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The Event and Festival Life Cycle – Developing a New Model
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Paper for Special Issue of the International Journal of Contemporary Hospitality Management on 'Contemporary Issues in Events, Festivals and Destination Management'

The Event and Festival Life Cycle – Developing a New Model for a New Context

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Bios

Dr Jane Ali-Knight is an Associate Professor in Festival and Event Management at Edinburgh Napier University and is a Visiting Research Fellow at Curtin University, Perth, Australia. A recognised academic she has presented at major international and national conferences and has published widely in the areas of wine tourism, tourism, festival and event marketing and management. She has also edited seminal text books in the area of Festival and Event Management. Current research interests include career destination of festival and event graduates; wellness tourism; the use of social media in festivals and events and the growth and development of festivals and events in emerging tourism destinations.

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Abstract

Purpose

The events and festivals literature relies on theories and models borrowed from tourism studies which may insufficiently account for the unique characteristics of events and festivals. Using four case studies from Australia, United Arab Emirates (UAE) and the UK, this paper analyses event and festival life cycles using the Tourism Area Life Cycle (TALC) framework (Butler, 1980).

Design/ methodology/ approach

The paper is conceptual in that it theorises the range of event and festival life cycle trajectories, however four event case studies are also used to illustrate this approach.

Findings:

Findings facilitate an extension of Butler's model to include additional trajectories and accompanying underpinning critical factors that better explain and predict the nature of events and festivals.

Research limitations/ applications:

The paper is based on four case studies from the cultural sector, which is ideal for developing theory but limits the contexts examined in this paper. The findings are only applicable to recurring events and festivals.

Practical applications:

In the new model seven different pathways, ranging from continued growth to cancellation, suggest potential opportunities and risks for events and festivals. The results are of particular relevance for event managers, who can use the case studies and trajectories as reference points for event growth and consolidation.

Social Applications:

The case studies reveal that successful events are seen to have strong ties to their local communities and are rooted in the destination.

Originality/ value:

The paper's originality is in both the context of utilising diverse international cultural festival and events as case studies and the proposal of 7 alternative pathways for events and festivals, which extend Butler's TALC to the unique context of these temporal phenomena.

Key words: Events and festivals, TALC, event trajectories, event life cycles, Butler

Introduction

This paper adapts the Tourism Area Life Cycle Model (TALC) to the study of events and festivals. The events and festivals management literature has relied heavily on theories and models applied from the wider tourism field (Getz, 2002; Getz and Page, 2016). However, special events and festivals have unique characteristics that mean new theories and models need to be developed (Getz, 2008). Butler's (1980) Tourism Area Life Cycle Model is one of the most widely cited and applied theories within the tourism literature and has been used as a model linking the development cycle of tourism destinations to that of products in the product life cycle model.

In today's highly competitive and cluttered event marketplace there are significant management implications for developing a greater understanding of what alternative routes events and festivals may take as they progress through the TALC. Why events fail (Carlsen et. al., 2010; Getz, 2002) is an important area of research requiring further study. The paper offers a new model of how events and festivals can navigate and more efficiently control and manage their life cycles.

This paper begins by reviewing theory in event studies. The development and application of TALC is reviewed and the role of events and festivals in destinations is considered. Following case study analysis, findings are then used to examine how the TALC could be adapted to the event and festival context.

Literature review

Need for new theories in event and festivals research

Event and festival studies as a distinct field of research has grown substantially over the past 20 years since festival tourism was termed 'an emerging giant' (Getz and Frisby, 1988; Getz, 2010). Events, by definition, have a beginning and an end and occur at a given place and time. They are temporal and noteworthy phenomena often with a special set of circumstances (Getz, 2013). While events-related research is still considered to be in the early stages of development (Getz, 2008; Kim, Boo and Yonghwi, 2013), extant research has been examined in a number of review papers (Getz, 2000; 2008; Getz and Page, 2016; Hede, Jago and Deery, 2007). Review papers have typically identified the main themes for event research to date and developed agendas for future studies. For example, Getz's (2000) detailed analysis of articles in Festival and Event Management revealed key areas of research to be: economic impacts, event marketing and sponsorship, general management, and marketing including motivation, and segmentation. Getz (2013) notes distinct specialisations emerging from the vastly expanded canon of events literature, perhaps signalling a 'maturity' in the field. This includes the role of events as a catalyst for destination development.

