requires entrepreneurial event designers to search for the best major events with similar or certain types of features, to look for inspirations and best practices of designing major events and to use them in their own events. *Benchmarking* with other known and unique major events helps close the competition gap with events at the same destination and importing new event design best practices from other destinations to the host destination. The most interesting aspect of this method is the time and effort entrepreneurial event designers are willing to invest, to develop their own major events. The designers of the Feast Festival in Adelaide (F1) and the Gold Coast Airport Marathon (S9) said: "*We also see a lot of other festivals overseas that work really well,*" and "*We looked at best practice [what] other major events were doing from around the world,*" respectively. These two testimonies show that both designers looked at several events staged at several destinations around the world. Therefore, event designers hoping to become entrepreneurial event designers should be aware that benchmarking requires a long period of time and sufficient financial investment to conduct it, as it could involve travelling to other destinations along with desk research.

Market orientation (M2) also requires entrepreneurial event designers to conduct searches. However, these searches would be about the needs of potential visitors with the purpose of including their findings in the new event design. While *market orientation* is a known marketing practice, the way entrepreneurial event designers used it in this study, provides rich practical implications for designers. For example, the designer of the Tasmanian International Art Festival (F2) believed that the restrictive original design that used to be staged to please the Tasmanian audiences, turned out to be unnecessarily restrictive, based on the outcomes of *market orientation*. The designer of the Cotton On Foundation Geelong Fun Run (S7) was motivated to conduct *market orientation* to find out the sponsors' needs, in order to satisfy them in the new design of this sports event. This shows that *market orientation* can be used for prospective visitors, sponsors and potentially with other event stakeholders including host communities and government organisations.

While entrepreneurial event designers in many event organisations lead *a creative team* (M3), others *depend on their own vision* (M4). In general, entrepreneurial designers acknowledge the need to carefully *search* for new ideas (M5) and *evaluate their previous events* to develop future designs (M6). In five events, modification comes as a natural course as designers *attract new*

premier events or new partners (M7). Other designers rely heavily on *consultations* with individuals or groups (M8), while three event organisations depend on *changing their designers on a regular basis* (M9), and another three designers depend on *fixing the problems of previous events* (M10). The common aspect among these eight methods is that entrepreneurial event designers acknowledge the importance of searching for new designs, which is the first common step towards an entrepreneurial event design. However, each method has its own features and consequently its advantages and disadvantages. The third method of attracting *a creative team* (M3) to work on the event organisation led by the designer can definitely generate more ideas, probably more sophisticated ones. However, it is likely to cost more money in terms of salaries or other types of financial rewards for the team members and more logistics to coordinate their work and inputs. In comparison, the fourth method, where entrepreneurial event designers depend on their own visions (M4) is likely to cost less and produce designs with a single vision. In this case, designs could be rich if the designers enjoy creative and artistic talent with sufficient event-related experiences, and vice versa. Entrepreneurial event designers using the fifth method of carefully *searching* for new ideas (M5) did not give details of the process of searching; however, their responses showed interest in taking time and effort to look for new designs for their upcoming events.

The sixth method of *evaluating previous events* to develop future designs (M6) is a common practice in the business world. However, this method provides specific practical implications for designers aiming to develop entrepreneurial event designs. The designer of the Geelong Fun Run (S7), for example, mentioned the inclusion of all aspects and areas of this sports event in the debriefing document and asking himself and his team one question: can we deliver or create each aspect in better way in the upcoming year? Paying attention to the details with such enthusiasm and ambition to develop a better event each year is a worthy method to adopt by entrepreneurial event designers. The seventh method is different to all other methods as changes in an event design come as a natural course of *attracting new premier events or new partners* (M7). Designers using this method highlighted the risk of not spending enough time and effort in selecting attractive new premier events or quality new partners as it could result in event failure. They also stressed the importance designers having artistic experience to stage attractive shows.

Other designers depend on *consultations* with individuals or groups (M8) to develop entrepreneurial events. In comparison to the third method of using *a creative team*, consultations seemed to be cheaper as designers indicated that outsourcing experts in a certain field related to the event's core values, to deliver a consultation over a short period of time is much better than employing a whole team for a year or a few months prior to an event. It is noteworthy that in order to avoid all the dilemma of designing an entrepreneurial major event and selecting the appropriate method to achieve this outcome, three event organisations came up with the idea of *changing their designers on a regular basis* (M9). This method allows new blood into the head of the organisation and consequently brings new ideas and an entrepreneurial event design. To ensure a successful outcome of this method, it is the event executive board's responsibility to carefully recruit, select and

induce designers with the best artistic skills and managerial experiences. The tenth method of fixing *the problems of previous events* (M10) seems similar to the sixth method of *evaluating previous events* (M6). However, the three designers who used M10 stressed that their focus was only on the problems that occurred in the last version of their events. They also highlighted the importance of collecting information from the events' visitors, participants and other stakeholders during and post events. According to designers using M10, paying close attention to the details when conducting this method is a core aspect to ensure successful outcomes.

The last six methods were only mentioned by one to two designers, which indicate that they are not popular (Table 4.1). *Evaluating all expressions of interest* (M11) is about assessing applications of potential providers of goods and/or services by event designers. There is no doubt that any event is the sum of all its products and services, which means that quality evaluations and selections of all expressions of interest may lead to quality outcomes. Nevertheless, selecting products and services with added-value may lead to entrepreneurial event designs. Instead of going through all the work to design an entrepreneurial event, *attracting successful exhibitions or bidding to attract ongoing sport events* (M12) is a common practice in the event industry. By inviting the owners of popular shows from around the world and submitting a bid to the governing body of the AFC, the designer of the Melbourne Masterpieces (E1) and the CEO of the AFC (S3) were able to stage entrepreneurial events in Australia. The designer had to evaluate successful shows, select the ones with the potential to satisfy the needs of residents in Australia and make modifications, if needed. The CEO and his team had to invest a lot of time and effort to develop the bidding file to win the hosting rights over other Asian destinations.

Developing professional practices (M13), requires no changes in the main event design. However, it involves upgrading management performances, which can lead to cost reduction, profit maximisation, and enhancement of the visitors' experience. Similarly, *working with volunteers* (M14) means changing the operating system by increasing, or being fully dependent on, unpaid workers. The whole visitors' experiences and event atmosphere are expected to change, which leads to an entrepreneurial event with an added-value, according to the designer of the GMHBA Lorne Pier to Pub and Mountain to Surf (S1). *Meeting high demand* (M15) represents a response to the increase in visitor numbers. This is not a simple method to have an entrepreneurial event as it requires growing the actual event by attracting more funds, enlarging venue size, and increasing human resources to be able to host more performances and exhibitors. Finally, the *trial and error approach* (M16), which is a traditional method of developing products/services or problem solving. Designers can learn from the designer of the GMHBA Lorne Pier to Pub and Mountain to Surf (S1) who repeated varied and continuous attempts driven by the desire to annually innovate and lead to an entrepreneurial event. Table 4.2 confirms that the use of multiple methods is a common practice to strengthen the designing process. Therefore, event designers with the intention to design entrepreneurial major events are recommended the use of more than one designing method to avoid the shortcomings of using a single method. The ranking of the 16 methods provided by this study,

based on their popularity among entrepreneurial event designers, can help designers select the most appropriate one for each event.

The study found six themes of implemented entrepreneurial *practices* (Table 4.3). Each practice has changed at least one of the event design's core values (Table 2.1) and targeted at least one of the four components of the business model (Figure 3.6). The most common entrepreneurial practice is implementing *new main events or side events* (P1), where designers in this case change more than one design core value, including the heart of the business model – the value proposition. These are straightforward entrepreneurial practices, where a designer invites an exhibition from overseas, bids on a sport event to be staged for the first time in Australia or creates a whole new event that has not been created anywhere else. In a fourth case, where side events occupy a significant space of the floor plan or play a key role in the attractiveness of a major event, adding new side events would also be considered as an entrepreneurial practice. By understanding this practice with its four features, any designer can stage an entrepreneurial event by implementing such practices.

The second practice is about *changing the target markets* (P2), which means changing the core value of 'who' and the 'market' component of the business model. The 'who' is one out of six event design core values (Table 2.2), which match the 'market', one of the four components of the business model (Figure 3.6). Therefore, implementing this practice means changing the event design as well as the business model, which consequently leads to an entrepreneurial event. To some extent, implementing this practice is easy compared to the first practice as it only requires simple modification to the target market. For example, adding 'families with kids' to an event that used to be exclusive to 'singles' or 'teenagers'. Such modification would consequently require a designer to facilitate the needs of the new target market by adding certain attractions and facilities.

The third practice is *changing event typologies* (P3), which could mean changing the 'why', 'who', 'what' and/or 'want' core value, and the 'operations', 'market' and/or 'revenue model' of the business model. Within the category of major events, increasing the number of event visitors from 100,000 to 1,000,000 means the designer might change 'who' will be attracted to attend, in order to reach the new goal. 'What' will be added to the event content to facilitate the additional number of visitors, and/or what objective a designer 'wants' to achieve from such an event. Other designers implementing this practice have added a second day to spread out the competitions of a sport event (i.e. one day for professional athletes and another day for amateurs, families and special needs) to reduce the operational complexity of compressing all the competitions in one single day. Finally, one designer changed his event from being ticketed to a free event, which represented a change in the 'market' and/or 'revenue model' of the business model. All three options of this practice led to the production of entrepreneurial events.

Ranked fourth are two practices: *providing new products/services not related to main or side events* (P4) and implementing *a new operation system* (P5). Any event is just one big show consisting of several products and services. Additional products and services (P4) could change the

247

event concept, visitors' experiences and consequently some of the event design's core values as well as the business model components, as seen previously with other implemented practices. Similarly, adopting a new technology such as tracking devices for participants in a marathon, would not only change the operating system (P5), but also generate rich data in relation to the areas where participants speed up or slow down and their medical conditions. Therefore, additional products and services (P4) and new operation systems (P5) can support a designer to achieve certain goals within an event and change them overall to become entrepreneurial ones with added-values.

The least implemented practice by three designers is *encouraging new stakeholders' behaviour* (P6), which created new experiences for visitors and a new value proposition. As the designer has stated, the core elements of the Australian Open (S2) cannot be changed. However, his objective was to improve all the stakeholders' experiences including players, fans and media reporters. These improvements may include better rest areas for players, better seats or screens for fans, and better access for media personnel. The other entrepreneurial event designer's objective was to motivate current stakeholders to engage in new behaviour such as interaction between players and fans at the mixed zone area. Therefore, instead of changing the event itself, designers adopting this practice have motivated changes in the stakeholders' behaviours, which improved their overall experiences and consequently turned their events into entrepreneurial ones. Table 4.4 confirms that the implementation of multiple practices is common among designers to boost the creation of new experiences (Table 4.4). Therefore, it is recommended that event designers who intend to have entrepreneurial event designs, consider the implementation of more than one entrepreneurial practice to better achieve their goals. The ranking of the six practices provided by this study, based on their popularity among entrepreneurial event designers, can help designers select the most appropriate one for each event.

By using such methods and implementing such practices, this study found that entrepreneurial events have six successful *outcomes* (Table 4.5). The outcomes of entrepreneurial events are *meeting set goals with explanations* (O1), *experiencing rise in multiple aspects* (O2) and *financial gains* (O3), *better operations* (O4), *solving existing issues* (O5) and *meeting set goals* (O6; Table 4.5). The most mentioned statement by entrepreneurial event designers as an outcome for their events is *meeting set goals with explanations* (O1), while the least mentioned was *meeting set goals* (O6). These two findings show that designers set certain goals at the planning stage and evaluate them at the post-event stage. Goals range from reaching 10,000 visitors, an amount of sponsorships, or an acceptable level of appreciation by different stakeholders. However, the difference between the two findings is that some designers had or elaborated the goals that their events had achieved, while others did not have or did not share such explanations. Those who shared their explanations listed several goals that their events had achieved, their process of evaluation including the type and time of information gathering, the human resources responsible for this task, and/or the budget allocated for evaluations.

Experiencing rise in multiple aspects (O2) and *financial gains* (O3) are two different and interesting findings. The former shows that 16 out of 26 designers were responsible for not-for-profit events, cared about reaching a breakeven point, or interested in attracting visitors and tourists to a certain tourism destination. Financial gains were reported by 12 out of 26 designers who were money-driven and showed enthusiasm as well as anxiety in explaining how much their events should make at the box office, through sponsorship and other channels of income. These two outcomes show the different goals that events are staged for, and that there are social and business entrepreneurial event designers. Acknowledging the power and difference between the two types of objectives at the planning stage can support designers, as well as other stakeholders, including tourism destinations and sponsors, to better select their goals and plan their events.

Better operations (O4) and *solving existing issues* (O5) are two outcomes close to each other. Some of the designers stressed their intentions to stage the same event as their previous one, but with better operations (O4). This outcome represents smooth implementation prior to event production, safe environment, cost reduction and/or better event closures. Solving existing issues (P5) involved being more focused and precise on finding solutions for problems that occurred at the previous version of the event. This outcome could represent one of the previous outcomes such as attracting visitors to a certain destination (O2), better financial gains (O3), and/or better operations (O4). It also shows that entrepreneurial event designers are professionals in relation to evaluating their events and eager to develop their designs through solving existing issues. These six outcomes confirmed that most major events have achieved multiple outcomes for their entrepreneurial designs (Table 4.6). Therefore, it is recommended that designers of entrepreneurial major events should aim for more than one outcome to maximize their financial or non-financial gains. Ranking the six outcomes provided by this study, based on the number of times each outcome was mentioned by entrepreneurial event designers, can help designers to better select the most appropriate one for each event.

According to the study findings, achieving such outcomes for entrepreneurial events requires acknowledging more than the methods and practices, as designers are expected to identify the associated *risks* with such events (Table 4.13) and develop appropriate counter *actions* (Table 4.25). The six themes of risks are 'financial', 'environmental, location and time', 'event typology', 'innovative', 'human resources', and 'competition'. Based on their frequency and severity, each theme was classified into two or three levels: low, medium or high risks. It is also confirmed that each major event has encountered one to five risks (Table 4.13).

Financial risks (Table 4.4) have five sub-themes: relying on government funding, being staged by a public organisation, producing free events, or accepting no financial gain; caused by innovation or requiring a certain level of quality; requiring a return on investment (ROI), revenue growth, or risks related to the box office; related to budget management or cash flow issues; and caused by outside sources such as competitions or weather conditions. Designers gave indications that the latter three sub-themes may classify as high risk, which means poor management of these

risks could lead to total failure. Financial risks challenge government-funded, not-for-profit and for-profit events, therefore, no event is spared from such risks. Finally, financial risks can be caused by internal triggers such as poor budget management and cash flow as well as by outside triggers such as competitions and weather conditions. Therefore, all entrepreneurial designers of all types of events should be aware of the financial risk triggers and their severities.

Environmental, location and time related risks (Table 4.5) have seven sub-themes: building temporary settings; presenting art works in public spaces; selecting and managing appropriate venues; implementing events in outdoor environments; new locations; in the summer, night-time or long operation hours; and risks related to weather conditions. Designers indicated that the latter four sub-themes may classify as high risk, which means poor management of such risks could lead to total failure. *Environmental and location-related* risks encountered in outdoor events are much higher and frequent than the ones seen at indoor events and may lead to financial challenges including high insurance costs. Finally, these types of risks can be caused by internal triggers such as poor building of temporary settings and venue selection as well as outside triggers such as weather conditions. Therefore, all entrepreneurial designers staging outdoor and indoor events in different seasons and times of the day, should be aware of the *environmental, location and time-related* risk triggers and their severities.

Event typology related risks (Table 4.6) have six sub-themes: meeting host city expectations or dealing with host community rejections, risks related to the events' rights, qualities, sizes, contents, and horticulture. Based on the type of an event, it has to deal with the requirements of the host city to match its pleasant European image (F3) or the rejections of the host community due to the dangerous and loud noises of motorcycles (S5), where both risks have been classified as low risks. In another sports event, acquiring the rights to host it and maintaining certain standards prior and during the event is classified as medium risk (S3). In many other events of all types, the quality element could affect the art experiences in festivals (F2 and F3), the art presentations in exhibitions (E1), or the competition in sport events (S4). Depending on the nature and quality needed for different events, the severity of such risks ranges between low, medium and high. Within the major event category, growing an event size can trigger many risks related to venue capacity (F14), attracting enough funding (E1), and/or crowd movements and behaviours (S4). The last two sub-themes illustrate how the events' content and horticulture could trigger risks such as the dangers of motor sports in the Formula 1 Australian Grand Prix (S4) and the preparations, planting and growing of bulbs in the Floriade (F9), respectively. All entrepreneurial designers should be aware of the common aspect of all six sub-themes, which is the influence of different stakeholders on the success or failure of events. Within the same order, it was the host city or host communities, the governing body holding the rights to an event, event participants (i.e. performances in festivals, artists in exhibitions and competitors in sport events), venue owners and sponsors, and co-workers for the last two sub-themes.

Risks caused by the need to have *innovative* event design (Table 4.7) have two sub-themes: *innovations and annual innovations*. The difference between the two sub-themes is that events within the *innovations* sub-theme need to innovate once over a short or long period of time, while events within the *annual innovations* have to innovate on an annual basis. The Darwin Festival (F7), for example, every few years needs to introduce a new music type or move to a new venue. The Melbourne Food & Wine Festival (F4), on the other hand, needs to innovate every year. In both cases, innovation costs money and requires designers to take calculations and try new things that have not been tested before. Therefore, entrepreneurial designers are required to understand the need and nature of innovations as well as the influence of both types of innovations on different events.

Human resources-related risks (Table 4.8) have four sub-themes: risks related to event designers themselves as well as to attracting and managing human resources of other stakeholders, volunteers, and full- and part-time employees. In two festivals and a sports event (F11, F13 and S9), designers were recruited to design and manage the three events for three years only. While this approach was used by event organisations to pump new blood into their events, it had low-level risk on the designers' career post the third year. It also had low-level risk on organisation's abilities to re-recruit designers every three years, who fit their events' needs to maintain successful outcomes. The second sub-theme shows that designers of some events are required by law to recruit specialists who work for other stakeholders. It requires time and effort to convince the specialists and financial compensation costs are high. The third and fourth sub-themes are attracting volunteers and employees (full- and part-time), where the level of risks for both range from low to high. For events, recruitment, selection, induction, training and professional development are managerial tasks that have to be conducted over a short period of time. For major events that aim to attract hundreds of thousands of visitors, the additional challenge is the large numbers of volunteers and part-time employees to be recruited. The financial behaviour of some full- or part-time employees also poses a risk as they tend to go over budget to complete certain projects or attract expensive performers and artists. In addition, some employees tend to overestimate the ability of shows to attract large crowds, which may lead to financial disaster when such predictions do not come true. Therefore, while human resources are considered valuable assets, recruiting them for major events and managing them can be considered as low, medium or high risk. To have successful events, it is important that entrepreneurial designers understand this dilemma associated with these assets.

Finally, risks triggered by *competitions* (Table 4.9) have three sub-themes: competitions with tourism attractions from around the world, with events in the same city at the same time, and with similar events from around Australia and competition risks caused by other types of risks. Potential visitors and tourists tend to evaluate their options when it comes to spending their disposable income and leisure times. Tourism attractions at other destinations, which are available to enjoy during the same time that an event is taking place may post a competition risk. However, as the events come closer in terms of location and content, the severity of the competition risks increase, which are the cases in the second and third sub-themes. In addition, the designer of the GMHBA (S1) explained

how financial and human resources challenges affected his ability to deal with competition risks. The nature, diversity and severity of competition risks associated with designing entrepreneurial major events represent interesting findings that have to be acknowledged by designers.

The study also found 11 themes of counter actions used by designers to retain, reduce, transfer, or avoid potential risks. The 11 sub-themes of counter actions are financial management, stakeholder management, marketing management, entrepreneurship, resources management, strategic management, event management, risk evaluation management, quality and operation management, safety management and media management. It is also confirmed that each major event used four to ten counter actions to appropriately deal with the events' associated risks (Table 4.25).