The field of event and festival studies has drawn on related fields such as management, tourism and leisure studies (Rojek, 2014) for relevant theories and models. Relatively few theories have emerged from the field itself. However, researchers note that theories developed for other situations may not be directly applicable to the events context (Getz, 2008). Rojek (2014), for example, highlights significant differences between the ideologies that underpin the field of leisure studies and event management. There is a need to adapt and develop new theories to the unique contexts of events and festivals.

The role of events and festivals in destinations

Festivals and events have a symbiotic relationship with their destination. They are seen to extend the tourist season, encourage investment, generate revenue and boost the local

economy (Derrett, 2003). Events and festivals are recognised as being instrumental in

building destination image and attracting tourists (Getz 1991). An event's 'drawing power' or

'attractiveness' can be measured by the numbers of tourists who will visit the event and their

frequency of travel (Foley, McGillivray and McPherson, 2012). The key strategy adopted by

government tourism bodies tends focus on high yield, dedicated event tourists by developing

a balanced and well-managed portfolio of events that generate the optimum benefits. This is

clearly the case for Abu Dhabi with its strategic positioning as a high yield destination with

select, key target markets identified as business tourism and high-end leisure, sport,

adventure and cultural seekers attracted to key events such as the hosting of the Etihad Abu

Dhabi Formula 1 Grand Prix.

Tourists can encounter events and festivals in a number of different ways. Often, mega or

hallmark events can be key motivators for visiting the destination, and are commercially

packaged to these niche markets with the festival or event as the core product (Richards and

Palmer, 2010). As Richards and Palmer (2010) discuss, the growing prominence of events as

a key component of the destination product has led some cities to promote themselves as

'eventful cities'. This requires an integrated relationship between the city and its events,

reflected in the examples given later of Abu Dhabi and Edinburgh. In other contexts,

however, festivals are less integral, and contribute more generally to the cultural and tourist

offerings of the destination. Tourists may indeed 'stumble upon' festivals and events as part

of their total tourism experience and exploration (Picard and Robinson, 2006).

The value of events and festivals

Events and festivals are increasingly being used as a means of economic development and re-

generation, to raise market awareness and position or reposition destinations (Foley,

McGillivray and McPherson, 2012). Since the early 1990s, there has been growing

recognition of the longer term economic benefits that hosting a major event can bring to a region through the improved profile of the host destination and the subsequent increase in tourism (Macfarlane and Jago, 2009; Dwyer, Forsyth and Dwyer, 2010). Non-economic benefits such as community engagement and the preservation of local culture and traditions are also acknowledged (Schwartz and Tait, 2007; Crespi-Vallbona and Richards, 2007; Moscardo, 2008).

Festivals can also have a civic role, creating a sense of togetherness. Prentice and Andersen (2003) state how 'the recurrent importance of gregariousness may imply that the festival itself becomes a destination rather than simply an attraction of place-based destinations'(2003, p.12). An evaluation of Edinburgh's Festivals revealed that 89% of Edinburgh respondents say that the Festivals increase local pride in their home city (BOP consulting, 2015).

Events and festivals clearly offer tourism destinations a range of benefits at different stages of their development. In return, destinations provide events and festivals with a venue, an audience, a workforce, joint marketing opportunities and a host community. These mutual benefits imply interlinked development cycles.

Development and application of TALC

The TALC (Butler, 1980) is one of the most widely applied theories for examining destination development. It provides a focal point for what leads to destination change and in many developed destinations, where traditional tourism in its maturity phase is suffering from intense competition, it offers differentiation and revitalising stages to revive and prolong the tourism life cycle. Based on the S shaped curve Butler describes six stages: exploration, involvement, development, consolidation, stagnation, and then either rejuvenation or decline.

Baum (1998) cites Butler's contribution to the tourism literature, through this model, as 'seminal' due to its subsequent influence on, and use by, students and researchers. Johnston (2001) however notes that within contemporary academic research there is little consensus about the model's validity and usefulness and Opperman notes that 'almost everything that can be said about the advantages and disadvantages of Butler's model has indeed been said already.' (1998, p.135). Lagiewski (2006) offers an overview of the work that has challenged, supported and expanded Butler's TALC over 20 years. Its limitations have been emphasised both in conceptually based critiques (Choy, 1992; Haywood, 1985, 1992; Johnston, 2001; Prosser, 1995; Wall, 1982) examining the validity of the resort cycle itself and in its application in case studies (Getz, 1982; Hovinen, 1982; Russell and Faulkner, 1998). Butler has also revisited the model (1998; 2000) and in 2006 examined the trajectory of the TALC concept and the subsequent debate (Butler, 2006).

A number of criticisms have also emerged focusing on the stages of the life cycle. Young (1983) added two 'pre-tourism' stages, and the final stages of stagnation into rejuvenation or decline are critiqued as few destinations seem to focus on the most crucial aspect of what happens in the post stagnation stage (Knowles and Curtis, 2001). Agarwal (1994) and Hovinen (2002) discuss the possibility of alternative or additional stages after the stagnation stage. Agarwal (1994) argues that the rejuvenation stage can be repeated to offset decline resulting in a series of peaks and troughs in this final stage. Baum (1998) also discusses additional stages constituting the total or partial abandonment of tourism as a destinational activity, or an exit and re-entry strategy with the rejection of the original tourism paradigm and an emergence into new, alternative, niche markets such as festivals and events.

The important contribution that the TALC has made to the tourism literature is emphasised by Hall (2006) observing that an entire two volume book, and not just articles, has been

written about the concept. These texts present the original 1980 article, its origin,

implementation and application across a number of destinations and a body of contested

theory and concepts surrounding it. Butler (2006) asserts that he did not anticipate the scale

or positive nature of the reaction to the model, the rapid rate of tourism growth, increasing

consumption of tourism destinations and the diminishing time taken to progress through the

cycle. What is apparent is that the TALC is a useful framework but not a rigid model (Hall,

2006) and much of the criticism has been based upon minor aspects of detail.

Applying TALC to events and festivals

The destination life cycle stages in TALC can be seen to closely mirror the life cycle of many

contemporary events and festivals. There is little published work, however, that examines the

relationship between events and festivals, and Butler's (1980) destination lifecycle model.

Although the TALC and original product life cycle have been applied to events and festivals,

events have a unique range of trajectories – detailed in this section - which mean that there is

a need for a more subtle model which takes this into account (Beverland et al., 2001). The

event life cycle, both in terms of changing market appeal and event sustainability, is a

significant temporal theme that has begun to receive attention from researchers (Getz and

Page, 2016). Beverland et al's (2001) event life cycle is an important part of framing the

debate about event and festivals contribution to the development of the destination. They

identified an organisation life cycle view of events and festivals, identifying the five key

stages of establishment, recognition, regional prominence, maturity and regional decline.

Insert Figure 1 about here

Beverland et al's work connects back to Butler (1980) whilst also linking clearly to

destination development. Stone (2009) argues that the largest and most well-known events

manage to stay within the Consolidation stage of the life cycle, although most events fail to

keep this position and end up going into decline. Another interesting contribution was the

recognition that the event life cycle stage for each of the festivals had influenced their

contribution to destination development (Beverland et al., 2001). Events and festivals can

therefore become the catalyst for the revival of tourism for destinations that are struggling at

a critical stage of the TALC. Events are fluid and can grow and decline within a relatively

short space of time. Newbold and Jordan (2016) apply Adizes' (2015) argument that

organisations follow a predictable lifecycle 'from courtship to death with recognisable

strengths and problems at each stage.' (2016, p.191) when examining Comedy Festivals.

In addition to applying the TALC to events and festivals, there are a number of published

studies of events, which identify different pathways or trajectories (Greenwood, 1979; Frisby

and Getz, 1989; Getz, 2002; Davies, 2011). These trajectories include simply surviving

without growth, and sudden - and sometimes unexpected - cancellation. In particular,

researchers are interested in what factors lead to success and failure for events (Getz, 2002).