Financial management (Table 4.10) has five sub-themes: financial management (general perspective), securing other financial resources, budget management, box-office management and insurance. It came as no surprise that most designers used financial management as a counter action to deal with risks associated with entrepreneurial events. This finding reflects the previous finding that financial risks were the most mentioned risks by designers. To some extent, this shows that the best way to deal with financial risks is the use of financial management. Fifteen designers mentioned the use of *financial management* to deal with all types of risks facing entrepreneurial events without stating clear examples of the aspects of financial management they used. The expression of 'financial management' as well as other sub-themes were mentioned by the designers of for-profit and not-for-profit events. Eight of the designers acknowledged their efforts in *securing other financial resources* to finance their events and not relying on a single or few sources. It was clearly mentioned by designers of government funded-events that they try their best not to rely heavily on government grants by attracting sponsorships and offering special programs in exchange for certain fees. The designers of four festivals and an exhibition stressed the importance of *budget management* by establishing guidelines for their budget, putting forth a reasonable budget and getting the executive board and sponsors to approve it, and keeping a constant eye on all sub-budgets to avoid going over budget. As the box office represents one of the major sources of income for many events, four designers explained certain practices they used for *box-office management*. For example, they staged free shows to attract the general public along with other ticketed shows, with careful pricing based on market research. Finally, only two designers mentioned the importance of mitigating potential risks through a third party, *insurance*. Therefore, to avoid or reduce the impacts of potential financial and non-financial risks, entrepreneurial event designers can adopt all or some of the five sub-themes, where each one can be used to serve a specific purpose. Other stakeholders too, including international governing bodies and executive boards, can use this finding to recruit entrepreneurial event designers with financial management qualifications or work experience or attract advisors with such skills to support the designers.

Stakeholder management (Table 4.11) has eight sub-themes: target audience, event participants, government organisations, sponsors, donors, host communities, co-workers and

general stakeholders. Designers of all types of events explained clearly that their main objective was to please their *target audience* including consumers/customers, spectators, visitors and event patrons. To avoid financial risks, designers need to design events that will sell tickets, which means the needs of the target audience should be carefully considered. Designers of other events, mainly sports events, believed that *event participants* including sporting teams and competitors, surfing clubs and celebrities play key roles in major entrepreneurial events. Sporting teams and competitors attract sponsors and spectators as they produce attractive competitions. Surfing clubs and celebrities support events with volunteers and promotions, which are two major roles to operate and promote events, respectively. Therefore, managing event participants would support entrepreneurial event designers to overcome many risks including financial, human resource and competition risks. Eight events relied heavily on *government organisations* for funding and access to public venues to produce and stage their events, respectively. Entrepreneurial event designers realize the importance of managing their relationship with government organisations to overcome many risks including financial and environmental, location and time risks. Similarly, six designers realized the importance of attracting *sponsors* and convincing *donors*, to support their events through sponsorship and donations to overcome or reduce financial risks. While event studies acknowledged the role of *host communities* in successful events, entrepreneurial event designers took this stakeholder apart and highlighted the importance of host destinations, local businesses, tourism operators and event benefiter to encounter potential risks. Anyone of the four players within any host community may be attracted to be a sponsor or part of the planning team to avoid or reduce financial risks or human resources risks, respectively. Only two sports events (S1 and S7) mentioned the importance of their *own human resources* to encounter financial and innovative risks. However, seven entrepreneurial event designers kept using the word *stakeholders* without naming a particular group, which could refer to any of the previous sub-themes. From the perspective of stakeholder management, the lesson to be learned is that the designers' role is just like dramaturgs in an artwork, which is to put several actors on the stage (i.e. event participants) and use the support of other players (i.e. government organisations, sponsors, donors, host community and own human resources) to please their audience (i.e. spectators and event visitors). Therefore, designers have to understand the importance of each stakeholder to encounter risks associated with entrepreneurial events.

Marketing management (Table 4.12) has four sub-themes: market orientation, image development, intensive marketing and marketing management. Fourteen entrepreneurial event designers used *market orientation* to understand their target audience needs and designed their events to meet those expectations. They used several tools including focus groups and online surveys to collect valuable information in order to feed the designing stage. Six designers believed that *image development* is an important objective and tool to reduce potential risks, while six other designers mentioned the use of *intensive marketing* to achieve the same purpose. All three sub-themes could intersect each other or be used simultaneously to support each other. Two entrepreneurial event designers mentioned the use of the general sub-theme *marketing*

253

management, which could indicate that other marketing tools may have been used and support the intersections amongst previous sub-themes. Therefore, entrepreneurial event designers can use different aspects of marketing management to encounter many potential risks including financial and human resources risks by attracting funders and employees, respectively.

Entrepreneurship (Table 4.13) has five sub-themes: innovations for specific purposes, taking risks for innovation, taking risks (a general sub-theme), taking calculated risks for innovation, and the behaviour of start-up organisations and entrepreneurs. The first sub-theme is a clear-cut way the entrepreneurial event designers use innovations to develop events and avoid event decays, attract visitors with the promise of a great experience, and support certain groups within a host community and avoid marginalising groups. Ten designers have mentioned the use of innovation to achieve at least one of these purposes and encounter potential risks including event typology risks and competition risks. However, the following three sub-themes were noteworthy as designers took certain risks to avoid other risks. No doubt, 'taking risks' is a core element of innovation. While seven designers justified 'taking risks' for innovation (second sub-theme), three designers focused on 'taking risks' without justifying their actions (third sub-theme). Three other designers used the word 'calculated' risks and linked it to innovation (fourth sub-theme). Ultimately, taking risks or calculated risks to develop innovative designs has been used by entrepreneurial event designers to encounter many risks including environmental, location and time risks as well as innovative risks. Finally, two designers referred to their organisations as *start-up organisations* and that they had to adopt *entrepreneurial behaviour*. While entrepreneurial behaviour may include vision, marshalling resources, formulating teams and taking calculated risks, the reference of start-up organisations gave an indication that all new event organisations have to consider the adoption of such behaviour. This whole study, including the theme of entrepreneurship as an action to encounter potential risks, illustrates how entrepreneurial designs can be used by designers to overcome challenges and achieve new ground.

Resources management (Table 4.14) has three sub-themes: resources management, human resources management, and logistical management. The designer of the Melbourne Food Festival (F4) used *resources management* for appropriate evaluations and selections of venues and spaces prior to events and professional management during events to encounter risks associated with entrepreneurial events. Such evaluations helped the designer to assess appropriate places in terms of their attractiveness and capacities (i.e. encountering environmental, location and time risks, and event typology risks), while selections of such resources helped the designer not to exceed the allocated budget (i.e. financial risks). The designer of the Wooden Boat Festival (F14) focused on *human resources management* as this event needs to attract large numbers of volunteers as well as professional part-time employees to encounter four types of risks. Attracting and managing volunteers helped overcome financial risks, professional part-time employees reduced the chances of sea-related risks (i.e. environment and location risks), and the large number of workers to deal with the huge size of this major event (i.e. event typology risks). The designer of Mardi Gras (F12)

believed the core element to overcome the same previous mentioned risks rely on *logistical management*. Through the use of certain equipment and modern communications means, he was able to close the whole city of Sydney (a major busy city) during the night for 2-4 hours (i.e. location and time risks), along with reducing the financial operation costs (i.e. financial and human resources risks). Therefore, the three sub-themes of resources management can be used by designers of major entrepreneurial events to encounter most types of risks.

Strategic management (Table 4.15) has eight sub-themes: event long-term strategy, event short-term strategy, mitigation strategy, innovation strategy, human resources management (HRM) strategy, tourism destination strategic planning, creating an event portfolio, and career strategy. Entrepreneurial event designers who implemented the first two sub-themes provided rich details in relation to the strategies' content and objectives, although there is a difference in the time frames covered. The CEO of the Formula 1 Grand Prix (S4) used the *long-term strategy* in his communications with international stakeholders to encounter financial and innovation risks through their monetary support and approval to participate in newly implemented design practices. The designer of the Melbourne Winter Masterpieces (E1) used the *short-term strategy* for planning the 18 months prior to the exhibition to encounter competition, event typology, location and time risks. Through this strategy, her main objectives were to reach the highest quality to deal with competition and safe crowd movement to avoid hazards associated with huge numbers of visitors within a limited venue capacity at a certain time. Mitigation, innovation and HRM are more focused strategies that entrepreneurial event designers used to encounter single risks. The designer of the Australian Open (S2) relied heavily on insurance to mitigate risks to a third party and avoid financial risks. The designer of the Melbourne Festival (F13) stressed the importance of her *innovation strategy* to ensure the design's attractiveness, which consequently helps to overcome competition risks. This strategy had to rely on the designer's personal experience, gut feeling, substantial research and comparison with other events to put together an innovative and attractive program. The owner of the Melbourne Festival (F13) applied an HRM strategy of attracting a new designer every three years, which assumes that regular change in leadership would insert innovative designs and consequently encounter innovative risks. In the sixth sub-theme, the CEO of the Motorcycle Grand Prix (S5) showed how *tourism destination strategic planning* can be useful in convincing local authorities to provide the event with a location to host their three bronze sculptures and consequently encounter location risks. The seventh sub-theme of *creating an event portfolio* illustrated how the designer of ENLIGHTEN (F10) distributed its human resources risks on three events that his organisation manages around the same time in Canberra. *Career strategy,* the eighth sub-theme refers to designers taking or accepting a designing job at the latest of their careers, which allows them to take bold decisions in relation to their entrepreneurial major events. Therefore, entrepreneurial designers of major events can use the eight sub-themes of strategic management not only to achieve long- and short-term objectives, but also to encounter risks associated with such events.

Event management (Table 4.16) has eight sub-themes: event design, cultural management, event planning, event implementation, event operation, event management, event strategic management, and event evaluation. On the first sub-theme of *event design*, the designer of the Melbourne Winter Masterpieces (E1) used the event design core value of 'what' to include quality and attractive content to encounter innovative and competition risks, while the designer of the OzAsia Festival (F3) used the core value of 'who' to attract certain stakeholders to encounter financial and human resources risks. On the sub-theme of *cultural management*, the designer of the Chinese New Year (C2) clearly stated that understanding the cultural factors of the event and its host destination on an annual basis can reduce potential risks associated with such major entrepreneurial cultural celebrations. As for *event planning*, the designer of the Melbourne Winter Masterpieces (E1) explained her careful planning not only for the production stage, but also for the post-event stage by developing measurable indicators. Taking enough time at the pre-event stage to plan all event aspects can reduce risks associated with rushed event planning. As *event implementation* is a phase that connects the planning and production stages, the event designer of the Melbourne Winter Masterpieces (E1) showed caution in building the event environment to ensure "appropriate production values" and to reduce event typology risks. In relation to the *event operation* sub-theme, the designer of the Floriade (F9) introduced a night-time show, as a totally new product that requires different operation systems and resources to extend the visitors' time at the event, maximize their economic impact and consequently encounter financial and competition risks. The *event management* sub-theme was explained perfectly by the designer of the Geelong Fun Run (S7) who activated four areas of event management (i.e. sufficient planning time, large investment in human resources, indication of intensive marketing, and activating the power of different internal and external stakeholders) to encounter all six types of risks associated with entrepreneurial major events. The seventh sub-theme of *event strategic management* has the same elements as the previous sub-theme, except that being part of a long-term strategy, the designer of the Australian Motorcycle Grand Prix (S5) required years of planning and development to encounter innovation risks. The designer of the Gold Coast Marathon (S9) used small focus groups to activate the eighth sub-theme of *event evaluation* to evaluate an operational issue, suggest a solution, and evaluate the suggested solution after implementation. Therefore, entrepreneurial event designers can use this understanding of event evaluation and its application and the number of times it can be conducted to encounter innovative risks. Similarly, all other sub-themes of event management can support a specific event stage as well as encounter a single or multiple risk associated with entrepreneurial major events.

Risk evaluation management (Table 4.17) has eight sub-themes: evaluating a combination of risks, evaluating risks to aid decision-makers, evaluating competition risks to aid decision-makers, evaluating risks to aid event designers, evaluating risks based on experience, evaluating risks based on research, learning through trial approaches, and evaluating risks by a risk matrix. The designer of the Motorcycle Grand Prix (S5) showed a comprehensive understanding of the need to *evaluate a combination of risks* at the same time, as risks are interrelated to each other or that a single risk

may trigger other risks. Five other entrepreneurial event designers (F5, F11, F13, F14 and S2) highlighted the purpose of *evaluating risks to aid decision-makers*, rather than counting the number or diverse nature of risks to be evaluated. Designers within this sub-theme illustrated the need for an ongoing evaluation during designing, planning and operation to achieve the purpose of supporting decision makers. Three other entrepreneurial event designers (F13, S1 and S8) focused on *evaluating competition risks to aid decision makers*, rather than a couple or combination of risks. This shows that for some events taking place at certain destinations and seasons, competition risks may outweigh other risks or trigger a negative chain reaction. The fourth sub-theme is *evaluating risks to aid event designers*. Compared to the second sub-theme, the purpose of this evaluation is not to support decision makers, rather supporting designers themselves. Entrepreneurial designers who mentioned the need to achieve this purpose showed a deep understanding of assessing all issues that might affect an event's design core values including 'what' and 'when' to present something to an audience. The other four sub-themes highlighted the process used by designers to conduct risk evaluation: *based on experience*, *based on research*, *learning through trial approaches*, and *evaluating risk by a risk matrix*. Four entrepreneurial event designers showed more confidence relying on their own experience to evaluate risks. This approach can be reliable if designers have sufficient related experience such as the designer of the Darwin Lions' Beer Can Regatta (F6), who had over 26 years of work experience in the event industry. However, in some cases as with the designer of the Melbourne Festival (F13) who said, "*I came in with a learning curve, I haven't been an artistic director before, and I felt that I certainly professionally developed a lot of new experiences and skills*," this approach might not be the best way to deal with risk evaluation. In comparison, *evaluating risks based on research* is more reliable and justifiable as designers use scientific tools including financial calculations to encounter related risks. They can also communicate the research outcomes to their stakeholders in an appropriate manner. The designer of the Gold Coast Marathon (S9) was the only one who mentioned the use of *learning through trial approaches* to evaluate potential risks. Learning from your own mistakes means a designer will learn from mistakes after their occurrence, which does not seem a logical proactive approach to evaluate potential risks before their occurrence. The designer mentioned the use of this approach in conjunction with other approaches, which reduce the negative side of it and support risk evaluations in future marathons. The designer of the Feast Festival (F1) used *evaluating risks by a risk matrix*, which requires regular information gathering and financial techniques to calculate certain outcomes including break-even points. Consequently, this sub-theme of risk evaluation management can improve budget management and an event organisations' competence as well as encounter financial risks. Therefore, the eight sub-themes of risk evaluation management can be used by entrepreneurial designers to understand the most important issues that need to be evaluated, purposes of risk evaluation, different approaches to conduct evaluations, the advantages and disadvantages of each approach, and the benefits of using more than one approach.

Quality and operation management (Table 4.18) has four sub-themes: operation management, quality operation management, quality art experiences, and adoption mentality. To encounter the financial risk of low return on investment (ROI), the designer of the Canberra Balloon Spectacular (F8) invested time and effort in its operation management by adding more activities on the ground to make the visitors stay longer and consequently increase the ROI. To reduce the influence of complexity of having several races on the same day on competitors' experiences (i.e. environmental, location and time risks and event typology risks), the designer of the Gold Coast Marathon (S9) improved the quality operation management by splitting the event over two days. The two examples demonstrate ways that operation and quality operation management can be used to serve specific purposes and encounter related risks, where the former event added some activities within the same day to increase sales and the latter event added a whole day to improve the quality of event content and participant experiences. The designer of the Tasmanian Art Festival (F2) explained that maintaining their government funding requires provision of *quality art experiences* for Tasmanian audiences. This sub-theme shows how entrepreneurial event designers can use quality art experiences to encounter financial and event typology risks. Finally, the CEO of the Formula 1 stressed the importance of *adoption mentality* during the operation stage by being flexible in adopting new concepts when necessary. These four sub-themes show how additional hours, splitting event content, meeting funding conditions and being flexible during the operation stage can encounter different types of risks associated with entrepreneurial events.

Safety management (Table 4.19) has five sub-themes: risk management (general theme), support decision-making, crowd management, plans for weather-related hazards, reducing wild animal attacks. While *risk management* is a known and well-established field in event studies, the designer of the Melbourne Food Festival (F4) illustrated how this sub-theme is more important to this event as it uses new venues and spaces on an annual basis that have not been tested before. This is the same with all entrepreneurial events that experience new designs on a regular basis. The Wooden Boat Festival (F14) staged on the waterfront requires ongoing information gathering and evaluation to *support decision-making* before and during the event to reduce risks like drowning, immersion in water or a lost child. These two sub-themes have been used by two different entrepreneurial designers to encounter environmental, location and time risks as well as event typology risks. Four other entrepreneurial events designers (S4, F4, C2 and E1) stressed on the importance of *crowd management* to ensure visitor safety, which was expected as they attracted between 123,000 visitors for the Formula 1 Australian Grand Prix (S4) and more than 600,000 visitors for the Melbourne Winter Masterpieces (E1). It is not only because of the large numbers of visitors that *crowd management* is needed, but also due to their mental state. The Chinese New Year (C2) had to be cancelled after crowds had already showed up at the venue. It was a big disappointment for about 600,000 visitors including mums and kids to turn back around 9 o'clock, which required the use of *crowd management* techniques to ensure their safety. At this same event (C2), the designer explained the importance of their already existent *plans for weather-related*

hazards to deal with such situations that arise unexpectedly. Only one event designer mentioned the need to use practices to *reduce wild animal attacks* as the Darwin Lions' Beer Can Regatta (F6) has to be staged every year at the same location, which happens to be the habitat for crocodiles. Interestingly, the designer insists on using a certain harbour in the Northern Territory to stage the festival along with implementation of six practices: "encouraging [people] to be a spectator with a box, and motors making noise and scaring away crocodiles, … running safety patrols with water police, emergency services and a seaplane service". The overall understanding and implementation of these five sub-themes by designers of major entrepreneurial events, that may attract hundreds of thousands of visitors, can be a key factor to ensure their safety.

Media management (Table 4.20) has six sub-themes: supporting an event image, supporting the stakeholders' image, an event operation, raising public awareness, growing global audiences and evaluating events, and media management through multiple media channels. While the first five sub-themes have been used to achieve certain objectives, designers gave indications that each sub-theme had a specific role to encounter risks associated with major entrepreneurial events. While *supporting an event image* has been used to attract visitors, it was also used to encounter competition risks. *Supporting the stakeholders' image* was also used to attract sponsors and encountering financial risks, while the use of media to *support an event operation* has been useful to deal with event typology risks. In addition, media was used to *raise public awareness* of a certain cause as well as to encounter financial and human resources risks by attracting government and volunteer support. Furthermore, it was used to *grow global audiences and evaluate events*. The designer of the ICC Cricket World Cup 2015 in Australia (S8) used it to encounter four types of risks: financial, environmental, location and time, event typology, and competition risks. In this example, the media attracted TV channels and their advertisements (i.e. financial risks), broadcasted the ICC Cricket World Cup to fans around the world (i.e. location and time risks), where the number of fans of this major event is about 2 billion potential viewers on the Indian content alone (i.e. event typology risks), and helped the event to encounter its rival event 20-20 cricket (i.e. competition risks). Finally, the designer of the Formula 1 Australian Grand Prix (S4) stressed on the importance of using *multiple media channels* to achieve certain objectives as well as encountering entrepreneurial associated risks including financial ones. Therefore, the understanding of all six sub-themes can help designers to better design their entrepreneurial major events as well as encounter their associated risks. The four areas of this study, methods, practices, outcomes, risks and counter actions, provides designers with a comprehensive manual to design entrepreneurial major events.