Success is typically identified as continuing to grow (Gibson and Connell, 2012), whereas

failure results in cancellation (Getz, 2002). Factors that affect an event's trajectory include

both internal and external factors. These are: the governance model, budget and source of

finance, media coverage, ticket sales, predisposition of host community, weather, natural

disaster, economic situation and government support (Getz and Frisby, 1988; Getz, 2002;

Lade and Jackson, 2004).

The decline and cancellation of an event is not necessarily a negative outcome and can be

both a natural and deliberate conclusion with positive impacts for the destination, as in the

case of Snowfest (Davies, 2011). Snowfest, a planned event, organised by local volunteers in

rural New South Wales, Australia, was cancelled after only three years as the volunteer

managers were unable to organise that year's event. However, other volunteers involved in Snowfest went on to organise other events and festivals for the local community.

The literature also shows that events are very flexible – they can be rejuvenated, redirected and substantially changed, while still existing in some form. Getz (2002) identified, in a survey to US event and festivals managers, eight events that had been cancelled and restarted. Events can move between destinations and change their governance model with such outcomes being both planned and serendipitous (Getz, 2002). This study seeks to identify the range of event and festival pathways and how these map against the TALC.

Methods

This paper uses a case study approach to examine alternative event and festival life cycles and map these using the TALC framework. One inherent problem in applying the TALC is the lack of accurate trend data for most destinations. Empirical testing through case study presentation and analysis is offered as a way to extend its validity (Baum, 1998; Hovinen, 2002). The use of a case study research design is highly relevant and illuminating when exploring key issues and seeking to introduce new research areas (Yin, 2009). Case studies are particularly useful for generating theory and they are considered the best means for examining why and how contemporary, real-life phenomena occur (Yin, 2009; Neuman, 2000). Case studies are also a commonly used method in event studies research as the context for each event or festival under investigation is vitally important. Jennings (2001) highlights the following advantages that are associated with case study research: in-depth data is collected via single or multiple cases, evidence is grounded in the research environment, study members can check for accuracy thus removing researcher bias, and methodological triangulation can be used.

The case studies were selected on the basis of theoretical sampling (Eisenhardt & Graebner, 2007), that is, cases were selected on the basis of their likelihood for assisting in the development of theory. The cases sampled in this study are not designed to be representative of events and festivals either within a specific geographical region or of a particular event type, rather they have been selected to illustrate different pathways in event life cycles. These four case studies are diverse geographically, historically and thematically. Three were selected because of a personal connection between the authors and the event organisers, facilitating the ability to collect in depth data. The fourth was selected as a contrasting case. The case studies are: Abu Dhabi Film Festival, Edinburgh Mela, Avon Valley Gourmet Food and Wine Festival, and Casino Beef Week, the latter two both in Australia – see Table 1 for a summary of the four case studies.

The case studies are all reoccurring events, as the focus of this paper is on how events and festivals develop over time. They are also all events that use their destination in their title. While similar events, such as a film festival or mela, could take place in any destination, these events are deliberately linked to and grounded in their host destination. These case studies seek to illustrate both the growth of events and festivals in socio-economic terms and the significant role they play in transforming destinations. Insights are given into how festivals and events are an integral part of the tourism experience of the destination.

Insert Table 1 about here

Case studies typically involve the collection of multiple forms of evidence (Eisenhardt & Graebner, 2007; Yin, 2009). These case studies were all compiled from a range of sources including documentary evidence such as newspaper articles, blogs, social media outputs, the event websites, participant observation, personal communication with Festival Directors, in-house research conducted by the event organisers, a conference presentation by an event

organiser, academic papers and book chapters. The data were compiled in order to generate a

case study report (Yin, 2009), which provides detailed answers to the research questions and

identifies when the event started, how it has developed over time and what factors have

influenced its development.

The case study reports are separately analysed in the section below. The subsequent

discussion section brings the analysis together to examine findings across the four cases and

develop theory about the event and festival life cycle.

Findings

The four case studies reported in this paper illustrate how and why different events follow

different trajectories throughout their life cycles. Each event will be examined in turn before

a cross-case analysis is used to query how the TALC can be adapted to the event context.