As illustrated in the cross-sectional analyses (Section 4.6), event designers need to be aware of their free space when it comes to designing and implementing entrepreneurial events, as event type, size and location may limit what can be designed and implemented. Based on these three event dimensions, festivals and celebrations were found to be more flexible than sport events in accepting innovative designs. Smaller major events and outdoor events can also welcome more innovative features than larger major events and indoor events. Therefore, achieving the fruitful

259

outcomes of entrepreneurial events, requires designers to understand the basics of entrepreneurship and event design, applications of entrepreneurship within event design best practices, and to differentiate between the event type, size and location.

Finally, as existing event studies focused on mega events, events staged in Europe and North America, and from the perspective of event visitors, this study has made an effort to better understand events from the perspectives of major events, events staged in Australia, and from the perspective of event designers. In particular, the effort made by this researcher to invite designers representing top management levels (General Managers, Artistic Directors, and CEOs) of all known major events in Australia (i.e. 113 events – Appendix A), where the research sample reached 26 designers, the study's findings are believed to be valuable in terms of its sample size and representation.

6.3 Limitations of the Research

Qualitative data are usually gathered by observation, from written documents and through case studies, focus groups or interviews. While each one has its own advantages and disadvantages, this study could not use observations as major events are scattered around the calendar, nor use focus groups as designers reside all over Australia. This study used interviews, which were designed to be conducted on a semi-structured basis as getting in touch again with designers would have been difficult. Prior to conducting the 26 interviews, the researcher looked into events and government organisation websites responsible for staging the major events and read written documents and case studies about each one of them to familiarize himself. Although this data collection approach was time consuming, it was cost efficient.

In qualitative research, there is less emphasis on counting numbers of people who think or behave in certain ways and more emphasis on explaining why people think and behave in certain ways. This type of research is best used to answer 'how' and 'why' questions and is not well suited to generalised 'what, when and who' questions. This study used a qualitative approach as it matches the purpose of understanding the designers' behaviour in relation to designing major entrepreneurial events, implementing entrepreneurial practices, evaluating outcomes of such events, identifying associated risks and their counter actions.

The findings of this study have contributed to the existing literature on event design, major entrepreneurial events, and the dramaturgy theory. The findings of this qualitative study provided more detailed information to explain the complex issues of designing, producing and evaluating entrepreneurial events. However, they were more difficult to analyse, did not fit precisely in the standard categories, and cannot be generalised to the study population. In relation to the data analysis used by this study, content analysis is a purely descriptive method that described the process of designing, but to some extent did not reveal the underlying motives for the observed pattern. It is also known for being prone to bias and subjectivity, where information can also be lost if the selection of categories is poor. In addition, the use of thematic analysis can be seen as a poorly branded method as it does not appear to exist as a named analysis such as narrative analysis and

grounded theory. Furthermore, all categories developed by this study for *methods* of designing entrepreneurial events, implemented entrepreneurial *practices*, *outcomes* of entrepreneurial events, *risks* of such events and their counter *actions* were made up by the researcher and do not fit neatly into typical or usual categories. Finally, as the study findings were derived from the designers of major events staged in Australia, they are unlikely to be generalised at other destinations.

6.4 Suggestions for Further Research

Despite the above limitations, the study still encourages further exploration, discussion and development of existing knowledge related to designing major events in general and about the influence of entrepreneurship on event design, production and outcome. Having reflected on the limitations, this study recommends four remaining unexplored issues that were out of this study's scope, to better understand the entrepreneurial phenomenon within different contexts, new dimensions, new perspectives and new methodology approaches.

Firstly, the degree of cultural and social proximities will need to be addressed to understand their influence among other factors on designers' desires to stage entrepreneurial events and visitor appreciation to visit such events. As discussed in Chapter 3, Australia is a well-developed tourism destination ranked seventh on the Travel and Tourism Competitiveness Report (TTCR, 2017), where its cultural and social proximities may influence event design and event outcomes. Cultural and social factors tend to be strong influences on the designers' vision and creativity skills, and visitors' appreciation of the event, or even travel to other states to experience entrepreneurial events. In this regard, the degree of cultural and social proximities, which influence designer and visitor behaviour toward entrepreneurial events, would be important vehicles that will provide insights into the popularity of entrepreneurial events. Therefore, conducting the same research at different destinations and interviewing designers with different cultural and social backgrounds would neutralise the influence of the Australian cultural and social factors on the understanding of entrepreneurial event designs and outcomes.

Secondly, growth is a secondary ingredient of entrepreneurship. This ingredient was not part of the theoretical framework (Figure 5.2) as it is not an essential ingredient based on entrepreneurship definitions (Table 2.2), and the study's scope was investigating the last major event staged by each research participant, which does not include previous years of the same event. Other similar events staged at other locations could not attract enough visitors to qualify as a major event and to be included in the study research sample. A growth ingredient occurred in two interviews, where the designers indicated that their major events faced less challenges, as they are responsible for designing other events within their portfolio, or that the same event has already been staged in another Australian state, where the event faced more challenges. Therefore, further research investigating all entrepreneurship ingredients, including growth, would be beneficial to address some of the current gaps in the understanding of entrepreneurial events. This would show the ones with a growth in terms of their size or number for the same event being staged at different locations, and to

explore the influence of growth on event design and event best practice within the theoretical framework of this study.

Thirdly, based on current event studies and the findings of this study, entrepreneurial events are all about designing and producing new experiences for visitors to enjoy. To understand the process of designing, implementing and evaluating entrepreneurial events, this study looked at these events from a designer perspective. While this approach is justified, especially to understand the designing and the implementation aspects, the evaluation of events can benefit from interviewing event visitors to understand their appreciation for entrepreneurial events. Such investigation for entrepreneurial events has to interview the same event visitors regarding their evaluation for the same event over two or more years in a longitudinal study. Therefore, looking at entrepreneurial events from visitors' point of view, within a longitudinal approach, would enrich the understanding of such event evaluation and attractiveness.

Lastly, better understanding of entrepreneurial events requires the evaluation of several aspects from different perspectives at the same time. The existing literature seems to use either quantitative or qualitative approaches, an investigation of single or multiple aspects, and from single or multiple perspectives. Sweeney and Goldblatt (2016) used mixed research methods: semi-structured interviews, electronic surveys, ethnography, ethno-photography, focus panels and crowd counts to evaluate the motives, feelings and well-being that impacted events, from individual participant and organisational perspectives, which showed the importance and potential of combining methods. Acknowledging the need for such research, this study would like to encourage further researches in event design to be conducted using mixed research methods in general, and to test the theoretical framework developed by this study. Such approach would be able to explore event designer or entrepreneur passions toward designing and implementing entrepreneurial events, event visitor motives and feelings, as well as the influence of essential and secondary ingredients of entrepreneurship on event design and event best practice.

REFERENCES

Abu Fadil, M. (1992). Special Feature: The Terrorists Won't Go Away. *The Middle East*(217), 15-18.

Abu-Saifan, S. (2012). Social entrepreneurship: definition and boundaries. *Technology Innovation Management Review, 2*(2).

Adema, K. L., & Roehl, W. S. (2010). Environmental scanning the future of event design. *International Journal of Hospitality Management, 29*(2), 199-207.

Adler, P. A., Adler, P., & Fontana, A. (1987). Everyday life sociology. *Annual Review of Sociology, 13*(1), 217-235.

Ahmed, F., Moodley, V., & Sookrajh, R. (2008). The environmental impacts of beach sport tourism events: A case study of the Mr Price Pro Surfing Event, Durban, South Africa. *Africa Insight, 38*(3), 73-85.

Allen, J. (2008). *Event planning: The ultimate guide to successful meetings, corporate events, fundraising galas, conferences and conventions, incentives and other special events*. Mississauga, Ontario: John Wiley & Sons Canada, ltd.

Allen, J., O'Toole, W., Harris, R., & McDonnell, I. (2012). *Festivals and Special Event Management* (5th ed.): John Wiley & Sons Australia.

Alrokayan, M. (2016). *Understanding how start-ups gain a competitive advantage from cloud computing: A business model perspective*. Doctoral Thesis. The University of Melbourne.

Alvord, S. H., Brown, L. D., & Letts, C. W. (2004). Social Entrepreneurship and Societal Transformation An Exploratory Study. *The journal of applied behavioral science*, 40(3), 260-282.

Andereck, K. L., & Caldwell, L. L. (2012). The Influence of Tourists' Characteristics on Ratings of Information Sources for an Attraction. In M. Uysal & D. R. Fesenmaier (Eds.), *Communication and Channel Systems in Tourism Marketing* (pp. 171-190). NY, USA: Routledge.

Andersen, S. S., Hanstad, D. V., & Plejdrup-Skillestad, K. (2015). The Role of Test Events in Major Sporting Events. *Event management, 19*(2), 261-273.

Andersson, T., Rustad, A., & Solberg, H. A. (2004). Local residents' monetary evaluation of sports events. *Managing Leisure, 9*(3), 145-158. doi:10.1080/1360671042000273873

Appelrouth, S., & Edles, L. D. (2008). *Classical and contemporary sociological theory: Text and readings*: Pine Forge Press.

Arcodia, C., & Robb, A. (2000). *A future for event management: a taxonomy of event management terms*. Paper presented at the Events Beyond 2000: Setting the Agenda.

Arcodia, C., & Whitford, M. (2006). Festival Attendance and the Development of Social Capital. *Journal of Convention & Event Tourism*, 8(2), 1-18. doi: 10.1300/J452v08n02_01

Ashoka Fellows. (2012). Social Entrepreneurship: Building the Field. Retrieved from https://www.ashoka.org/en/focus/social-entrepreneurship

Bagguley, P., & Hussain, Y. (2016). Negotiating mobility: South Asian women and higher education. *Sociology, 50*(1), 43-59.

Baker, S. E., & Edwards, R. (2012). How many qualitative interviews is enough? Expert voices and early career reflections on sampling and cases in qualitative research. *National Centre for Research Methods Review Paper*, 43.

Barczak, G., Griffin, A., & Kahn, K. B. (2009). Perspective: trends and drivers of success in NPD practices: results of the 2003 PDMA best practices study. *Journal of product innovation management*, 26(1), 3-23.

Barker, M., Page, S. J., & Meyer, D. (2002a). Evaluating the impact of the 2002 America's Cup on Auckland, New Zealand. *Event management, 7*(2), 79-92.

Barker, M., Page, S. J., & Meyer, D. (2002b). Modelling tourism crime: the 2000 America's Cup. *Annals of Tourism Research, 29*(3), 762-782.

Barker, M., Page, S. J., & Meyer, D. (2003). Urban visitor perceptions of safety during a special event. *Journal of Travel Research, 41*, 355-361.

Baum, T., Deery, M., Hanlon, C., Locksonte, l., & Smith, K. A. (2009). *People and work in events and conventions*. Wallingford, UK: CABI.

BBC. (2013). Boston Marathon blasts: London organisers review security. Retrieved 20 April 2013, from BBC NEWS http://www.bbc.co.uk/news/world-22161572

Beaudry, J. S., & Miller, L. (2016). *Research literacy: A primer for understanding and using research*: Guilford Publications.

Beeton, S. (2005). The Case Study in Tourism Research: A Multi-method Case Study approach. In B. Ritchie, P. Burns, & A. Palmer (Eds.), *Tourism Research Methods: Integrating Theory and Practice* (pp. 37-48): CAB International.

Belk, R. W., Sherry Jr, J. F., & Wallendorf, M. (1988). A naturalistic inquiry into buyer and seller behavior at a swap meet. *Journal of Consumer Research, 14*(4), 449-470.

Benckendorff, P. J., & Black, N. L. (2000). Destination marketing on the Internet: a case study of Australian Regional Tourism Authorities. *Journal of Tourism Studies, 11*(2), 11-21.

Berelson, B. (1952). *Content Analysis in Communication Research*. New York: Free Press.

Bernini, C., & Cracolici, M. F. (2015). Demographic change, tourism expenditure and life cycle behaviour. *Tourism Management, 47*, 191-205. doi:http://dx.doi.org/10.1016/j.tourman.2014.09.016

Berridge, G. (2007). *Event design and experience*. Oxford, UK: Butterworth Heinemann Publishing.

Berridge, G. (2010). Event pitching: the role of design and creativity. *International Journal of Hospitality Management, 29*(2), 208-215.

Berridge, G. (2012). Designing event experiences. In S. Page & J. Connell (Eds.), *The Routledge Handbook of Events* (pp. 273-288). Oxford, UK: Routledge.

Berridge, G. (2014). The Gran Fondo and sportive experience: an exploratory look at cyclists' experiences and professional event staging. *Event management, 18*(1), 75-88.

Bevolo, M. (2015). The discourse of design as an asset for the city: from business innovation to vernacular event. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 12). New York, USA: Routledge.

Bitner, M. J. (1992). Servicescapes: The impact of physical surroundings on customers and employees. *Journal of Marketing, 56*(2), 57–71.

Blaikie, N. (2010). Designing Social Research. *Polity Press.*

Bodlender, J. A. (1982). The financing of tourism projects. *Tourism Management*, 3(4), 277-284. doi: http://dx.doi.org/10.1016/0261-5177(82)90050-4

Borzaga, C., & Defourny, J. (2001). *The emergence of social enterprise*: Routledge.

Bowdin, G., Allen, J., Harris, R., McDonnell, I., & O'Toole, W. (2012). *Events management* (3 ed.): Routledge.

Bowdin, G., O'Toole, W., Allen, J., Harris, R., & McDonnell, I. (2006). *Events management*: Routledge.

Bornstein, D. (1998). Changing the World on a Shoestring. *The Atlantic Monthly, 281,* 34-39.

Brainard, S. (2003). *A Design Manual*. New Jersey, USA: Prentice Hall.

Bramwell, B. (1997). Strategic planning before and after a mega-event. *Tourism Management*, 18(3), 167-176.

Brannen, J. (Ed.; 1992). *Mixing Method: Qualitative and Quantitative Research*. Aldershot: Ashgate Publication Limited.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101.

Breakey, N., McKinnon, S., & Scott, N. (2006). *Special event evolution: The schoolies festival*. Paper presented at the Global Events Congress and Event Educators' Forum.

Brinckerhoff, P. C. (2009). *Mission-Based Management: Leading Your Not-for-Profit In the 21st Century* (3 ed.). Hoboken, New Jersey: John Wiley & Sons.

Brown, S. (2005). Event design–an Australian perspective. 2nd International Event Management Body of Knowledge Global Alignment Summit, Johannesburg.

Brown, S. (2010). *Event Design: Creating and Staging the Event Experience* (Vol. 2). Welland, Australia: Visible Management.

Brown, S. (2014). Emerging Professionalism in the Event Industry: A Practitioner's Perspective. *Event management, 18*(1), 15-24.

Brown, S., & Hutton, A. (2013). Developments in the real-time evaluation of audience behaviour at planned events. *International Journal of Event and Festival Management, 4*(1), 43-55.

Brown, S., & James, J. (2004). Event design and management: ritual sacrifice? *Festival and Event Management*, 53-64.

Brown, S. J. W. (2009). *Event Design: Creating and Staging the Event Experience.* Flinders University, School of Humanities, Department of Tourism.

Brown, T., & Wyatt, J. (2015). Design thinking for social innovation. *Annual Review of Policy Design, 3*(1), 1-10.

Bryman, A. (2016). *Social research methods* (5 ed.): Oxford University Press.

Butler, R. W. (1980). The concept of a tourist area cycle of evolution: implications for management of resources. *The Canadian Geographer*, 24(1), 8. doi:10.1111/j.1541-0064.1980.tb00970.x

Byeon, M., Carr, N., & Hall, C. M. (2009). Chapter 5 - The South Korean Hotel Sector's Perspectives on the 'Pre-' and 'Post-event' Impacts of the Co-hosted 2002 Football World Cup. In A.-K. Jane, R. Martin, F. Alan, M. R. A. F. Adele LadkinA2 - Jane Ali-Knight & L. Adele (Eds.), *International Perspectives of Festivals and Events* (pp. 65-93). Oxford: Elsevier.

Calvo-Soraluze, J., & del Valle, R. S. S. (2015). The transformation of leisure experiences in music festivals. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 19). New York, USA: Routledge.

Carayannis, E. G., Evans, D., & Hanson, M. (2003). A cross-cultural learning strategy for entrepreneurship education: outline of key concepts and lessons learned from a comparative study of entrepreneurship students in France and the US. *Technovation*, 23(9), 757-771.

Cardullo, B. (1995). *What is dramaturgy?* (Vol. 20): Peter Lang.

Carland, J. W., Hoy, F., Boulton, W. R., & Carland, J. A. C. (1984). Differentiating Entrepreneurs from Small Business Owners: A Conceptualization. *The Academy of Management Review, 9*(2), 354-359.

Carlsen, J., Andersson, T. D., Ali-Knight, J., Jaeger, K., & Taylor, R. (2010). Festival management innovation and failure. *International Journal of Event and Festival Management, 1*(2), 120-131.

Carlsen, J., & Andersson, T. D. (2011). Strategic Swot Analysis of Public, Private and Not-for-Profit Festival Organisations. *International Journal of Event and Festival Management, 2*(1).

Carlsen, J. (2004). The economics and evaluation of festivals and events. In Y. Ian, R. Martin, A.-K. Jane, D. Siobhan, M. R. J. A.-K. S. D. Una McMahon-BeattieA2 - Ian Yeoman, & M.-B. Una (Eds.), *Festival and Events Management* (pp. 246-259). Oxford: Butterworth-Heinemann.

Carlsen, J., Getz, D., & Soutar, G. (2000). Event evaluation research. *Event management, 6*(4), 247-257.

Carmichael, B. A., & Carayannopoulos, S. (2011). Tourism Entrepreneurship Event Hosted by NeXt. *Tourism Planning & Development*, 8(2), 225-227. doi: 10.1080/21568316.2011.573925

Case, R. (2012). *Event impacts and environmental sustainability*. London: Routledge.

Case, R. (2013). *Events and the Environment.* New York, USA: Routledge.

Cassidy, K., & Guilding, C. (2011). Management models and differential agency challenges arising in Australian multi-titled tourism accommodation properties. *Tourism Management, 32*(6), 1271-1281. doi:http://dx.doi.org/10.1016/j.tourman.2010.12.003

Chaney, S., & Ryan, C. (2012). Analyzing the evolution of Singapore's World Gourmet Summit: An example of gastronomic tourism. *International Journal of Hospitality Management*, 31(2), 309-318. doi: http://dx.doi.org/10.1016/j.ijhm.2011.04.002

Chang, P. C., & Singh, K. K. (1990). Risk management for mega-events: The 1988 olympic winter games. *Tourism Management*, 11(1), 45-52. doi: http://dx.doi.org/10.1016/0261-5177(90)90007-V

Chien, M., Ritchie, B. W., Shipway, R., & Henderson, H. (2012). I Am having a dilemma: factors affecting resident support of event development in the community. *Journal of Travel Research, 51*(4), 451-463.

Choi, D. Y., & Gray, E. R. (2008). The venture development processes of "sustainable" entrepreneurs. *Management Research News*, 31(8), 558-569.

Cieslak, T. J. (2009). Match Day Security at Australian Sport Stadia: A Case Study of Eight Venues. *Event management, 13*(1), 43-52.

Clarke, A. E. (2006). *Feminisms, grounded theory, and situational analysis*. Thousand Oaks, CA: Sage.

Clarke, V., & Braun, V. (2013). Teaching Thematic Analysis. *The Psychologist, 26*, 120-123.

Collins, A., & Flynn, A. (2008). measuring the environmental sustainability of a major sporting event: a case study of the FA Cup final. *Tourism Economics, 14*(4), 751-768.

Collins, A., Jones, C., & Munday, M. (2009). Assessing the environmental impacts of mega sporting events: Two options? *Tourism Management*, 30(6), 828-837. doi: http://dx.doi.org/10.1016/j.tourman.2008.12.006

Collins, A., Munday, M., & Roberts, A. (2012). Environmental consequences of tourism consumption at major events: an analysis of the UK stages of the 2007 Tour de France. *Journal of Travel Research, 51*(5), 577-590.

Connell, J., Page, S. J., & Meyer, D. (2014). Visitor attractions and events: Responding to seasonality. *Tourism Management, 46*, 283-298.

Coren, S., Ward, L., & Enns, J. (2004). *Sensation and perception* (6 ed.). New Jersey: Wiley.

Creswell, J. W. (2015). *30 essential skills for the qualitative researcher*: Sage Publications.

Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*: Sage publications.

Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches*: Sage publications.

Crispin, S., & Reiser, D. (2008). Food and wine events in Tasmania, Australia. *Food and Wine Festivals and Events Around the World* (pp. 113-129). Oxford: Butterworth-Heinemann.

Croes, R., & Lee, S. H. (2015). Women at a Music Festival: Biological Sex Defining Motivation and Behavioral Intentions. *Event management, 19*(2), 275-289.

Crompton, J. L., & Love, L. L. (1995). The Predictive Validity of Alternative Approaches to Evaluating Quality of a Festival. *Journal of Travel Research, 34*(1), 11-24.

Crompton, J. L. (1994). Benefits and Risks Associated with Sponsorship of Major Events. *Festival Management and Event Tourism, 2*(2), 10.

Crowther, P. (2010). Strategic application of events. *International Journal of Hospitality Management, 29*(2), 227-235. doi:http://dx.doi.org/10.1016/j.ijhm.2009.10.014

Cuskelly, G., & Auld, C. J. (1989). Retain, reduce, transfer or avoid? Risk management in sport organisations. *The ACHPER National Journal, 23*, 17-20.

Daniels, M. J. (2007). Central place theory and sport tourism impacts. *Annals of Tourism Research*, 34(2), 332-347. doi: http://dx.doi.org/10.1016/j.annals.2006.09.004

Dann, G., Nash, D., & Pearce, P. (1988). Methodology in tourism research. *Annals of Tourism Research, 15*(1), 1-28.

Dan, W. (2013). What Motivates Students to Volunteer at Events? *Event management, 17*(1), 63-75. doi:10.3727/152599513X13623342048185

Deery, M., Jago, L., & Fredline, L. (2012). Rethinking social impacts of tourism research: A new research agenda. *Tourism Management*, 33(1), 64-73. doi: http://dx.doi.org/10.1016/j.tourman.2011.01.026

Deery, M., & Jago, L. (2010). Social impacts of events and the role of anti-social behaviour. *International Journal of Event and Festival Management, 1*(1), 8-28.

Dees, J. G. (1998). *The meaning of social entrepreneurship*. Kansas City, USA: Kauffman Center for Entrepreneurial Leadership.

de Grosbois, D. (2012). Corporate Social Responsibility Reporting by the Global Hotel Industry: Commitment, Initiatives and Performance. *International Journal of Hospitality Management, 31*, 896-905.

del Barrio, M. J., Devesa, M., & Herrero, L. C. (2012). Evaluating intangible cultural heritage: The case of cultural festivals. *City, Culture and Society, 3*(4), 235-244. doi:http://dx.doi.org/10.1016/j.ccs.2012.09.002

Deng, Q., & Li, M. (2014). A model of event-destination image transfer. *Journal of Travel Research, 53*(1), 69-82.

Denzin, M. K. (1996). The Epistemological Crisis in the Human Disciplines: Letting the Old Do the Work of the New. In R. Jessor & A. Colby (Eds.), *Ethnography and Human Development: Context and Meaning in Social Inquiry* (pp. 127-151). Chicago, IL: University of Chicago Press.

Denzin, N. K. (1970). *The research act in sociology*. Chicago: Aldine.

Denzin, N. K., & Lincoln, Y. S. (2000). *Handbook of Qualitative Research* (2 ed.). Thousand Oaks, CA: Sage Publications.

Di Giovine, M. (2009). Revitalization and counter-revitalization: tourism, heritage, and the Lantern Festival as catalysts for regeneration in Hoi An, Viet Nam. *Journal of Policy Research in Tourism, Leisure and Events, 1*(3), 208-230.

Dimitrovski, D. (2016). Urban gastronomic festivals—Non-food related attributes and food quality in satisfaction construct: A pilot study. *Journal of Convention & Event Tourism, 17*(4), 247-265. doi:10.1080/15470148.2015.1136978

Dorado, S. (2006). Social entrepreneurial ventures: different values so different process of creation, no? *Journal of developmental entrepreneurship*, 11(04), 319-343.

Doyle, S. A. (2004). Merchandising and retail. *Festival and events management: an international arts and culture perspective*, 158-170. Oxford: Butterworth-Heinemann.

Draper, J., Dawson, M., & Casey, E. (2011). An Exploratory Study of the Importance of Sustainable Practices in the Meeting and Convention Site Selection Process. *Journal of Convention & Event Tourism*, 12(3), 153-178. doi:10.1080/15470148.2011.598353

Drayton, W. (2002). The citizen sector: Becoming as entrepreneurial and competitive as business. *California management review, 44*(3), 120-132.

Dredge, D., & Jenkins, J. (2012). Australian National Tourism Policy: Influences of Reflexive and Political Modernisation. *Tourism Planning & Development, 9*(3), 231-251. doi:10.1080/21568316.2012.678379

Dredge, D., & Whitford, M. (2011). *The use of special legislation for events in Australia: If you only have a hammer is every event a nail?* Paper presented at the CAUTHE 2011 National Conference: Tourism: Creating a Brilliant Blend, Adelaide, South Australia.

Driml, S., Robinson, J., Tkaczynski, A., & Dwyer, L. (2010). *Tourism investment in Australia: a scoping study*: CRC For Sustainable Tourism Pty Limited.

Dwyer, L., & Jago, L. (2014). Economic evaluation of special events. *The Future of Events & Festivals*. London: Routledge.

Dyer, P., Aberdeen, L., & Schuler, S. (2003). Tourism impacts on an Australian indigenous community: a Djabugay case study. *Tourism Management, 24*(1), 83-95. doi:http://dx.doi.org/10.1016/S0261-5177(02)00049-3

Eckersley, M. (1997). *Soundings in the Dramaturgy of the Australian Theatre Director.* Faculty of Education, University of Melbourne.

Ek, R., Larsen, J., Hornskov, S. B., & Mansfeldt, O. K. (2008). A dynamic framework of tourist experiences: Space-time and performances in the experience economy. *Scandinavian Journal of Hospitality and Tourism, 8*(2), 122-140.

Emery, P. (2010). Past, present, future major sport event management practice: The practitioner perspective. *Sport Management Review*, 13(2), 158-170. doi: http://dx.doi.org/10.1016/j.smr.2009.06.003

Enford, R. D., & Hunt, S. A. (1995). Dramaturgy and social movements: The social construction and communication of power. *Social Movements* (pp. 84-109): Springer.

Essakow, M., & Bound, O. (2006). *One planet living, one planet economics, one planet business: Reducing the ecological and carbon footprint of events*. Paper presented at the 2006 global events congress, Brisbane, Australia.

Etzion, D. (2007). Research on organizations and the natural environment, 1992-present: A review. *Journal of Management*, 33(4), 637-664.

Fairley, S., Tyler, B. D., Kellett, P., & D'Elia, K. (2011). The Formula One Australian Grand Prix: Exploring the triple bottom line. *Sport Management Review, 14*(2), 141-152. doi:http://dx.doi.org/10.1016/j.smr.2010.07.001

Faulkner, B. (2005). Chapter 17 - Developing strategic approaches to tourism destination marketing: the Australian experience. In W. F. Theobald (Ed.), *Global Tourism (Third Edition;* pp. 326-345). Boston: Butterworth-Heinemann.

Fawzy, A. (2008). Site Selection Criteria for Meetings on Cruise Ships: The View of Corporate Meeting Planners. *Journal of Convention & Event Tourism, 9*(1), 81-94. doi:10.1080/15470140802104581

Fenton, N., Bryman, A., & Deacon, D. (1998). *Mediating Social Science.* London: Sage.

Ferdinand, N., & Williams, N. L. (2013). International festivals as experience production systems. *Tourism Management*, 34(0), 202-210. doi: http://dx.doi.org/10.1016/j.tourman.2012.05.001

Ferguson, H. (2014). Researching social work practice close up: Using ethnographic and mobile methods to understand encounters between social workers, children and families. *The British Journal of Social Work, 46*(1), 153-168.

Filep, S., Volic, I., & Lee, I. S. (2015). On Positive Psychology of Events. *Event management, 19*(4), 495-507.

Filis, G. N., & Spais, G. S. (2012). The Effect of Sport Sponsorship Programs of Various Sport Events on Stock Price Behavior During a Sport Event. *Journal of Promotion Management, 18*(1), 3-41. doi:10.1080/10496491.2012.642769

Fillis, I. (2009). Entrepreneurial crafts and the tourism industry. In J. Ateljevic & S. Page (Eds.), *Tourism and entrepreneurship: International perspectives* (pp. 133-149). Oxford: Butterworth-Heinemann.

Finn, M., Elliott-White, M., & Walton, M. (2000). *Tourism and Leisure Research Methods*. Harlow: Pearson Education.

Fioravanti, M. (1995). *Meet Adelaide*. Adelaide: Adelaide Convention and Tourism Authority.

Fischer, T. (2012). *Design enigma: a typographical metaphor for epistemological processes, including designing.* Paper presented at the Proceedings of the 17th International Conference on Computer Aided Architectural Design Research in Asia, Chennai.

Flagestad, A., & Hope, C. A. (2001). Strategic success in winter sports destinations: a sustainable value creation perspective. *Tourism Management*, 22(5), 445-461.

Flecha, A. C., Lott, W., Lee, T. J., Moital, M., & Edwards, J. (2010). Sustainability of Events in Urban Historic Centers: The Case of Ouro Preto, Brazil. *Tourism and Hospitality Planning & Development*, 7(2), 131-143. doi: 10.1080/14790531003798302

Florida, R. (2002). *The rise of the creative class: And how it is transforming work, leisure, community, and everyday life*. New York: Basic Books.

Flowers, A. A., & Gregson, K. (2012). Decision-Making Factors in Selecting Virtual Worlds for Events: Advocacy, Computer Efficacy, Perceived Risks, and Collaborative Benefits. *Event management, 16*(4), 319-334.

Foley, C., Edwards, D., & Schlenker, K. (2014). Business Events and Friendship: Leveraging the Sociable Legacies. *Event management, 18*(1), 53-64. doi:10.3727/152599514X13883555341887

Foley, M., McGillivray, D., & McPherson, G. (2009). *Policy, politics and sustainable events* (pp. 13-21). Wallingford: CABI.

Fowler, A. (2000). NGDOs as a moment in history: beyond aid to social entrepreneurship or civic innovation? *Third World Quarterly*, 21(4), 637-654.

Foxhall, G. R., & Greenley, G. E. (1999). Consumers' emotional responses to services environments. *Journal of Business Research, 46*, 149–158.

Frederick, H., O'Connor, A., & Kuratko, D. F. (2013). *Entrepreneurship : theory, process, practice* (3rd ed.). South Melbourne, Vic.: Cengage Learning.

Fredline, L., Deery, M., & Jago, L. (2013). A Longitudinal Study of the Impacts of an Annual Event on Local Residents. *Tourism Planning & Development*, 1-17. doi: 10.1080/21568316.2013.779314

Frey, B. S. (1994). The economics of music festivals. *Journal of Cultural Economics, 18*(1), 29-39.

Freytag, G. (1896). *Freytag's technique of the drama: an exposition of dramatic composition and art*: Scholarly Press.

Friedman, R. A. (1994). *Front stage, backstage: The dramatic structure of labor negotiations* (Vol. 10): MIT Press.

Frumkin, P. (2005). *On being nonprofit: A conceptual and policy primer*: Harvard University Press.

Funk, D., Ridinger, L., & Moorman, A. (2003). Understanding consumer support: extending the Sport Interest Inventory (SII) to examine individual differences among women's professional sport consumers. *Sport Management Review, 6*(1), 1-31.

Galloway, G., & Lopez, K. (1999). Sensation seeking and attitudes to aspects of national parks: A preliminary empirical investigation. *Tourism Management, 20*, 665–671.

Gannon, A. (1994). Rural tourism as a factor in rural community economic development for economies in transition. *Journal of sustainable tourism*, 2(1-2), 51-60.

Geertz, C. (1994). Thick description: Toward an interpretive theory of culture. In M. Martin & L. C. McIntyre (Eds.), *Readings in the philosophy of social science* (pp. 213-231). London, England: The MIT Press.

Gerber, L., & Macionis, J. J. (2011). *Sociology* (7th Canadian Edition): Toronto: Pearson.

Gerber, M., & Linda, J. (2011). *Sociology* (7th Canadian Edition): Toronto: Pearson.

Gerritsen, D., & van Olderen, R. (2015). From visitors journey to event design. In G. Richards, L. Marques, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 15). New York, USA: Routledge.

Gerson, K., & Horowitz, R. (2002). Observation and interviewing: Options and choices in qualitative research. In T. May (Ed.), *Qualitative research in action* (Vol. 9, pp. 201-224). London: Sage.

Getz, D. (1989). Special events: Defining the product. *Tourism Management, 10*(2), 125-137. doi:http://dx.doi.org/10.1016/0261-5177(89)90053-8

Getz, D. (1991). *Festivals, special events, and tourism*: Van Nostrand Reinhold.

Getz, D. (1997). *Event management and event tourism* (1st ed.). New York: Cognizant Communications Corp.

Getz, D. (2013). *Event tourism: concepts, international case studies, and research*: Cognizant Communication Corporation.

Getz, D. (2005). *Event management and event tourism*. New York, USA: Cognizant Communication Corporation.

Getz, D. (2002). Why festivals fail. *Event management*, 7(4), 209-219.

Getz, D. (2005). *Event management and event tourism* (2nd ed.). New York: Cognizant.

Getz, D. (2007). *Event studies: Theory, research and policy for planned events*. Oxford/Burlington: MA: Butterworth–Heinemann.

Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403-428. doi: http://dx.doi.org/10.1016/j.tourman.2007.07.017

Getz, D. (2012). *Event studies: Theory, Research and Policy for Planned Events* (2 ed.). New York: Routledge.

Getz, D., Andersson, T., & Carlsen, J. (2010). Festival management studies: developing a framework and priorities for comparative and cross-cultural research. *International Journal of Event and Festival Management, 1*(1), 29-59.

Getz, D., & Carlsen, J. (2006). Quality Management for Events. In B. Prideaux, G. Moscardo, & E. Laws (Eds.), *Managing Tourism and Hospitality Services: Theory and International Applications* (pp. 145-155). Wallingford: CABI.

Getz, D., & Fairley, S. (2004). Media management at sport events for destination promotion. *Event management, 8*(3), 127-139.

Getz, D., & Lisa, S. (2012). Design of Destination and Attraction-Specific Brochures. In M. Uysal & D. R. Fesenmaier (Eds.), *Communication and Channel Systems in Tourism Marketing* (pp. 111-132). New York, USA: Routledge.

Getz, D., & Page, S. J. (2016). Progress and prospects for event tourism research. *Tourism Management, 52*, 593-631.

Getz, D., O'Neill, M., & Carlsen, J. (2001). Service quality evaluation at events through service mapping. *Journal of Travel Research, 39*(4), 380-390.

Getz, D., Svensson, B., Peterssen, R., & Gunnervall, A. (2012). Hallmark Events: Definition, Goals and Planning Process. *International Journal of Event Management Research, 7*(1/2), 21.

Gibbs, G. R. (2008). *Analysing qualitative data*. London: Sage.

Gibson, H. J., Kaplanidou, K., & Kang, S. J. (2012). Small-scale event sport tourism: A case study in sustainable tourism. *Sport Management Review*, 15(2), 160-170. doi:http://dx.doi.org/10.1016/j.smr.2011.08.013

Giddens, A. (2011). *Runaway world: how globalisation is reshaping our lives*. London: Profile books.

Gifford, R. (2002). *Environmental Psychology: Principles and Practices*. Canada: Optimal Books.

Gioia, D. A., Corley, K. G., & Hamilton, A. L. (2012). Seeking Qualitative Rigor in Inductive Research: Notes on the Gioia Methodology. *Organizational Research Methods, 16*, 15-31.

Goffman, E. (1959). *The Presentation of Self in Everyday Life.* New York: Anchor Books.

Goffman, E. (1974). *Frame analysis: An essay on the organization of experience*: Harvard University Press.

Goffman, E. (2002). The presentation of self in everyday life [1959]. In C. Calhoun, J. Gerteis, J. Moody, S. Pfaff, & I. Virk (Eds.), *Contemporary Sociological Theory* (3 ed., pp. 621). Garden City, NY: Wiley-Blackwell.

Goldblatt, J. (1997). *Special Events - Best Practices in Modern Event Management*: John Wiley and Sons.

Goldblatt, J. (2011). *Special events: A new generation and the next frontier* (6 ed.). New York: Wiley.

Goldblatt, J., & Supovitz, F. (1999). *Dollars & Events: How to succseed in the special event business.* New York, USA; Chichester.

Goldblatt, J. J. (2002). *Special events: twenty-first century global event management* (3 ed.): Wiley.

Gorb, P. (1990). *Design Management: Papers from the London Business School Architecture*: Design and Technology Press.

Gordon, J. (Producer). (2007, 25 November, 2013). *Australian Grand Prix no winner says watchdog.* Retrieved from http://www.drive.com.au/editorial/articledetail.aspx?ArticleID=37239&vf=1

Grappi, S., & Montanari, F. (2011). The role of social identification and hedonism in affecting tourist re-patronizing behaviours: the case of an Italian festival. *Tourism Management, 32*(5), 1128-1140.

Grant, P. S. (2014). Understanding branded flash mobs: The nature of the concept, stakeholder motivations, and avenues for future research. *Journal of Marketing Communications(*ahead-of-print), 1-18.

Gratton, C., Dobson, N., & Shibli, S. (2001). The role of major sports events in the economic regeneration of cities. *Sport in the city: The role of sport in economic and social regeneration*, 35-45. London, UK: Routledge.

Grbich, C. (2012). *Qualitative data analysis: An introduction.* London, UK: Sage.

Greaves, F., Laverty, A. A., Cano, D. R., Moilanen, K., Pulman, S., Darzi, A., & Millett, C. (2014). Tweets about hospital quality: a mixed methods study. *BMJ Qual Saf, 23*(10), 838-846.

Greyser, S. A., Brian R. Harris, and Mitchell Truwit. (2004). I Lost My Volvo in New Haven: Tennis Event Sponsorship. *Harvard Business School Case*, 14.

Grichnik, D., Smeja, A., & Welpe, I. (2010). The importance of being emotional: How do emotions affect entrepreneurial opportunity evaluation and exploitation? *Journal of Economic Behavior and Organization, 76*(1), 15-29. doi:10.1016/j.jebo.2010.02.010

Griffiths, M. (2011). Those who come to pray and those who come to look: interactions between visitors and congregations. *Journal of Heritage Tourism, 6*(1), 63-73.

Grove, S. J., Fisk, R. P., & Bitner, M. J. (1992). Dramatizing the service experience: A managerial approach. *Advances in Services Marketing and Management, 1*, 91–121.

Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (Vol. 2, pp. 105). Thousand Oaks, CA: Sage.

Gubrium, J. F., & Holstein, J. A. (2002). *Handbook of interview research: Context and method.* Sage.

Guy, M., & Emma, H. W. (2015). Corporate Sponsorship of Events. *Innovative Marketing Communications: Strategies for the Events Industry* (pp. 234-255). Oxford: Routledge.

Hallak, R., McCABE, V. S., Brown, G., & Assaker, G. (2016). Segmenting Meeting and Event Management Organizations Based on Business Performance. *Event management, 20*(3), 383-393.

Hallebone, E., & Priest, J. (2009). *Business and Management Research: Paradigms and Practices.* Palgrave Macmillan.

Hall, C. M., & Sharples, L. (2008). Food events, festivals and farmers'markets: An introduction. In C. M. Hall & L. Sharples (Eds.), *Food and wine festivals and events around the world: Development, management, and markets* (pp. 4-22). Oxford, UK: Elsevier.

Hall, C. M. (1992). Hallmark tourist events: impacts, management and planning: Belhaven Press.