Abu Dhabi Film Festival

The Abu Dhabi Film Festival (ADFF) began life as the Middle East International Film

Festival (MEIFF) in October 2007 run by the then Abu Dhabi Authority for Culture and

Heritage (ADACH). The festival aimed to develop the film industry within Abu Dhabi,

challenge the cultural dominance of Dubai and to coincide with the launch of the Abu Dhabi

Film Commission and the New York Film Academy moving into the region to develop

production skills and young Arab filmmakers. In 2012 ADACH merged with Abu Dhabi

Tourism Authority to create The Abu Dhabi Authority for Tourism and Culture (ADATC) to

continue to develop Abu Dhabi as a festival and events destination.

The inaugural festival in 2007 lasted only five days and was managed by a local film

production company with the majority of the specialised festival expertise, including the first

festival director, being brought in from other key international festivals. During the festival's second year the management and directorship of the festival was handed over to an Arabic production company in an attempt to introduce a more regional focus. Although the second edition of the festival succeeded in further consolidating Abu Dhabi's vision to become a regional centre for film production and raising awareness of Arab filmmakers, it suffered from low ticket sales and a short lead time in terms of festival planning and organisation.

A new name and festival director in 2009 repositioned the festival as a prominent hub for nurturing and showcasing Arab film, and a platform for presenting the best of world cinema to Arab audiences. This fourth edition of the festival was widely regarded as a turning point in the Festival's growth thanks to a solid film selection and improved attendance through the introduction of online ticketing, enhanced digital marketing and positive press. The move to a more strategically managed festival with its own full time, permanent staff was significant and helped to grow and stabilise the festival. Over half of the festival program now consisted of films from the Middle East.

From that point onward, the festival began to mature and focused on a period of consolidation. The festival had growing audiences and boasted awards for competing films totalling $1 million along with an aggressive acquisition policy of Arabic and international films that challenged its competitors.

In 2011 management of the festival was passed from the ADATC to the Media Zone Authority, twofour54, a controversial decision as its more commercial outlook immediately questioned its future. From 2011-2014 Abu Dhabi was rapidly becoming the biggest film festival in the region, edging out its fierce rival Dubai (Fahim, 2015). Another significant change came in 2013 with the appointment of Ali Al Jabri as the new festival director. The appointment of a local Emirati director further emphasised the desired links to Abu Dhabi's

cultural heritage as well as reinforcing the process of Emiratisation and confirming how the festival had matured enough to be managed locally.

All of a sudden, however, it was all over. On May 7, 2015 the film world woke up to the news of the festival being cancelled after just eight editions. Twofour54's official statement was ambiguous, stating that the festival "is being brought to a close to make way in order to focus on future targeted initiatives to further support local and Arab filmmakers and attract more film productions to Abu Dhabi in the region. The move marks the next phase in the capital's maturing film industry".

The ADFF case study is an excellent example of how an event has progressed through the event life cycle and the legacy it has left to the destination in terms of increased profile and film tourism industry development. ADFF's life cycle saw the event go through a period of *accelerated growth* followed by *consolidation* and then sudden *cancellation*.

Edinburgh Mela

Edinburgh has a strong history of festivals with the Edinburgh International Festival and the Edinburgh International Film Festival both started in 1947. The Edinburgh Mela is one of 12 annual festivals under the auspices of Festivals Edinburgh (FE), the marketing and promotion body established in 2007. Mela means 'meeting point' and has its roots in South Asia. In its modern form Mela is a festival celebrating traditional and contemporary Asian culture. The Edinburgh Mela is a three day festival held annually on Leith Links in Edinburgh, close to and with strong roots in Edinburgh's South Asian community.

Founded in 1995, the Edinburgh Mela is a membership organisation with application for membership open to bodies, minority arts, cultural and community groups. It has a full time Festival Director, Administration Manager and a number of temporary staff.

According to Tweedie (2004) the Edinburgh Mela, in an attempt to be an all-inclusive event, has 'rejected the concept of multi-culturalism in favour of inter-culturalism'. The Edinburgh Mela has grown out of a much smaller event with just a few bands and an audience of a few hundred in Meadowbank Stadium in 1995 to become Scotland's largest Mela. In common with other Melas, it is concerned with ensuring that it continues to work with and celebrate the Asian diaspora as well as aiming to promote its Scottish connection.