Hall, C. M. (1994). *Mega-events and their legacies.* Paper presented at the Quality management in urban tourism: Balancing business and environment.

Hall, J. K., Daneke, G. A., & Lenox, M. J. (2010). Sustainable development and entrepreneurship: Past contributions and future directions. *Journal of Business Venturing*, 25(5), 439-448.

Hammond, M. (2007). *Olympic fiasco, World Architecture News.* Retrieved from http://www.worldarchitecturenews.com/index.php?fuseaction=wanappln.commentview&comment_id=36

Hanlon, C., & Cuskelly, G. (2002). Pulsating major sport event organizations: A framework for inducting managerial personnel. *Event management*, 7(4), 231-243.

Hanrahan, J., & Maguire, K. (2016). Local authority planning provision for event management in Ireland: A socio-cultural perspective. *Journal of Convention & Event Tourism, 17*(2), 129-158. doi:10.1080/15470148.2015.1121418

Hanstad, D. V. (2012). Risk Management in Major Sporting Events: A Participating National Olympic Team's Perspective. *Event management, 16*(3), 189-201.

Harris, R., Jago, L., Allen, J., & Huyskens, M. (2001). Towards an Australian event research agenda: first steps. *Event management, 6*(4), 213-221.

Hautbois, C., Parent, M. M., & Séguin, B. (2012). How to win a bid for major sporting events? A stakeholder analysis of the 2018 Olympic Winter Games French bid. *Sport Management Review, 15*(3), 263-275. doi:http://dx.doi.org/10.1016/j.smr.2012.01.002

Hede, A.-M., & Kellett, P. (2012). Building online brand communities Exploring the benefits, challenges and risks in the Australian event sector. *Journal of Vacation Marketing*, 18(3), 239-250.

Hede, A.-M., & Kellett, P. (2015). Design processes around dynamic marketing communications for event organizations. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 12). New York, USA: Routledge.

Heidegger, M. (1996). *Being and time: A translation of Sein und Zeit* (J. Stambaugh, Trans.). New York: Suny Press.

Hekkert, P., & Desmet, P. (2002). The basis of product emotions. *Pleasure with products: beyond usability*: CRC Press.

Heo, C. Y., & Lee, S. (2009). Application of revenue management practices to the theme park industry. *International Journal of Hospitality Management, 28*, 446-453.

Herzberg, F. I. (1966). *Work and the nature of man*. Cleveland: World Publishing Co.

Heskett, J. (2002). *Toothpicks and logos: Design in everyday life* (Vol. 1). Oxford, UK: Oxford University Press.

Hitt, M. A., Ireland, R. D., Sirmon, D. G., & Trahms, C. A. (2011). Strategic entrepreneurship: creating value for individuals, organizations, and society. *The Academy of Management Perspectives*, 25(2), 57-75.

Hjalager, A.-M. (2010). A review of innovation research in tourism. *Tourism Management*, 31(1), 1-12. doi: http://dx.doi.org/10.1016/j.tourman.2009.08.012

Hjalager, A.-M. (2014). Cultural tourism innovation system - The Roskilde Festival. In T. D. Andersson, D. Getz, & R. J. Mykletun (Eds.), *Festival and event management in Nordic countries* (2 ed., pp. 104-125). New York, USA: Routledge.

Hobbs, D. (1993). Peers, careers, and academic fears: Writing as field-work. In D. Hobbs & T. May (Eds.), *Interpreting the field: Accounts of Ethnography* (pp. 45-66). Oxford: Clarendon Press.

Hofstede, G. (1980). Culture's consequences: international differences in work-related values. *Academy for Entrepreneurial Leadership*, Urbana Champaign: University of Illinois.

Holm, I. (2006). *Ideas and Beliefs in Architecture and Industrial design: How attitudes, orientations, and underlying assumptions shape the built environment*. Oslo, Norway: Oslo School of Architecture and Design.

Holsti, O. R. (1969). *Content Analysis for the Social Sciences and Humanities*. Reading, MA: Addison-Wesley.

Hover, M. (2008). Imagine your event: imagineering for the event industry. In U. Wunsch (Ed.), *Facets of Contermprary Event Management - Theory and Practice for Event Success* (pp. 37-62). Bad Honne: Verlag K. H.: Bock.

Hsu, T.-H., & Lin, L.-Z. (2006). Using fuzzy set theoretic techniques to analyze travel risk: An empirical study. *Tourism Management*, 27(5), 968-981. doi:http://dx.doi.org/10.1016/j.tourman.2005.10.022

Hudson, S., Roth, M., Madden, T., & Hudson, R. (2015). The effects of social media on emotions, brand relationship quality, and word ofmouth: an empirical study of music festival attendees. *Tourism Management, 47*, 68-76.

Hughes, O. E. (1998). *Australian politics* (3 ed.). Melbournce, Vic: MacMillan.

Hutton, A., Zeitz, K., Brown, S., & Arbon, P. (2011). Assessing the psychosocial elements of crowds at mass gatherings. *Prehospital and Disaster Medicine*, 26(06), 414-421.

Hystad, P. W., & Keller, P. C. (2008). Towards a destination tourism disaster management framework: Long-term lessons from a forest fire disaster. *Tourism Management, 29*(1), 151–162.

Ingerson, L., & Westerbeek, H. (1999). Determining key success criteria for attracting hallmark sporting events. *Pacific Tourism Review, 3*, 239-254.

Jackson, P. (1988). Street life: the politics of carnival. *Environment and planning D: society and space, 6*(2), 213-227.

Jaffé, H. L. C. (2008). *De Stijl 1917-1931: The Dutch Contribution to Modern Art.* Retrieved from

Jago, L., & Shaw, R. (1998). Special events: a conceptual and definitional framework. Festival Management and Event Tourism, 5(1-2), 1-2.

Jago, L. K. (1997). *SPECIAL EVENTS AND TOURISM BEHAVIOUR: A CONCEPTUALISATION AND AN EMPIRICAL ANALYSIS FROM A VALUES PERSPECTIVE.* (Doctor of Philosophy), Victoria University, Melbourne.

Jenkins, B. M. (1985). *The future course of international terrorism.* Retrieved from http://www.dtic.mil/dtic/tr/fulltext/u2/a170436.pdf

Johannisson, B., & Nilsson, A. (1989). Community entrepreneurs: networking for local development. *Entrepreneurship & Regional Development*, 1(1), 3-19.

Jones, I. R., Leontowitsch, M., & Higgs, P. (2010). The Experience of Retirement in Secondary Modernity: Generational Habitus among Retired Senior Managers. *Sociology, 44*, 103-120.

Jun, S. H., & Vogt, C. (2013). Travel information processing applying a dual-process model. *Annals od Tourism Research, 40*, 191-212.

Kaiser, S., Alfs, C., Beech, J., & Kaspar, R. (2013). Challenges of tourism development in winter sports destinations and for post-event tourism marketing: the cases of the Ramsau Nordic Ski World Championships 1999 and the St Anton Alpine Ski World Championships 2001. *Journal of Sport & Tourism, 18*(1), 33-48.

Kao, J. J., & Stevenson, H. H. (1985). *Entrepreneurship, what it is and how to teach it: a collection of working papers based on a colloquium held at Harvard Business School, July 5-8, 1983*: University of Michigan.

Kaplanidou, K., Karadakis, K., Gibson, H., Thapa, B., Walker, M., Geldenhuys, S., & Coetzee, W. (2013). Quality of life, event impacts, and mega-event support among residents before and after the event: the case of the 2010 FIFA World Cup in South Africa. *Journal of Travel Research, 52*(5), 631-645.

Karlsson, L. (2006). The diary weblog and the travelling tales of diasporic tourists. *Journal of Intercultural Studies*, 27(3), 299-312. doi: 10.1080/07256860600779303

Kärnä, J., Hansen, E., & Juslin, H. (2003). Social responsibility in environmental marketing planning. *European Journal of Marketing, 37*(5/6), 848-871.

Katzel, C. T. (2007). *Event greening: is this concept providing a serious platform for sustainability best practice.* Stellenbosch: University of Stellenbosch.

Kelle, U. (2006). Combining Qualitative and Quantitative Methods in Research Practice: Purposes and Advantages. *Qualitative research in psychology, 3*, 293-311.

Kellehear, A. (1993). *The unobtrusive researcher: A guide to methods.* Sydney: Allen & Unwin St Leonards.

Kelley, D. J., Bosma, N., & Amorós, J. E. (2011). *2010 Global Report: Global Entrepreneurship Monitor.* Retrieved from http://www.gemconsortium.org/report/47109

Khodaverdizadeh, M., Kelashemi, M. K., Hayati, B., & Molaei, M. (2009). Estimation of recreation value and determining the factors effective in visitor' WTP for Saint Stepanus Church using the Heckman two-stage and contingent valuation methods. *World Applied Sciences Journal, 6*(6), 808-817.

Kim, H., Borges, M., & Chon, J. (2006). Impacts of environmental values on tourism motivation: the case of FICA, Brazil. *Tourism Management, 27*(5), 957-967.

Kim, J., Boo, S., & Kim, Y. (2013). Patterns and trends in event tourism study topics over 30 years. *International Journal of Event and Festival Management, 4*(1), 66-83.

Kim, K., & Tucker, E. D. (2016). Assessing and segmenting entertainment quality variables and satisfaction of live event attendees: A cluster analysis examination. *Journal of Convention & Event Tourism, 17*(2), 112-128. doi:10.1080/15470148.2015.1101035

Kim, S. (2011). *THE PRODUCTION AND CONSUMPTION OF EXPERIENCE: INTER-ASIAN RESPONSES TO SMALL SCREEN TOURISM IN KOREA.* (PhD), LEEDS METROPOLITAN UNIVERSITY.

Kim, W., & Walker, M. (2012). Measuring the social impacts associated with Super Bowl XLIII: Preliminary development of a psychic income scale. *Sport Management Review*, 15(1), 91-108. doi: http://dx.doi.org/10.1016/j.smr.2011.05.007

Kim, W. G., & Kim, H.-C. (2004). The Analysis of Seoul as an International Convention Destination. *Journal of Convention & Exhibition Management, 5*(2), 69-87. doi:10.1300/J143v05n02_04

Kim, W., Jun, H. M., Walker, M., & Drane, D. (2015). Evaluating the perceived social impacts of hosting large-scale sport tourism events: Scale development and validation. *Tourism Management, 48*, 21-32.

Kim, Y. G., Suh, B. W., & Eves, A. (2010). The relationships between food-related personality traits, satisfaction, and loyalty among visitors attending food events and festivals. *International Journal of Hospitality Management, 29*(2), 216-226.

Kim, Y. H., Kim, M., & Goh, B. (2011). An examination of food tourist's behaviour: Using the modified theory of reasoned action. *Tourism Management, 32*(5), 1159-1165.

Kim, Y., Kim, S. S., & Agrusa, J. (2008). An investigation into the procedures involved in creating the Hampyeong Butterfly Festival as an ecotourism resource, successful factors, and evaluation. *Asia Pacific Journal of Tourism Research, 13*(4), 357-377.

Kingshott, B. F. (2014). Crowd Management: Understanding Attitudes and Behaviors. *Journal of Applied Security Research, 9*(3), 273-289. doi:10.1080/19361610.2014.913229

Kirzner, I. M. (1978). *Competition and Entrepreneurship*: University of Chicago Press.

Knight, P., Freeman, I., Stuart, S., Griggs, G., & O'Reilly, N. (2014). Semiotic representations of Olympic mascots revisited: Virtual mascots of the games 2006-2012. *International Journal of Event and Festival Management, 5*(1), 74-92.

Kolb, B. M. (1997). Pricing as the key to attracting students to the performing arts. *Journal of Cultural Economics, 21*(2), 139-146.

Koo, G. Y., & Hardin, R. (2008). Difference in interrelationship between spectators' motives and behavioural intentions based on emotional attachment. *Sport Marketing Quarterly, 17*(1), 30-43.

Kotler, P. (1973). Atmospherics as a marketing tool. *Journal of Retailing, 4*, 48-64.

Kotler, P. T., Bowen, J. T., & Makens, J. C. (2014). *Marketing for hospitality and tourism* (6 ed.): Pearson.

Krueger Jr, N. F., Reilly, M. D., & Carsrud, A. L. (2000). Competing models of entrepreneurial intentions. *Journal of Business Venturing*, 15(5–6), 411-432. doi: http://dx.doi.org/10.1016/S0883-9026(98)00033-0

Kvale, S. (1996). *Interviews: An Introduction to Qualitative Research Interviewing*. Thousand Oaks, CA: Sage Publications.

Lade, C., & Jackson, J. (2004). Key success factors in regional festivals: Some Australian experiences. *Event management, 9*(1-2), 1-2.

Ladkin, A., & Weber, K. (2010). Career aspects of convention and exhibition professionals in Asia. *International Journal of Contemporary Hospitality Management, 22*(6), 871-886.

Landey, J., & Silvers, J. R. (2004). The Miracle of Training in Event Management. *Journal of Convention & Event Tourism, 6*(3), 21-46. doi:10.1300/J452v06n03_03

Larson, M. (2002). A political approach to relationship marketing: Case study of the Storsjoyran festival. *International Journal of Tourism Research*, 4, 119-143.

Larson, M. (2014). Festival innovation: complex and dynamic network interaction. In T. D. Andersson, D. Getz, & R. J. Mykletun (Eds.), *Festival and event management in Nordic countries* (pp. 67-86). New York, USA: Routledge.

Latour, B. (2000). When things strike back: a possible contribution of 'science studies' to the social sciences. *The British Journal of Sociology, 51*(1), 107-123.

Law, R., Qi, S., & Buhalis, D. (2010). Progress in tourism management: A review of website evaluation in tourism research. *Tourism Management, 31*(3), 297-313.

Laws, E. (1991). *Tourism Marketing: Service and Quality Management Perspectives*. Cheltenham, UK: Stanley Thornes.

Lamberti, L., Noci, G., Guo, J., & Zhu, S. (2011). Mega-events as drivers of community participation in developing countries: The case of Shanghai World Expo. *Tourism Management*, 32(6), 1474-1483. doi: http://dx.doi.org/10.1016/j.tourman.2010.12.008

Layder, D. (1993). *New Strategies in Social Research*. Cambridge: Polity.

Leadbeater, C. (1997). *The rise of the social entrepreneur* (1 ed.). London, UK: Demos.

Leask, A. (2016). Visitor attraction management: A critical review of research 2009–2014. *Tourism Management, 57*, 334-361. doi:http://dx.doi.org/10.1016/j.tourman.2016.06.015

Leask, A., Fyall, A., & Garrod, B. (2013). Managing revenue in Scottish visitor attractions. *Current Issues in Tourism, 16*(3), 240-265.

Lee, C.-K., Mjelde, J., Kim, T.-K., & Lee, H.-M. (2014). Estimating the intentione behavior gap associated with a mega event: the case of the Expo 2012 Yeosu Korea. *Tourism Management, 41*, 168-177.

Lee, C.-K., Lee, Y.-K., & Wicks, B. E. (2004). Segmentation of festival motivation by nationality and satisfaction. *Tourism Management, 25*(1), 61-70.

Lee, S. S., Kim, J.-H., & Parrish, C. (2012). Are You Ready for the Extra Inning? An Exploratory Study of the Evaluation of Professional Sport Teams' Websites as Marketing Tools to Prospective Meeting/Event Customers. *Journal of Convention & Event Tourism, 13*(4), 270-289. doi:10.1080/15470148.2012.728974

Lee, J., & Kyle, G. (2014). Segmenting Festival Visitors Using Psychological Commitment. *Journal of Travel Research, 53*(5), 656-669.

Lee, J.-S., Lee, C.-K., & Choi, Y. (2011). Examining the Role of Emotional and Functional Values in Festival Evaluation. *Journal of Travel Research, 50*(6), 685-696.

Lee, M. J., & Lee, S. (2014). Subject Areas and Future Research Agendas in Exhibition Research: Visitors' and Organizers' Perspectives. *Event management, 18*(3), 377-386.

Lee, S. (2011). To Tweet or Not To Tweet: An Exploratory Study of Meeting Professionals' Attitudes Toward Applying Social Media for Meeting Sessions. *Journal of Convention & Event Tourism, 12*(4), 271-289. doi:10.1080/15470148.2011.621586

Lee, S. S., Kim, J.-H., & Parrish, C. (2012). Are You Ready for the Extra Inning? An Exploratory Study of the Evaluation of Professional Sport Teams' Websites as Marketing Tools to Prospective Meeting/Event Customers. *Journal of Convention & Event Tourism, 13*(4), 270-289. doi:10.1080/15470148.2012.728974

Lee, W. S., Graefe, A. R., & Hwang, D. (2003). Willingness to pay for an ecological park experience. *Asia Pacific Journal of Tourism Research, 18*(3), 288-302.

Lee, Y.-K., Lee, C.-K., Lee, S.-K., & Babin, B. J. (2008). Festivalscapes and patrons' emotions, satisfaction, and loyalty. *Journal of Business Research, 61*(1), 56-64.

Leiper, N., & Park, S.-Y. (2011). Why the Gunarsa Art museum fails as a tourism attraction. *Tourism, Culture and Communication, 11*(2), 71-82.

Lennon, J. J., Smith, H., Cockerell, N., & Trew, J. (2006). *Benchmarking National Tourism Organisations and Agencies* (pp. 37-65). Oxford: Elsevier. doi: http://doi.org/10.4324/9780080458786

Leopkey, B., & Parent, M. M. (2009a). Risk Management Issues in Large-scale Sporting Events: a Stakeholder Perspective. *European Sport Management Quarterly, 9*(2), 187-208. doi:10.1080/16184740802571443

Leopkey, B., & Parent, M. M. (2009b). Risk Management Strategies by Stakeholders in Canadian Major Sporting Events. *Event management, 13*(3), 153-170.

Lessing, G. E. (1767). *Hamburgische Dramaturgie*, 14. *Stiick, op. cit.*

Lessing, G. E., & Berghahn, K. L. (1981). *Hamburgische Dramaturgie, herausgegeben und kommentiert von Klaus L. Berghahn*. Stuttgart: Reclam.

Ley, D., & Olds, K. (1988). Landscape as spectacle: world's fairs and the culture of heroic consumption. *Environment and planning D: society and space, 6*(2), 191-212.

Liamputtong, P. (2013). *Qualitative research methods.* (3rd ed.). South Melbourne, Australia: Oxford University Press.

Li, C.-J., & Lin, S.-Y. (2016). The service satisfaction of jazz festivals in structural equation modeling under conditions of value and loyalty. *Journal of Convention & Event Tourism, 17*(4), 266-293. doi:10.1080/15470148.2015.1133360

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry* (Vol. 75). Beverly Hills, CA: Sage.

Li, S., & Jago, L. (2013). Evaluating economic impacts of major sports events–a meta analysis of the key trends. *Current Issues in Tourism, 16*(6), 591-611.

Lockstone-Binney, L., & Baum, T. (2013). International Sports Events: Impacts, Experiences, And Identities. *Annals of Tourism Research*, 40(0), 436-438. doi: http://dx.doi.org/10.1016/j.annals.2012.11.007

Lockstone, L., & Baum, T. (2010). 2006 Melbourne Commonwealth Games, Australia: Recruiting, Training and Managing a Volunteer Program at a Sporting Mega Event. *Managing Volunteers in Tourism* (pp. 215-223). Oxford: Butterworth-Heinemann.

Lockwood, T. (2010). *Design thinking: Integrating innovation, customer experience, and brand value* (1 ed.). New York: Allworth Press.

Logan-Clarke, V. (2009). *Colour Therapy Healing*. Retrieved from http://www.colourtherapyhealing.com/colour-therapy

Long, S. (2013). *Socioanalytic methods: discovering the hidden in organisations and social systems*: Karnac Books.