From 2003 to 2010 the event continued to grow, both in numbers and reputation. In 2011 however, due to poor August weather and the economic impact of the recession, there was a 22% drop in visitor numbers.

In 2011, the Mela appointed a new Director, Chris Purnell. His aim is to develop the Mela to become a celebrated festival of world music and dance whilst maintaining a fine balance between becoming more established and professional but still being able to retain its community roots and focus (Carnegie and Smith, 2006). Audience numbers grew again to reach 30, 000 by 2012 but both Chris and previous directors agree that the festival's growth has been about more than just bigger audiences (Pollock, 2014). They stress that, while the main program has become ever more diverse, behind-the-scenes efforts to support the creative output of the Asian community and other minorities have continued.

Central to this vision to grow and develop the festival has been the promotion of major projects. The first of these was in 2013 when '90s dance act The Orb, who were scheduled to perform a collaboration with African drummers, Kakatsitsi, one of only two performances in the UK. This aimed to expand and bring in a new, younger audience to the festival and increase the Mela's profile. Unfortunately there were unexpectedly ferocious winds that shut down the second day of the festival and the event had to be cancelled.

The festival's continued growth has been associated with, and evidenced by, securing regular support and funding from Creative Scotland and project funding from the Scottish Government's Edinburgh Festivals Expo Fund. In 2015 this facilitated one of the biggest projects the Mela had ever undertaken, a joint project with another major festival, the Royal Edinburgh Military Tattoo, to produce a special tribute to the Bollywood Film Industry - Bollywood Love Story. The project was a huge success and raised the profile of the Mela within the international, as well as local and festival, community.

Audience research conducted at the Mela revealed that the festival attracted a broad audience beyond the festival's South Asian roots, with 74% of participants identifying as 'White' (BOP Consulting, 2011). Although now a mature festival product, the aspirations of the board and senior management show that it still has the ability to grow and develop further in terms of both its artistic program and importance as an expression of the diverse culture of the city. The Edinburgh Mela's trajectory involved *continued growth*, a brief *hiatus* due to bad weather followed by *continued growth*.

Avon Valley Gourmet Food and Wine Festival

The Avon Valley Gourmet Food and Wine Festival is an annual event that takes place over a long weekend in June in the town of Northam, about an hour's drive north-east of the city of Perth in Western Australia.

The festival was originally the York Gourmet Food and Wine Festival, held from 2007 to 2012 (Grylls, 2012) in the Town Hall of the historic nearby town of York. Initially developed as a community event that enabled local producers to promote and sell their wares to visitors, the event was organised by volunteers who found that it was growing too large for the venue and therefore becoming unsustainable. The festival attracted one-off funding in 2012 from

the WA State Government's event agency (Grylls, 2012). A commercial event company –
Avon Events and Marketing – was approached and took over the running of the festival,
along with another event – Avon Valley Vintage Festival – and relocated both of these to the
newly built recreation centre in Northam in 2013, 36 kilometres away. The event names were
both changed as well as the event location, with both festivals rebranded as a broader 'Avon
Valley' festival.

The new changes facilitated growth and brought primarily economic benefits. The new
location enabled the event to double in size from approximately 40 stalls in 2011 to
approximately 85 stalls in 2014. The size of the festival was not the only problem faced by
the volunteer organising committee. As the event grew in size, the work involved became
more onerous and it was harder to recruit sufficient volunteers to run what was becoming a
major tourist attraction. A further factor was the funding for the festival. As a voluntary
organisation, the event organising committee had limited funds to invest in growing the
festival. Transferring ownership of the event to a commercial events company meant that the
company could devote considerable time to the event as well as invest their funds.

While the event is now owned and operated by Avon Valley Events, it still involves a large
number of volunteers, so it has not lost its community involvement. Specific functions are
also entirely outsourced to volunteer groups – for example the parking is managed by
Northam Men's Shed, reinforcing the link with the community. The festival continues to be
popular and there is a waiting list for stalls. However, as the event company has invested its
own funds in the event, there is no ambition to grow beyond the limits of the venue. While
the transfer of ownership and management to a professional event company initially gave the
event sustainability, the festival was shelved in 2015, due to the owner/manager's other

commitments, although a 2016 festival was being planned at the time of writing.

(http://www.avoneventsandmarketing.com/gourmet-food--wine-festival.html).

The Avon Valley Gourmet Food and Wine Festival experienced *continued growth*, followed

by *redevelopment*, with a new owner, manager and venue. This led to more *continued growth*

and is currently in a phase of *hiatus* with no event currently planned.

Casino Beef Week

Casino Beef Week is an agricultural event which was first held in the northern New South

Wales town of Casino in 1982 (Derrett, 2009). The event celebrates the local beef industry

and originally ran for 12 days, with a focus on beef producers across the region. The event

was purposefully planned as an annual festival for the town and the beef theme was selected

as the dominant industry within the local economy

(http://www.casinobeefweek.com.au/#/contact/4586649411). This contrasts with older

agricultural shows which date back to the early 19th century, and indeed the 1980s was a risky

period for these events, with many closing due to rural migration and changing leisure

patterns (Darian-Smith, 2011).

Casino Beef Week responded to these pressures by reducing its length to five days and

developing more of a tourism orientation in response to economic pressures to reduce costs

and increase income, with events including the Miss Beef Week Queen, a Mr Beef

competition and a cowpat lotto. No longer was the event a leisure activity for local residents

and an industry celebration for beef producers; rather a third audience stream was targeted –

tourists and day visitors.

In 2007, the voluntary organising committee took the dramatic and unpopular decision to

cancel the event due to a shortage of both volunteers and sponsorship (Preez, 2007). The

volunteers involved in running the event were experiencing burnout, due to the workload

falling to fewer people. This decision spurred local people into action and six months later at

the Beef Week Annual General Meeting in July 2007, the decision was reversed. Many new

members were signed up and the new Beef Week Board, elected at the meeting, was the

youngest in the event's history, illustrating a new source of community support (O'Neill,

2007). The new Board also enlisted a professional event organiser to assist with running the

2008 event (O'Neill, 2007) and help deal with the issue of volunteer burnout, which had

affected the 2007 event (Derrett, 2009).

The event has since experienced strong growth, with Casino Beef Week 2017 currently being

planned. The event has been gradually extended to 12 days, following an expansion plan that

began in 2009 (http://www.casinobeefweek.com.au/#/contact/4586649411) and includes a

variety of beef-related activities.

(http://www.casinobeefweek.com.au/#/program/4574871516

 The event continues to be run by a volunteer elected board, which employs a professional

event coordinator to assist with the event organisation. Casino Beef Week's trajectory

involved *continued growth*, followed by a *hiatus* when the event was temporarily cancelled

and then further *continued growth* after the event was rebooted.

Discussion

These four case studies illustrate how an event – a temporal phenomenon rather than a

geographical location such as a destination – can follow a range of trajectories as it moves

through its life cycle. These case studies illustrate how events and festivals grow, develop and

decline along the festival and event product life cycle (Butler, 1980; Beverland, Hoffman and

Rasmussen, 2001). However, they also reveal new pathways, which neither the TALC, nor
Beverland et al's adaptation incorporate.

The ADFF followed a familiar pattern to the TALC in its early years. It was launched in
2007, began to grow in size and duration, attracted a new director leading to the festival being
acclaimed as a success in 2010. The festival became a mature product and grew to eclipse its
competitors in the same region before being unexpectedly cancelled. In contrast, destinations
cannot simply be cancelled. Rather, the TALC shows that they usually go through a period of
decline unless they are hit by an unexpected catastrophe (Getz, 2002). In this case, the ADFF
was cancelled to refocus the funds on building a film industry rather than a film festival – the
product rather than the celebration of the product became the key focus.

The Edinburgh Mela has followed a more traditional path of sustained growth over a period
of 20 years, which mirrors the TALC (Butler, 1980) - with some minor changes such as
moving venue – but within the same destination; revitalising its products by commissioning
work as well as hosting artists, and changing leadership to bring in new ideas. The weather-
related cancellation of the 2013 festival shows how resilient events and festivals can be –
much more so than a whole destination. The 2013 festival may have finished early but it was
back in 2014 even stronger than before.