Lorde, T., Greenidge, D., & Devonish, D. (2011). Local residents' perceptions of the impacts of the ICC Cricket World Cup 2007 on Barbados: Comparisons of pre- and post-games. *Tourism Management*, 32(2), 349-356. doi: http://dx.doi.org/10.1016/j.tourman.2010.03.004

Lordkipanidze, M., Brezet, H., & Backman, M. (2005). The entrepreneurship factor in sustainable tourism development. *Journal of Cleaner Production*, 13(8), 787-798.

Lo, S. H., Peters, G. J. Y., & Kok, G. (2012). A review of determinants of and interventions for proenvironmental behaviors in organizations. *Journal of Applied Psychology, 42*(12), 2933-2967.

Love, L., & Crompton, J. (1996). *A conceptualization of the relative roles of festival attributes in determining perceptions of overall festival quality.* Paper presented at the Research Symposium, annual conference of the International Festivals and Events Association, Calgary, Canada.

Ludwig, T. D., Gray, T. W., & Rowell, A. (1998). Increasing recycling in academic buildings: a systematic review. *Journal of Applied Behavior Analysis, 31*(4), 683-686. doi:http://dx.doi.org/10.1901/jaba.1998.31-683

Lumpkin, G. T., & Lichtenstein, B. B. (2005). The role of organizational learning in the Opportunity-Recognition process. *Entrepreneurship Theory and Practice*, 29(4), 451-472.

Lund, A., Gutman, S., & Turris, S. (2011). EMS: Mass gathering medicine: a practical means of enhancing disaster preparedness in Canada. CJEM: *Journal of the Canadian Association of Emergency Physicians*, 13(4), 231-236. doi: 10.1136/ bjsm.36.3.35.

Lyu, S. O. (2016). Travel selfies on social media as objectified self-presentation. *Tourism Management, 54*, 185-195. doi:http://dx.doi.org/10.1016/j.tourman.2015.11.001

Ma, S.-C., Egan, D., Rotherham, I., & Ma, S.-M. (2011). A framework for monitoring during the planning stage for a sports mega-event. *Journal of sustainable tourism*, 19(1), 79-96.

Mackellar, J. (2013a). *Event Audiences and Expectations*. Abingdon: Routledge.

Mackellar, J. (2013b). Participant observation at events: theory, practice and potential. *International Journal of Event and Festival Management, 4*(1), 56-65.

Maclaurin, T. L., & Maclaurin, D. J. (2001). Convention Planning Essentials. *Journal of Convention & Exhibition Management, 2*(4), 3-22. doi:10.1300/J143v02n04_02

MacMillan, I., & Katz, J. (1992). Idiosyncratic milieus of entrepreneurship research: The need for comprehensive theories. *Journal of Business Venturing, 7*(1 – 8).

Mair, J. (2010). *Social entrepreneurship: taking stock and looking ahead.* IESE Business School Working Paper No. WP-888. doi: http://dx.doi.org/10.2139/ssrn.1729642

Mair, J., & Marti, I. (2009). Entrepreneurship in and around institutional voids: A case study from Bangladesh. *Journal of Business Venturing*, 24(5), 419-435.

Majhi, M., & Chakrabarti, D. (2015). A Paradigm-Shift towards User-Centred Empirical Methodology in Interactive Multimedia Communication. *ICoRD'15–Research into Design Across Boundaries, 2*, 663-673.

Mallen, C., & Chard, C. (2012). "What could be" in Canadian sport facility environmental sustainability. *Sport Management Review, 15*(2), 230-243.

Mallgrave, H. F. (2009). *Modern architectural theory: A historical survey, 1673–1968*: Cambridge University Press.

Marans, R. W., & Lee, Y. J. (1993). Linking recycling behaviour towaste management planning: a case study of office workers in Taiwan. *Landscape and Urban Planning, 26*(1), 203-214.

March, R., & Wilkinson, I. (2009). Conceptual tools for evaluating tourism partnerships. *Tourism Management, 30*(3), 455-462. doi:http://dx.doi.org/10.1016/j.tourman.2008.09.001

Markwell, K., & Tomsen, S. (2010). Safety and Hostility at Special Events: Lessons from Australian Gay and Lesbian Festivals. *Event management, 14*(3), 225-238.

Martì, I., & Mair, J. (2009). Bringing change into the lives of the poor: Entrepreneurship outside traditional boundaries. *Institutional work: Actors and agency in institutional studies of organizations*, 92-119.

Mascarenhas, G., & Borges, F. C. d. S. (2009). Between the urban entrepreneurship and democratic management of the city: dilemmas and impacts of Panamerican Games 2007 in Marina da Gloria. *Esporte e Sociedade*, *4*(10), unpaginated.

Mason, M. (2010). *Sample size and saturation in PhD studies using qualitative interviews.* Paper presented at the Forum qualitative Sozialforschung/Forum: qualitative social research.

Masterman, G. (2004). *Strategic sports event management*: Routledge.

Masterman, G., & Wood, E. H. (2007). *Innovative marketing communications: Strategies for the events industry*. Oxford, UK: Elsevier Butterworth-Heinemann.

Matthews, D. (2008). *Special event production: The resources*. Wallingford: CABI.

Mayaka, M. A. (2015). *The Role of Entrepreneurship in Community-Based Tourism.* (Doctor of Philosophy Case Studies), Monash University, Melbourne, Australia.

Mayer, K. J., & Johnson, L. (2003). A customer-based assessment of casino atmospherics. *UNLVGaming & Research Journal, 7*(1), 21–31.

May, V. (1995). Environmental implications of the 1992 winter Olympic Games. *Tourism Management, 16*(4), 269-275.

May, V., & Griffin, A. (2012). *Narrative analysis and interpretive phenomenological analysis* (3rd ed.). London: Sage.

Mayfield, T. L., & Crompton, J. L. (1995). The status of the marketing concept among festival organizers. *Journal of Travel Research, 33*(4), 14-22.

McCabe, T. (2008). *Mis-directing the play: an argument against contemporary theatre*: Ivan R. Dee.

McCabe, V. S. (2012). Developing and sustaining a quality workforce: lessons from the convention and exhibition Industry*. Journal of Convention & Event Tourism. 13*(2), 121-134, doi: 10.1080/15470148.2012.673247

McCartney, G. (2008). The CAT (Casino Tourism) and the MICE (Meetings, Incentives, Conventions, Exhibitions): Key Development Considerations for the Convention and Exhibition Industry in Macao. *Journal of Convention & Event Tourism, 9*(4), 293-308. doi:10.1080/15470140802493380

McClelland, D. C. (1976). *The Achieving Society: With a New Introduction*: Irvington Publishers.

McCracken, D. D., & Jackson, M. A. (1982). Life cycle concept considered harmful. *ACM SIGSOFT Software Engineering Notes, 7*(2), 29-32.

McDonald, S. (2011). Green behaviour: differences in recycling behaviour between the home and workplace. In D. Bartlett (Ed.), *Going Green: The psychology of sustainability at the workplace* (pp. 1-15). Leicester, UK: The British Psychological Society.

McGuire, S. J. (2003). *Entrepreneurial organizational culture: construct definition and instrument development and validation*. George Washington University.

McLennan, J. F. (2004). *The philosophy of sustainable design: The future of architecture*: Ecotone publishing.

McIlvena, M., & Brown, S. (2001). *The Next Big Thing*: Visible Management.

McQuarrie, E. F., Miller, J., & Phillips, B. J. (2012). The megaphone effect: Taste and audience in fashion blogging. *Journal of Consumer Research, 40*(1), 136-158.

Mehmetoglu, M. (2001). Economic scale of community-run festivals: A case study. *Event management, 7*(2), 93-102.

Mehmetoglu, M., & Ellingsen, K. (2005). Do small-scale festivals adopt "market orientation" as a management philosophy? *Event management, 9*(3), 119–132.

Michelle, W., & Lisa, R. (2013). Indigenous Festivals and Community Development: A Sociocultural Analysis of an Australian Indigenous Festival. *Event management, 17*(1), 49-61. doi:10.3727/152599513X13623342048149

Middleton, V. T., & Clarke, J. R. (2012). *Marketing in Travel and Tourism* (3 ed.). Oxford: Butterworth-Heinemann.

Miettinen, S., Valtonen, A., & Markuksela, V. (2015). Service design methods in event design. In G. Richards, L. Marques, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 12). New York, USA: Routledge.

Mihalik, B. (1994). *Mega-event legacies of the 1996 Atlanta Olympics.* Paper presented at the Quality management in urban tourism: Balancing business and environment. Proceedings.

Milev, Y. (2013). *DA: a transdisciplinary handbook of design anthropology*: Peter Lang.

Miller, L., & Lloyd-Reason, L. (2013). The interplay of entrepreneurial cognition and internal stakeholders. *International Journal of Entrepreneurship and Small Business*, *19*(2), 276-291. doi:10.1504/IJESB.2013.054967

Mills, B. M., & Rosentraub, M. S. (2013). Hosting mega-events: A guide to the evaluation of development effects in integrated metropolitan regions. *Tourism Management, 34*(0), 238-246. doi:http://dx.doi.org/10.1016/j.tourman.2012.03.011

Mitchell, J. N. (1978). *Social Exchange, Dramaturgy and Ethnomethodology: Toward a Paradigmatic Synthesis.* New York: Elsevier.

Mithen, S., Morley, I., Wray, A., Tallerman, M., & Gamble, C. (2006). The Singing Neanderthals: the Origins of Music, Language, Mind and Body. *Cambridge Archaeological Journal, 16*(01), 97-112.

Morrison, A. M., Taylor, J. S., & Douglas, A. (2005). Website evaluation in tourism and hospitality: the art is not yet stated. *Journal of Travel & Tourism Marketing, 17*(2-3), 233-251.

Moscardo, G., & Norris, A. (2004). Bridging the Academic Practitioner Gap in Conference and Events Management. *Journal of Convention & Event Tourism, 6*(3), 47-62. doi:10.1300/J452v06n03_04

Mossberg, L., Therkelsen, A., Huijbens, H. E., Björk, P., & Olsson, A.-K. (2010). *Storytelling and destination development*. Oslo, Norway: Nordic Innovation Centre.

Murphy, P. E. (1994). Quality Management in Urban Tourism: Balancing Business and Environment, *Tourism Management, 16*(5), 345-346.

Nelson, K. B. (2009). Enhancing the Attendee's Experience through Creative Design of the Event Environment: Applying Goffman's Dramaturgical Perspective. *Journal of Convention & Event Tourism, 10*(2), 120-133. doi:10.1080/15470140902922023

Newell, A., & Simon, H. A. (1972). *Human problem solving* (Vol. 104). Englewood Cliffs, NJ: Prentice-Hall.

Nicoletta, R., & Servidio, R. (2012). Tourists' opinions and their selection of tourism destination images: An affective and motivational evaluation. *Tourism Management Perspectives, 4*(0), 19-27. doi:http://dx.doi.org/10.1016/j.tmp.2012.04.004

Nijs, D., & Peters, F. (2002). *Imagineering: Het creëren van belevingswerelden*. Amsterdam: Uitgeverij Boom.

Niparko, J. K. (2009). *Cochlear implants: Principles & practices*: Lippincott Williams & Wilkins.

Nordvall, A., Pettersson, R., Svensson, B., & Brown, S. (2014). Designing Events for Social Interaction. *Event Management, 18*(2), 127-140.

NTP. (2016). *National Transformation Program 2020*. Riyadh, Saudi Arabia: Council of Economic and Development Affairs Retrieved from http://vision2030.gov.sa/sites/default/files/NTP_En.pdf.

Nunkoo, R., & Smith, S. L. J. (2013). Political economy of tourism: Trust in government actors, political support, and their determinants. *Tourism Management, 36*(0), 120-132. doi: http://dx.doi.org/10.1016/j.tourman.2012.11.018

O'Brien, D., & Gardiner, S. (2006). Creating Sustainable Mega Event Impacts: Networking and Relationship Development through Pre-Event Training. *Sport Management Review*, *9*(1), 25-47. doi: http://dx.doi.org/10.1016/S1441-3523(06)70018-3

Oshimi, D., Harada, M., & Fukuhara, T. (2016). Residents' perceptions on the social impacts of an international sport event: Applying panel data design and a moderating variable. *Journal of Convention & Event Tourism*, *17*(4), 294-317. doi:10.1080/15470148.2016.1142919

O'Sullivan, D., & Jackson, M. J. (2002). Festival tourism: a contributor to sustainable local economic development? *Journal of Sustainable Tourism, 10*(4), 325-342. doi: 10.1080/09669580208667171

O'Sullivan, D., Pickernell, D., & Senyard, J. (2009). Public sector evaluation of festivals and special events. *Journal of Policy Research in Tourism, Leisure and Events, 1*(1), 19-36. doi:10.1080/19407960802703482

O'Toole, W., & Mikolaitis, P. (2002). *Corporate Event Project Management*. New York, USA: Wiley.

Oakley, M., de Mozota, B. B., & Clipson, C. (1990). *Design management: A handbook of issues and methods*. Oxford, UK: Blackwell Reference Cambridge.

Ollerenshaw, J. A., & Creswell, J. W. (2002). Narrative research: A comparison of two restorying data analysis approaches. *Qualitative Inquiry, 8*(3), 329-347.

Olson, E. D. (2016). An exploration of lesbian, gay, bisexual, and transgender pride festival sponsors. *Journal of Convention & Event Tourism*, 1-14. doi:10.1080/15470148.2016.1230531

Onwuegbuzie, A. J., & Collins, K. M. (2007). A typology of mixed methods sampling designs in social science research. *The qualitative report, 12*(2), 281-316.

Organ, K., Koenig-Lewis, N., Palmer, A., & Probert, J. (2015). Festivals as agents for behaviour change: A study of food festival engagement and subsequent food choices. *Tourism Management, 48*, 84-99. doi:http://dx.doi.org/10.1016/j.tourman.2014.10.021

Osterwalder, A., & Pigneur, Y. (2009). *Business model generation*. Retrieved from http://www.businessmodelgeneration.com/downloads/businessmodelgeneration_preview.pdf

Osterwalder, A., Pigneur, Y., & Tucci, C. L. (2005). Clarifying Business Models: Origins, Present, and Future of the Concept. *Communications of the Associations for Information Systems, 15*(1), 43.

Ouwens, F. (2015). The role of imagineering as an event design strategy in the business event industry. In G. Richards, L. Marques, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 13). New York, USA: Routledge.

Pahl, A.-K., Newnes, L., & McMahon, C. (2007). A generic model for creativity and innovation: overview for early phases of engineering design. *Journal of Design Research, 6*(1-2), 5-44.

Pahl, G., & Beitz, W. (1996). *Engineering design: A systematic approach* (edited by Ken Wallace and translated by Ken Wallace, Lucienne Blessing, and Frank Bauert): Springer.

Papanek, V. (1972). *Design for the real world; human ecology and social change*. New York: Pantheon Books.

Pappalepore, I., & Duignan, M. B. (2016). The London 2012 cultural programme: A consideration of Olympic impacts and legacies for small creative organisations in east London. *Tourism Management, 54*, 344-355. doi:http://dx.doi.org/10.1016/j.tourman.2015.11.015

Passanti, F. (1997). The vernacular, modernism, and Le Corbusier. *Journal of the Society of Architectural Historians, 56*(4), 438-451.

Paleo-Future. (2007). *Word origins: imagineering, continued* (1942) Thursday 17 May 2007. Retrieved from http://paleofuture.com/blog/2007/5/17/word-origins-imagineering-continued-1942.html

Panyik, E., Costa, C., & Rátz, T. (2011). Implementing integrated rural tourism: An event-based approach. *Tourism Management, 32*(6), 1352-1363. doi: http://dx.doi.org/10.1016/j.tourman.2011.01.009

Parker, S. C. (2013). Do serial entrepreneurs run successively better-performing businesses? *Journal of Business Venturing, 28*(5), 652-666. doi: http://dx.doi.org/10.1016/j.jbusvent.2012.08.001

Park, J., Ellis, G. D., Kim, S. S., & Prideaux, B. (2010). An investigation of perceptions of social equity and price acceptability judgments for campers in the U.S. national forest. *Tourism Management, 31*, 202-212.

Parvatiyar, A., & Sheth, J. (2000). The domain and conceptual foundations of relationship marketing. In A. S. Parvatiyar, J. Eds (Ed.), *Handbook of relationship marketing*. Thousand Oaks, CA: Sage.

Patton, M. Q. (2002). *Qualitative Research and Evaluation Methods* (3 ed.). Thousand Oak, CA: Sage Publications.

Patten, M. L., & Newhart, M. (2017). *Understanding research methods: An overview of the essentials* (10 ed.). New York: Taylor & Francis.

Pearlman, D. M., & Mollere, L. (2009). Meetings, Incentive, Convention, and Exhibition Evaluation Practices: An Exploratory Study among Destination Marketing Organizations. *Journal of Convention & Event Tourism, 10*(3), 147-165. doi:10.1080/15470140903116633

Pechlaner, H., Dal Bo, G., & Pichler, S. (2013). Differences in perceived destination image and event satisfaction among cultural visitors: the case of the European Biennial of Contemporary Art "Manifesta 7". *Event management, 17*(2), 123-133.

Pegg, S., & Gleeson, S. (2004). *Schoolies: Youth at leisure or at risk?* Paper presented at the Leisure Matters: 8th World Leisure Congress, Brisbane: Parks and Leisure Australia.

Pegg, S., & Patterson, I. (2010). Rethinking Music Festivals as a Staged Event: Gaining Insights from Understanding Visitor Motivations and the Experiences They Seek. *Journal of Convention & Event Tourism, 11*(2), 85-99. doi:10.1080/15470141003758035

Pegg, S., Patterson, I., & Axelsen, M. (2011). Sporting Events and the Use of Alcohol by University Students: Managing the Risks. *Event management, 15*(1), 63-75.

Pennington-Gray, L., London, B., Cahyanto, I., & Klages, W. (2011). Expanding the tourism crisis management planning framework to include social media: Lessons from the Deepwater Horizon oil spill 2010. *International Journal of Tourism Anthropology, 1*(3), 239-253.

Peredo, A. M., & Chrisman, J. J. (2006). Toward a theory of community-based enterprise. *Academy of Management Review*, 31(2), 309-328.

Peters, M., & Schnitzer, M. (2015). Athletes' Expectations, Experiences, and Legacies of the Winter Youth Olympic Games Innsbruck 2012. *Journal of Convention & Event Tourism, 16*(2), 116-144. doi:10.1080/15470148.2015.1018656

Phillips, N., & Hardy, C. (2002). *Discourse Analysis: Investigating Processes of Social Construction*. Thousand Oaks, CA: Sage.

Phills, J. A., Deiglmeier, K., & Miller, D. T. (2008). Rediscovering social innovation. *Stanford Social Innovation Review*, 6(4), 34-43.

Pine, B. J., & Gilmore, J. H. (2011). *The experience economy*. Boston, USA: Harvard Business Press.

Pirkl, J. J. (1987). Grant No. 90AT0182. Washington, DC: Administration Office of Human Development Services, Department of Health and Human Services.

Pirkl, J. J. (1994). *Transgenerational design: Products for an aging population*: Van Nostrand Reinhold Company.

Pirkl, J. J., & Babic, A. L. (1995). *Guidelines and strategies for designing transgenerational products: a resource manual for industrial design professionals*: Xanedu Pub.

Piwinger, M., & Ebert, H. (2001). *Impression management: Wie aus niemand jemand wird*. Kommunikationsmanagement: Strategien, Wissen, Lösungen. Luchterhand, Neuwied.

Poria, Y., Ivanivc, S., & Webster, C. (2014). Attitudes and willingness to donate towards heritage restoration: an exploratory study about Bulgarian socialist monuments. *Journal of Heritage Tourism, 9*(1), 68-74.

Potwarka, L. R., Nunkoo, R., & McCarville, R. E. (2014). Understanding television viewership of a mega event: the case of the 2010 Winter olympics. *Journal of Hospitality Marketing and Management, 23*(5), 536-563.

Poulson, D., Ashby, M., & Richardson, S. (1996). *USERfit: A practical handbook on user-centred design for assistive technology*: ESCE-EC-EAEC.

Prayag, G., & Grivel, E. (2014). Motivation, Satisfaction, and Behavioral Intentions: Segmenting Youth Participants at the Interamnia World Cup 2012. *Sport Marketing Quarterly, 23*(3), 148-160.

Preston, C. (2012). *Event Marketing: How to Successfully Promote Events, Festivals, Conventions, and Expositions* (2 ed.): Wiley.

Preuss, H. (2009). Opportunity costs and efficiency of investments in mega sport events. *Journal of Policy Research in Tourism, Leisure and Events, 1*(2), 131-140. doi:10.1080/19407960902992183

Prideaux, B., Moscardo, G., & Laws, E. (2006). *Managing tourism and hospitality services: theory and international applications*. Wallingford: CABI.

Probin, B. (2009, 18 May). Second-rate seating. *The Advertiser*.

Punch, K. F. (1998). *Introduction to Social Research: Quantitative and Qualitative Approaches*. London: Sage Publications.

Ralph, P. (2010). *Comparing two software design process theories.* Paper presented at the International Conference on Design Science Research in Information Systems.

Ralph, P., & Wand, Y. (2009). A proposal for a formal definition of the design concept. In K. Lyytinen, P. Loucopoulos, J. Mylopoulos, & W. Robinson (Eds.), *Design Requirements Workshop* (pp. 103–136): Springer-Verlag.

Ramachandran, V. S., & Rogers-Ramachandran, D. (2008). Touching illusions. *Scientific American Mind, 18*(6), 14-16.

Ramchandani, G. M., & Coleman, R. J. (2012). Testing the accuracy of event economic impact forecasts. International Journal of Event and Festival Management, 3(2), 188-200.

Randle, E. J., & Hoye, R. (2016). Stakeholder perception of regulating commercial tourism in Victorian National Parks, Australia. *Tourism Management, 54*, 138-149. doi:http://dx.doi.org/10.1016/j.tourman.2015.11.002

Ratten, V. (2011). Sport-based entrepreneurship: towards a new theory of entrepreneurship and sport management. *International Entrepreneurship and Management Journal*, 7(1), 57-69.

Reid, S., & Ritchie, B. (2011). Risk Management: Event Managers' Attitudes, Beliefs, and Perceived Constraints. *Event management, 15*(4), 329-341.

Reid, S. (2011). Event stakeholder management: Developing sustainable rural event practices. *International Journal of Event and Festival Management*, 2(1), 20-36.

Reisinger, Y., & Turner, L. (1998). Cross-cultural differences in tourism: A strategy for tourism marketers. *Journal of Travel & Tourism Marketing*, 7(4), 79-106.

Reisinger, Y., & Turner, L. (2003). *Cross-cultural behaviour in tourism*: Access Online via Elsevier.

Rhodes, A., & Reinholdt, S. (1999). *A framework for understanding and monitoring levels of preparedness for wildfire*. Paper presented at the the Australian Disaster Conference: Disaster Prevention for the 21st Century.

Rich, B. R. (1995). *Clarence Leonard (Kelly) Johnson 1910 - 1990: A Biographical Memoir* [Press release]

Richards, G. (2015). Imagineering events as interaction ritual chains. In G. Richards, L. Marques, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 11). New York, USA: Routledge.

Richards, G., Marqués, L., & Mein, K. (2015a). Introduction: designing events, events as a design strategy. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 13). New York, USA: Routledge.

Richards, G., Marques, L., & Mein, K. (2015b). *Event Design: Social Perspectives and Practices* (G. Richards, L. Marqués, & K. Mein Eds. 1 ed.). New York, USA: Routledge.

Ritchie, B., Shipway, R., & Chien, M. (2010). The role of the media in influencing residents' support for the 2012 Olympic Games. *International Journal of Event and Festival Management, 1*(3), 202-219.

Ritchie, J. B. (1984). Assessing the impact of hallmark events: conceptual and research issues. *Journal of Travel Research*, 23(1), 2-11.

Ritchie, J., Lewis, J., Nicholls, C. M., & Ormston, R. (2013). *Qualitative research practice: A guide for social science students and researchers*: Sage.

Ritchie, J., Spencer, L., & O'Connor, W. (2003). Carrying out qualitative analysis. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice: A guide for social science students and researchers.* London: Sage.

Richins, H., & Mayes, G. (2008). Historical Progression of Sustainable Management Concerning Marine Tourism Activities: A Case Study in Eastern Australia. *Tourism and Hospitality Planning & Development, 5*(2), 97-112. doi:10.1080/14790530802252768

Ritzer, G. (2007). *Contemporary sociology and its classical roots.* New York: Mc-Graw-Hill.

Rivas, C. (2012). *CODING AND ANALYSING QUALITATIVE DATA* (3rd ed.). London: Sage.

Robinson, M. (2002). Between and Beyond the Pages: Literature – Tourism Relationships. In M. Robinson & H. C. Andersen (Eds.), *Literature and Tourism: Essays in the Reading and Writing of Tourism* (pp. 39-79). London: Thomson.

Robbins, S., Judge, T., Millett, B., & Waters-Marsh, T. (2008). *Organisational behaviour* (5 ed.). Frenchs Forest, N.S.W.: Pearson Education Australia.

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

Robinson, R. N. S., & Clifford, C. (2012). Authenticity and festival foodservice experiences. *Annals of Tourism Research, 39*(2), 571-600. doi:http://dx.doi.org/10.1016/j.annals.2011.06.007

Roche, M. (1994). Mega-events and urban policy. *Annals of Tourism Research*, *21*(1), 1-19. doi: http://dx.doi.org/10.1016/0160-7383(94)90002-7

Rogers, E. (1962). *Diffusion of innovations*. New York: Free Press.

Rogers, T. (2013). *Conferences and Conventions 3rd edition: A Global Industry*: Routledge.

Rojek, C. (2013). *Event power: How global events manage and manipulate*. London, UK: Sage.

Royce, W. (1970). *Managing the Development of Large Software Systems: Concepts and Techniques*. Paper presented at the Proceedings of the IEEE WESCON, Aug. 1970.

Ruback, R., Pandey, J., & Kohli, N. (2008). Evaluations of a sacred place: role and religious belief at the Magh Mela. *Journal of Environmental Psychology, 28*(2), 174-184.

Ruhanen, L., Whitford, M., & McLennan, C.-l. (2009). *The 14th Annual Sports and Cultural Festival: An Evaluation of an Indigenous Sporting Event*. Paper presented at the CAUTHE 2009: See Change: Tourism & Hospitality in a Dynamic World, Fremantle, W.A. http://search.informit.com.au/documentSummary;dn=168070382362984;res=IELBUS

Russell, R., & Faulkner, B. (2004). Entrepreneurship, chaos and the tourism area lifecycle. *Annals of Tourism Research*, *31*(3), 556-579.

Ryan, G. W., & Bernard, H. R. (2003). Techniques to identify themes. *Field methods, 15*(1), 85-109.

Saleh, F., & Ryan, C. (1993). Jazz and knitwear: Factors that attract tourists to festivals. *Tourism Management, 14*(4), 289-297.

Santhakumar, V. (2009). Entry fees as an instrument for environmental management: Study of a wildlife park in Kerala, India. *Tourism Economics, 15*(2), 453-466.

Sarkar, S., Khillare, P. S., Jyethi, D. S., Hasan, A., & Parween, M. (2010). Chemical speciation of respirable suspended particulate matter during a major firework festival in India. *Journal of Hazardous Materials, 184*(1–3), 321-330. doi:http://dx.doi.org/10.1016/j.jhazmat.2010.08.039

Scherbaum, C., Popovich, P. M., & Finlinson, S. (2008). Exploring individual-level factors related to employee energy-conservation behaviors at work. *Journal of Applied Social Psychology, 36*(3), 818-835. doi: http://dx.doi.org/10.1111/j.1559-1816.2007.00328.x

Schofield, P., & Thompson, K. (2007). Visitor motivation, satisfaction and behavioural intention: the 2005 Naadam Festival, Ulannbaatar. *International Journal of Tourism Research, 9*(5), 37-53. doi:http://dx.doi.org/10.1002/jtr.638

Schön, D. (1983). *The Reflecting Practitioner: How Professionals Think in Action. London: Temple Smith*.

Schroeder, A., & Pennington-Gray, L. (2014). Perceptions of crime at the Olympic Games What role does media, travel advisories, and social media play? *Journal of Vacation Marketing, 20*(3), 225-237.

Schumpeter, J. A. (1934). *The Theory of Economic Development: An Inquiry Into Profits, Capital, Credit, Interest, and the Business Cycle*: Transaction Publishers.

Schwartz, Z., Stewart, W., & Backlund, E. A. (2012). Visitation at capacity-constrained tourism destinations: Exploring revenue management at a national park. *Tourism Management, 33*, 500-508.

Seet, P.-S. (2005). *Entrepreneurial dilemmas and resolutions: the experience of Singapore's knowledge-based entrepreneurs*. (Doctor of Philosophy), University of Cambridge, Cambridge, UK.

Sekaran, U. (2003) *Research Methods For business – A Skill Building Approach* (4th ed.). New York: John Wiley & Sons, Inc.

Sekaran, U., & Bougie, R. (2010). *Research methods for business : a skill building approach* (5th ed.). Hoboken, New Jersey: Wiley.

Sequeira Couto, U., Sio Lai Tang, W., & Boyce, P. (2016). What makes a motorsports event enjoyable? The case of Macau Grand Prix. *Journal of Convention & Event Tourism*, 1-15. doi:10.1080/15470148.2016.1207121

Sewell Jr, W. H. (1996). Historical events as transformations of structures: Inventing revolution at the Bastille. *Theory and society, 25*(6), 841-881.

Shapero, A. (1975). The Displaced, Uncomfortable Entrepreneur. *Psychology Today, 9*(6), 83-88.

Sharifi-Tehrani, M., Verbic, M., & Chung, J. Y. (2013). An analysis of adopting dual pricing for museums the case of the national museum of Iran. *Annals of Tourism Research, 43*, 58-80.

Sharir, M., & Lerner, M. (2006). Gauging the success of social ventures initiated by individual social entrepreneurs. *Journal of World Business*, *41*(1), 6-20.

Sharpley, R., & Vass, A. (2006). Tourism, farming and diversification: An attitudinal study. *Tourism Management, 27*(5), 1040-1052. doi:http://dx.doi.org/10.1016/j.tourman.2005.10.025

Sheng, I. L. S., & Kok-Soo, T. (2010). Eco-Efficient Product Design Using theory of Inventive Problem Solving (TRIZ) Principles. *American Journal of Applied Sciences, 7*(6), 852–858.

Sherwood, P. (2007). *A triple bottom line evaluation of the impact of special events: The development of indicators.* (Doctor of Philosophy), Victoria University, Melbourne, Australia

Sheth, J. N., Newman, B. I., & Gross, B. L. (1991). *Consumption values and market choices: Theory and applications.* Cincinnati, OH: South-Western.

Shipway, R., & Jones, I. (2007). Running away from home: understanding visitor experiences and behaviour at sport tourism events. *International Journal of Tourism Research, 9*(5), 373-383.

Shone, A., & Parry, B. (2004). *Successful event management*. London: Thomson.

Shostack, G. L. (1981). How to Design a Service. In J. Donnelley & W. G. Lincolnwood (Eds.), *Marketing of Services*. Illinois, USA: American Marketing Association.

Shostack, G. L. (1982). How to design a service. *European Journal of Marketing, 16*(1), 49-63.

Shostack, G. L. (1993). How to Design a Service. *European Journal of Marketing, 16*(1), 49-63.

Sigala, M. (2012). International sports events: impacts, experiences and identities. *Annals of Leisure Research*, *15*(4), 430-431. doi: 10.1080/11745398.2012.744280

Silber, B., Associates, S., & Rosenstein, C. (2010). *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals* (Vol. 1). Washington, DC: National Endowment for the Arts.

Silversman, D. (2011). *Interpreting qualitative data: a guide to the principles of qualitative research*. London: Sage.

Silvers, J. R. (2011). *Risk Management for Meetings and Events* (2 ed.). New York, USA: Routledge.

Silvers, J. R. (2012). *Professional event coordination* (2 ed.): John Wiley & Sons.

Silvers, J. R., & Nelson, K. B. (2005). *Introduction to Financial Management for Meetings and Events*: Silvers.

Silvers, J. R., Bowdin, G. A. J., O'Toole, W. J., & Nelson, K. B. (2005). Towards an International Event Management Body of Knowledge (EMBOK). *Event management, 9*(4), 185-198.

Simon, H. A. (1969). *The sciences of the artificial*. Cambridge, MA.

Simon, H. A. (1996). *The sciences of the artificial* (3 ed.). London, England: MIT press.

Simons, I. (2015). How to slay a dragon slowly: applying slow principles to event design. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 13). New York, USA: Routledge.

Skeggs, B. (1994). Situating the production of feminist ethnography. In M. Maynard & J. Purvis (Eds.), *Researching women's lives from a feminist perspective* (pp. 72-81). London: Taylor & Francis.

Slater, S. F., & Narver, J. C. (1995). Market orientation and the learning organization. *The Journal of Marketing*, 63-74.

Smart, D. T., & Conant, J. S. (2011). Entrepreneurial orientation, distinctive marketing competencies and organizational performance. *Journal of Applied Business Research (JABR)*, *10*(3), 28-38.

Smith, W. W., Pitts, R. E., Mack, R. W., & Smith, J. T. (2016). Don't be one more logo on the back of the T-shirt: Optimizing sponsorship recall. *Journal of Convention & Event Tourism, 17*(2), 75-94. doi:10.1080/15470148.2015.1059782

Smith, W. W., Pitts, R. E., Wang, W., & Mack, R. W. (2015). What is Most Important in Transferring Goodwill from Charity Run Participants to Sponsors? *Event management, 19*(3), 305-316.

Solberg, H. A., & Preuss, H. (2007). Major sport events and long-term tourism impacts. *Journal of Sport Management*, 21(2), 213.

Sonder, M. (2003). *Event entertainment and production*. New York: Wiley.

Sönmez, S. F., & Graefe, A. R. (1998). Influence of terrorism risk on foreign tourism decisions. *Annals of Tourism Research*, *25*(1), 112-144. doi: http://dx.doi.org/10.1016/S0160-7383(97)00072-8

Sophia, M. (2013, 3 December, 2013). *Entrepreneurs are vital for Dubai Expo* - London Business School. Gulf Business.

Stadler, R., Fullagar, S., & Reid, S. (2014). The Professionalization of Festival Organizations: A Relational Approach to Knowledge Management. *Event management, 18*(1), 39-52.

Staley, E. (2014). *MUSIC FESTIVAL MANAGEMENT: AN EXPLORATION OF SUSTAINABLE EVENTS AND BUSINESS MODELS.* (Master Degree), American University, Washington D.C.

Steckenreuter, A., & Wolf, I. D. (2013). How to use persuasive communication to encourage visitors to pay park user fees. *Tourism Management, 37*, 58-70.

Steijn, A. M. (2015). Classical music, liveness and digital technologies. In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 23). New York: Routledge.

Stokes, R. (2004). A framework for the analysis of events-tourism knowledge networks. *Journal of Hospitality and Tourism Management, 11*(2), 108-123.

Stokes, R. (2008). Tourism strategy making: Insights to the events tourism domain. *Tourism Management, 29*(2), 252-262. doi: http://dx.doi.org/10.1016/j.tourman.2007.03.014

Suchman, M. (1995). Managing legitimacy: Strategic and institutional approaches. *Academy of Management Review, 20*(3), 571-610.

Sull, D. N. (2012). Disciplined entrepreneurship. Image.

Swarbrooke, J. (2001). Key challenges for visitor attraction managers in the UK. *Journal of Retail & Leisure Property, 1*(4), 318-336.

Sweeney, M., & Goldblatt, J. (2016). An exploration of mixed research methods in planned event studies. *Journal of Convention & Event Tourism, 17*(1), 41-54. doi:10.1080/15470148.2015.1084602

Tapsuwan, S., Burton, M., & Perriam, J. (2010). A multivariate probit analysis of willingness to pay for cave conservation: A case study of Yanchep National Park, Western Australia. *Tourism Economics, 16*(4), 1019-1035.

Tarlow, P. (2002). *Event risk management and safety*. New York: Wiley.

Taylor, T., & Toohey, K. (2005). Impacts of terrorism-related safety and security measures at a major sport event. *Event management, 9*(4), 199-209.

Thomas, D. R. (2006). A General Inductive Approach for Analyzing Qualitative Evaluation Data. *American Journal of Evaluation, 27*, 237-246.

Thompson, J., Alvy, G., & Lees, A. (2000). Social entrepreneurship – a new look at the people and the potential. *Management Decision, 38*(5), 328-338.

Thomson, A., Schlenker, K., & Schulenkorf, N. (2013). Conceptualizing Sport Event Legacy. *Event management, 17*(2), 111-122. doi:10.3727/152599513X13668224082260

Thrane, C. (2002). Music quality, satisfaction, and behavioural intentions within a jazz festival context. *Event Management, 7*(3), 143-150.

Thurau, T. H., Gwinner, K. P., Walsh, G., & Gremler, D. D. (2004). Electronic word-of-mouth via consumer-opinion platforms: What motivates consumers to articulate themselves on the internet? *Journal of Interactive Marketing, 18*(1), 38-52. doi: 10.1002/dir.10073

Timmons, J. A., & Spinelli, S. (2008). *New venture creation: entrepreneurship for the 21st century*: McGraw-Hill/Irwin.

Tinnish, S. M., & Mangal, S. M. (2012). Sustainable Event Marketing in the MICE Industry: A Theoretical Framework. *Journal of Convention & Event Tourism, 13*(4), 227-249. doi:10.1080/15470148.2012.731850

Todd, L., Leask, A., & Ensor, J. (2017). Understanding primary stakeholders' multiple roles in hallmark event tourism management. *Tourism Management, 59*, 494-509. doi:http://dx.doi.org/10.1016/j.tourman.2016.09.010

Toffler, A. (1990). *Future shock*: Random House LLC.

Trail, G., & James, J. (2001). The motivation scale for sport consumption: Assessment of the scale's psychometric properties. *Journal of Sport Behaviour, 24*(1), 108-127.

Trono, A., & Rizzello, K. (2015). Designing events for socio-cultural impacts: the Holy Week in Puglia (Italy). In G. Richards, L. Marqués, & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (1 ed., pp. 16). New York, USA: Routledge.

Truex, D., Baskerville, R., & Travis, J. (2000). Amethodical systems development: the deferred meaning of systems development methods. *Accounting, management and information technologies, 10*(1), 53-79.

TTCR. (2017). *The Travel & Tourism Competitiveness Report.* Retrieved from Geneva: https://www.weforum.org/reports/the-travel-tourism-competitiveness-report-2017

Tudor, T. L., Barr, S. W., & Gilg, A. W. (2008). A novel conceptual framework for examining environmental behaviour in large organisations: a case study of the Cornwall national health service (NHS) in the United Kingdom. *Environment and Behaviour, 40*(3), 426-450. doi:http://dx.doi.org/10.1177/0013916507300664.

Tum, J., Norton, P., & Wright, J. N. (2006). *Management of Event Operations* (1 ed.). Oxford, UK: Elsevier Butterworth-Heinemann.

Ullman, D. G. (2009). *The Mechanical Design Process* (4 ed.): McGraw Hill.

Van der Wagen, L. (2007). *Human resource management for events: Managing the event workforce*: Routledge.

Van der Wagen, L., & Carlos, B. R. (2005). *Event management: for tourism, cultural, business, and sporting events*: Pearson Education, Inc.

Vanwynsberghe, R. (2014). The Olympic Games Impact (OGI) study for the 2010 Winter Olympic Games: strategies for evaluating sport mega-events' contribution to sustainability. *International Journal of Sport Policy and Politics*(ahead-of-print), 1-18.

Veal, A. J. (2006). *Research methods for leisure and tourism: A practical guide* (3 ed.): Pearson Education.

Vellas, F. (2011). *The indirect impact of tourism: an economic analysis.* Paper presented at the Third Meeting of T20 Tourism Ministers, Paris, France.

Waddock, S. A., & Post, J. E. (1991). Social entrepreneurs and catalytic change. *Public administration review*, 393-401.

Walle, A. H. (1997). Quantitative Versus Qualitative Tourism Research. *Annals of Tourism Research, 24*(3), 524-536.

Walliman, N. (2017). *Research methods: The basics* (2 ed.). New York: Routledge.

Walsh-Heron, J., & Stevens, T. (1990). *The management of visitor attractions and events*: Prentice Hall Englewood Cliffs, NJ.

Walters, K. S. (1994). *Re-thinking reason: New perspectives in critical thinking.* Albany, USA: SUNY Press.

Walters, P., & Raj, R. (2004). Sponsorship, funding and strategic function: Carling Festival and V-Festival. In Y. Ian, R. Martin, A.-K. Jane, D. Siobhan, M. R. J. A.-K. S. D. Una McMahon-BeattieA2 - Ian Yeoman, & M.-B. Una (Eds.), *Festival and Events Management* (pp. 358-371). Oxford: Butterworth-Heinemann.

Wang, C., & Yu, L. (2014). Managing Student Volunteers for Mega Events: Motivation and Psychological Contract as Predictors of Sustained Volunteerism. *Asia Pacific Journal of Tourism Research*(ahead-of-print), 1-20.

Weaver, D. (2001). Sustainable tourism: Is it sustainable? In B. Faulkner, G. Moscardo, & E. Laws (Eds.), *Tourism in the twenty-first century: reflections on experience* (pp. 300-311). London, UK: Continuum.

Weber, K., & Ladkin, A. (2005). Trends Affecting the Convention Industry in the 21st Century. *Journal of Convention & Event Tourism, 6*(4), 47-63. doi:10.1300/J452v06n04_04

Weber, K., & Ladkin, A. (2009). Career Anchors of Convention and Exhibition Industry Professionals in Asia. *Journal of Convention & Event Tourism, 10*(4), 243-255.

Wells, V. K., Taheri, B., Gregory-Smith, D., & Manika, D. (2016). The role of generativity and attitudes on employees home and workplace water and energy saving behaviours. *Tourism Management, 56*, 63-74. doi:http://dx.doi.org/10.1016/j.tourman.2016.03.027

Wicks, B. E., & Fesenmaier, D. R. (1993). A comparison of visitor and vendor perceptions of service quality at a special event. *Festival management & event tourism, 1*(1), 19-26.

Wilkins, D. G., Schultz, B., & Linduff, K. M. (1997). *Art Past, Art Present* (3 ed.). New York, USA: Abrams.

Wilks, J., & Davis, R. (2000). Risk management for scuba diving operators on Australia's Great Barrier Reef. *Tourism Management, 21*(6), 591-599. doi: http://dx.doi.org/10.1016/S0261-5177(00)00008-X

Wilks, J., & Oldenburg, B. (1995). Tourist health - the silent factor in customer service. *Australian Journal of Hospitality Management, 2*, 13-23.

Wilks, J., Pendergast, D., & Leggat, P. A. (2006). *Tourism in Turbulent Times : Towards Safe Experiences for Visitors* (1st ed.). New York, USA: Routledge.

Williams, A. M., & Baláž, V. (2013). Tourism, risk tolerance and competences: Travel organization and tourism hazards. *Tourism Management*, 35, 209-221. doi:http://dx.doi.org/10.1016/j.tourman.2012.07.006

Williams, K. (2011). *Key success factors in managing the visitor experience at the Cape Town International Jazz Festival.* Master Desrtation, North West University.

Williams, P., & Fidgeon, P. R. (2000). Addressing participation constraint: a case study of potential skiers. *Tourism Management, 21*(4), 379-393. doi: http://dx.doi.org/10.1016/S0261-5177(99)00083-7

Willis, C., Elviss, N., Aird, H., Fenelon, D., & McLauchlin, J. (2012). Evaluation of hygiene practices in catering premises at large-scale events in the UK: Identifying risks for the Olympics 2012. *Public Health*, 126(8), 646-656. doi: http://dx.doi.org/10.1016/j.puhe.2012.04.007

Willmore, J. (2009). *No Magic Bullet: Seven Steps to Better Performance*: American Society for Training and Development.

Wood, K., Patterson, C., Katikireddi, S. V., & Hilton, S. (2014). Harms to 'others' from alcohol consumption in the minimum unit pricing policy debate: a qualitative content analysis of UK newspapers (2005–12). *Addiction, 109*(4), 578-584.

Woosnam, K., Van Winkle, C., & An, S. (2013). Confirming the festival social impact attitude scale in the context of a rural Texas cultural festival. . *Event management, 17*(3), 257-270.

Ye, X., Scott, N., Ding, P., & Huang, Y. (2012). Residents' attitudes toward the 2010 World Expo in Shanghai prior to and during the event. *Journal of sustainable tourism*, 20(8), 1087-1105.

YellowPages. (2014). *Event Management in New South Wales*. Retrieved 4 Jun, 2014, from http://www.yellowpages.com.au/search/listings?clue=Event+management&locationClue=New+South+Wales&lat=&lon=

Yeoman, I. (2013). A futurist's thoughts on consumer trends shaping future festivals and events. *International Journal of Event and Festival Management, 4*(3), 249-260.

York, J. G., & Venkataraman, S. (2010). The entrepreneur–environment nexus: Uncertainty, innovation, and allocation. *Journal of Business Venturing*, 25(5), 449-463.

Yuan, J., & Jang, S. (2008). The effects of quality and satisfaction on awareness and behavioural intentions: Exploring the role of a wine festival. *Journal of Travel Research, 46*(3), 279-288.

Yuan, J., Morrison, A., Cai, L., & Linton, S. (2008). A model of wine tourist behaviour: A festival approach. *International Journal of Tourism Research, 10*(3), 207-219.

Yue-hui, L., & Yan, Y. (2013). Research on Risk Management of Sports Events Based on Analytic Hierarchy Process. *International Journal of Digital Content Technology and its Applications*, 7(2), 124.

Yu, L., Wang, C., & Seo, J. (2012). Mega event and destination brand: 2010 Shanghai Expo. *International Journal of Event and Festival Management, 3*(1).

Yin, R. K. (1994). *Case study research: Design and methods* (2 ed.). Thousand Oaks, CA: Sage Publications.

Zahra, S. A., Rawhouser, H. N., Bhawe, N., Neubaum, D. O., & Hayton, J. C. (2008). Globalization of social entrepreneurship opportunities. *Strategic Entrepreneurship Journal, 2*(2), 117-131.

Ziakas, V., & Costa, C. A. (2010). 'Between Theatre and Sport' in a Rural Event: Evolving Unity and Community Development from the Inside-Out. *Journal of Sport & Tourism, 15*(1), 7-26. doi:10.1080/14775081003770892

Ziakas, V., & Costa, C. A. (2011). 'The show must go on': event dramaturgy as consolidation of community. *Journal of Policy Research in Tourism, Leisure and Events, 4*(1), 28-47. doi:10.1080/19407963.2011.573392

Ziakas, V. (2013). *Event portfolio planning and management: A holistic approach*. Abingdon: Routledge.

Appendix A: Research population, sample and excluded potential participants

No.	Major events in Australia	No. of visitors	Invitation/Interview status	
1	GMHBA Lorne Pier to Pub and Mountain to Surf	20,000	Interview Conducted	
2	Australia Day (SA)	40,000	Interview Conducted	
3	Australian Open	643,280	Interview Conducted	
4	Feast Festival	10,000+	Interview Conducted	
5	AFC Asian Cup Australia 2015	500,000+	Interview Conducted	
6	Tasmanian International Art Festival	140,000	Interview Conducted	
7	The OzAsia Festival	36,000+	Interview Conducted	
8	Melbourne Food & Wine Festival	400,000	Interview Conducted	
9	Formula 1 Australian Grand Prix	123,000	Interview Conducted	
10	Australian Motorcycle Grand Prix	77,400	Interview Conducted	
11	Melbourne Fringe Festival	322,738	Interview Conducted	Research Sample
12	Darwin Lions Beer Can Regatta	15,000	Interview Conducted	
13	Act-Belong-Commit Augusta Adventure Fest	10,000	Interview Conducted	
14	Cotton On Foundation Run Geelong fun run	12,000	Interview Conducted	
15	Melbourne Winter Masterpieces	600,000+	Interview Conducted	
16	ICC Cricket World Cup 2015 in Australia	1,000,000+	Interview Conducted	
17	Darwin Festival	100,000	Interview Conducted	
18	Gold Coast Airport Marathon	100,000	Interview Conducted	
19	Canberra Balloon Spectacular	32,000	Interview Conducted	
20	Floriade	481,854	Interview Conducted	
21	ENLIGHTEN	131,565	Interview Conducted	
22	Vivid Sydney	1,430,000	Interview Conducted	
23	Chinese New Year (75 events in SYD)	600,000	Interview Conducted	
24	Sydney Gay and Lesbian Mardi Gras	500,000+	Interview Conducted	
25	Melbourne Festival	416,547	Interview Conducted	
26	MyState Australian Wooden Boat Festival	200,000	Interview Conducted	
27	Credit Union Christmas Pageant	320,000	Invitation accepted/No appointment	
28	Sculptures by the Sea	500,000	Invitation accepted/No appointment	
29	Medibank Melbourne Marathon Festival	35,000	Invitation accepted/No appointment	
30	Melbourne International Flower and Garden Show	109,000	Invitation accepted/No appointment	
31	Byron Bay Bluesfest	100,000+	Invitation accepted/No appointment	
32	Cooly Rocks On	100,000+	Invitation accepted/No appointment	
33	Shinju Matsuri (Festival of the Pearl)	44,000	Invitation sent/No response	
34	Santos Tour Down Under	762,000	Invitation sent/No response	
35	GMHBA Great Ocean Road Marathon	6,200	Invitation sent/No response	
36	The Sun-Herald City2Surf, Sydney	80,000+	Invitation sent/No response	
37	The Sunday Age City2Sea, Melbourne	14,000	Invitation sent/No response	
38	Holden State of Origin	186,00	Invitation sent/No response	
39	The Bledisloe Cup Festival	115,000	Invitation sent/No response	
40	Carlton Mid ODI Tri-Series	30,000	Invitation sent/No response	
41	Perth International Golf Championships (WA events)	1.2M+	Invitation sent/No response	
42	ISPS Handa Women's Open Championship	23,713	Invitation sent/No response	
43	BetEasy Masters	25,000	Invitation sent/No response	
44	Australian PGA Champion - Gold Coast	40,000	Invitation sent/No response	
45	Emirates Australian Open	10,000+	Invitation sent/No response	

46	Tatts Finke Desert Race	16,576	Invitation sent/No response
47	Melbourne Cup Carnival	325,519	Invitation sent/No response
48	Caulfield Cup	35,000	Invitation sent/No response
49	Hurley Australian Open of Surfing	175,000	Invitation sent/No response
50	Rolex Sydney to Hobart Yacht Race	70,000	Invitation sent/No response
51	Festival of Sails	100,000	Invitation sent/No response
52	Quicksilvers Pro Gold Coast	52,000	Invitation sent/No response
53	Surfest (Burton Automotive Pro & Burton Automotive Women's Classic)	10,000	Invitation sent/No response
54	Australian Surf Life Saving Championships	7,000+	Invitation sent/No response
55	ISAF Sailing World Cup	10,000+	Invitation sent/No response
56	Handa Opera on Sydney Harbour	42,000+	Invitation sent/No response
57	Sydney Royal Easter Show	860,000	Invitation sent/No response
58	New Year's Eve	2,000,000+	Invitation sent/No response
59	Mercedes-Benz Fashion Festival Sydney	400,000	Invitation sent/No response
60	Australia Day events in Sydney (+Yabun Festival)	10,000	Invitation sent/No response
61	Australia Day (WA)	300,000	Invitation sent/No response
62	Virgin Australia Melbourne Fashion Festival	377,000	Invitation sent/No response
63	Melbourne International Comedy Festival	638,200+	Invitation sent/No response
64	Anzac Day (National Ceremony)	37,000	Invitation sent/No response
65	Noosa Long Weekend	12,000	Invitation sent/No response
66	Sydney Festival	650,000	Invitation sent/No response
67	Sydney Writers Festival	80,000	Invitation sent/No response
68	Brisbane Festival	450,000	Invitation sent/No response
69	Adelaide Fringe	1,590,000	Invitation sent/No response
70	Perth International Arts Festival	700,000+	Invitation sent/No response
71	Tasmania Taste Festival	500,000+	Invitation sent/No response
72	SALA Festival	510,000	Invitation sent/No response
73	Melbourne Art Fair	19,800	Invitation sent/No response
74	Adelaide Cabaret Festival	45,000	Invitation sent/No response
75	Sydney Film Festival	156,000	Invitation sent/No response
76	MONA FOMA Festival	160,000	Invitation sent/No response
77	Melbourne International Jazz Festival	40,000+	Invitation sent/No response
78	Australian Festival of Chamber Music	13,000	Invitation sent/No response
79	Adelaide International Guitar Festival	30,000	Invitation sent/No response
80	Opera in the Vineyards	27,000	Invitation sent/No response
81	Soundwave (5 cities)	150,000	Invitation sent/No response
82	Groovin the Moo	38,000	Invitation sent/No response
83	Falls Festival	12,555	Invitation sent/No response
84	TOYOTA Country Music Festival Tamworth	50,000	Invitation sent/No response
85	WOMADelaide	90,000	Invitation sent/No response
86	Port Fairy Folk Music Festival	60,000	Invitation sent/No response
87	National Folk Festival	51,347	Invitation sent/No response
88	Mildura Country Music Festival	13,000	Invitation sent/No response
89	Woodford Folk Festival	130,000	Invitation sent/No response
90	Crush Festival	15,000	Invitation sent/No response
91	Harvest Festival McLaren Vale	10,000+	Invitation sent/No response
92	Festivale	30,000	Invitation sent/No response
93	Devonport Food & Wine Festival (+Taste the Harvest)	10,000	Invitation sent/No response
94	FOOD Week	30,000	Invitation sent/No response
95	Tasting Australia	50,000+	Invitation sent/No response
96	Noosa International Food & Wine Festival	26,000	Invitation sent/No response
97	Taste of Sydney	26,000	Invitation sent/No response
98	Taste of Melbourne	24,000	Invitation sent/No response
99	Taste of Perth	15,000	Invitation sent/No response
100	Margaret River Gourmet Escape	10,000+	Invitation sent/No response
101	Tasmanian International Beerfest	12,000+	Invitation sent/No response
102	The Man from Snowy River Bush Festival	18,500	Invitation sent/No response
103	Mount Isa Rotary Rodeo	25,000	Invitation sent/No response
104	Winter Magic Festival	30,000	Invitation sent/No response

105	Henley-On-Todd Regatta	20,000	Invitation sent/No response
106	Australian University Games (UNIGAMES)	15,312	Invitation sent/No response
107	Sunday Mail City Bay	36,000	Invitation sent/No response
108	Alice Desert Festival	50,000	Invitation sent/No response
109	Easterfest	10,000+	Invitation sent/No response
110	Blues on Broadbeach Music Festival	85,000	Invitation sent/No response
111	Broadbeach Country Music Festival	30,000	Invitation sent/No response
112	Coates Hire Rally Australia	13,000	Invitation sent/No response
113	Scouts Rally SA	15,600	Invitation sent/Rejected

Not Confirmed as Major Events			
No.	**Major events in Australia**	**Unknown/Not Confirmed**	**Confirmation Request**
1	National Capital Rally	Unknown	Confirmation sent
2	Quit Forest	Unknown	Confirmation sent
3	International rally of Queensland Rally	Competitors 1,000	Confirmation sent
4	Rally Victoria	Unknown	Confirmation sent
5	Sunday Mail Bay City	2,000 participants	Confirmation sent
6	Broadbeach Jazz Festival	Unknown	Confirmation sent
7	Opera in the Park	Unknown	Confirmation sent
8	Broadbeach Christmas Carols	Unknown	Confirmation sent
9	Australian Outback Marathon	Unknown	Confirmation sent
10	City to Surf, Perth	Unknown	Confirmation sent
11	Magic Millions Sales and race day	Unknown	Confirmation sent
14	Darwin Cup Carnival	Unknown	Confirmation sent
15	Australian Sand Sculpting Championship	Unknown	Confirmation sent
16	Rip Curl Pro	Unknown	Confirmation sent
17	Telstra Drug Aware Pro Margaret River	200 World's top surfers	Confirmation sent
18	Australian IRB Championships	500 Australian lifesavers	Confirmation sent
19	Coolangatta Gold triathlon	Thousands	Confirmation sent
20	Opera in the Paddock	Unknown	Confirmation sent
21	Noosa Jazz Festival	Thousands	Confirmation sent
22	Jazz in the Vines	Unknown	Confirmation sent
23	Apollo Bay Music Festival	Unknown	Confirmation sent
24	Great Barrier Feasts	Unknown	Confirmation sent
25	Truffle Kerfuffle	Unknown	Confirmation sent
26	Truffle Festival	Unknown	Confirmation sent
27	Fireside Festival	Unknown	Confirmation sent
28	Barossa Gourmet Weekend	Unknown	Confirmation sent
29	Asian Food Festival	Unknown	Confirmation sent
30	Audi Hamilton Island Race Week	Unknown	Confirmation sent
31	Australia Day (VIC)	Thousands	Confirmation sent
32	Australia Day (QLD)	Thousands	Confirmation sent
33	Australia Day (NT)	Thousands	Confirmation sent
34	Australia Day (TAS)	Thousands	Confirmation sent
35	Australia Day (ACT)	Thousands	Confirmation sent

Confirmed as Not Major Events		
No.	**Major events in Australia**	**Reason for exclusion**
36	SEALINK Kangaroo Island Seafood FEASTival	"under 10,000"
37	High Country Harvest Festival	4000-5000 visitors
38	Mindil Beach Sunset Market	Not an event.
39	Kangaroo Island Gourmet Gallop	1,500 visitors.
40	Canberra District Wine Harvest Festival	1,200 visitors.
41	Argyle Diamonds Ord Valley Muster	5,000+ visitors.
42	Lasseters Camel Cup	5,000 visitors.
43	Birdsville Races	5,000-7,000 visitors.
44	Perth Winter Arts *Festival*	Not an event: "Winter Art Season is a marketing campaign."
45	Kangaroo Island Cup Carnival	"expecting 5,000 visitors in 2015"
46	'Cooly Classic' in Coolangatta, QLD	600 spectators

47	BASS IN THE GRASS	6,500 patrons
48	Cellar Door Wine Festival	9,000+ visitors
49	Lovedale Long Lunch	5,600 visitors
50	Savour Tasmania	unknown number of visitors (2014 in Australia), moved to China (2015)
51	Blue Mountains Yulefest	Unknown number of visitors (several events over a three-month period)
52	Falls Creek Mountain Raid	"Less than 10,000 visitors," and about 230 athletes.
53	Bike Buller MTB Festival	"Less than 10,000 visitors," and about 700 riders in 2013
54	X-Adventure Dunsborough	"Less than 10,000 visitors," and about 1,500 multisport participants
55	Giant Odyssey Mountain Bike Marathon	Over 4,000 mountain bike riders and spectators
56	Mother's Day Classic	"Less than 10,000 visitors."
57	City Trail, Melbourne	"Less than 10,000 visitors."
58	Cotton On Foundation Run Sunshine Coast	"Less than 10,000 visitors."
59	Cotton On Foundation Run Townsville	"Less than 10,000 visitors."
60	Salomon Trail Running Series	"Less than 10,000 visitors."
61	Redback MTB Race	"Less than 10,000 visitors."
62	Run Larapinta Stage Race	"Less than 10,000 visitors."
63	Cotton On Foundation Run Newcastle	"Less than 10,000 visitors."
64	Surf Coast Century	"Less than 10,000 visitors."
65	Cotton On Foundation Run Ballarat	"Less than 10,000 visitors."
66	Cotton On Foundation Run Wollongong	"Less than 10,000 visitors."