The Avon Valley Gourmet Food and Wine Festival also followed a similar pattern to the
TALC in its first few years in York (Butler, 1980). However, the event reached an impasse.
Instead of risking potential burnout for the volunteer committee, the event was transferred to
a professional event organiser and the ownership, management, location, venue and name of
the event all changed. The event survived, despite experiencing a brief sojourn. This case
further shows that an event can be both resilient and adaptable (Carlsen et al, 2010).
However, the break for the event in 2015 highlights the risk of an event being owned and

organised by a small event company, dependent on one individual rather than being firmly

rooted in the destination. There is potentially as much as risk here as being reliant on a small

group of volunteers, who may experience burnout.

The Avon Valley experience contrasts with that of Casino Beef Week. Instead of seeking an

alternative owner, Casino Beef Week simply closed down due to lack of support. The loss of

a hallmark event may damage a destination but the destination will survive. The shock of

cancellation spurred the town into action, leading to an outpouring of support. The event was

rebooted, growing stronger than ever. Could a destination similarly close down for a season

to galvanise community and political support?

The four case studies examined in this paper also identify the key factors that influence the

event's life cycle. These include its purpose or aim. If that aim changes, is not transparent or

does not appear to be achieved through the event, the owner can choose, as in the case of the

ADFF, to redirect the funds. The event's governance is also a key factor. Government run

festivals rely on political support and funding, which can change as politics change;

volunteer-run festivals rely on local people giving their time for free; and professionally run

events depend on the capacity and profit margins of a professional events company and

strong commercial support.

The events and festivals presented in the case studies in this paper all follow the early stages

of the TALC, which suggests that the initial stages of exploration, involvement and

development are mirrored in the event context. The need to innovate also reflects the

rejuvenation stage, although this is not necessarily following a period of stagnation or

decline. The characteristics of events and festivals mean that there are a variety of pathways

available to them. A world class event can simply be cancelled at the height of its success. An

event can skip a year without long term damage. An event can move destination or change its

name and enjoy even greater success. The TALC provides a broad framework but does not capture the variance of events and festivals, as temporary, temporal and flexible phenomena.

The case studies illustrate a range of alternative pathways for events beyond the consolidation phase of the TALC. These include:

- *Accelerated development* – the event goes beyond the continued growth phase and develops very quickly, perhaps through a partnership, major investment or a new director. ADFF grew very quickly to become the leading film festival in the region.
- *Continued growth (Maturity)* – the event continues to grow steadily, building further support, resources and consistently innovating to maintain and build its audience. This is the case with the Edinburgh Mela.
- *Redevelopment* – the event is substantially changed but still operating successfully, for example it may have moved destination, changed ownership, refocused its audience or modified its theme. This is the trajectory of the Avon Valley Gourmet Food and Wine Festival.
- *Hiatus* – the event experiences a temporary major problem that halts further development, with the event skipping a year or two but recovering. Casino Beef Week experienced a hiatus in 2007.
- *Cancellation* – the event is cancelled for various reasons such as political support, a cut in funding or a volunteer organising committee experiencing burn out. The Abu Dhabi Film Festival was cancelled in 2015 despite its success.

These five trajectories have also been documented in the literature. Many events experience *continued growth* and are the subject of studies examining their success. Examples documented in the literature include Ravensthorpe Wild Flower Festival (Mayes, 2011) and Parkes Elvis Festival (Gibson and Connell, 2012). Lade and Jackson (2004) offer an example

of a four week sports festival that was extended in 1996 by a further two weeks, thereby experiencing *accelerated development*.

Redevelopment can include changing location, rebranding, changing theme or merging with another event to reduce costs and consolidate audiences. Getz (2002) identified eight festivals that had ended and then been restarted with a new name and 18 that were forced to change their venue or location. Getz (2002) also identifies a number of festivals that have experienced *hiatus*.

Cancellation is also common within events and festivals. Cancellation differs from hiatus in that it is intended as permanent, although events, like Casino Beef Week, can also recover from being cancelled. Cancellation is not necessarily negative, as the case study of Snowfest illustrates (Davies, 2011). Cancellation is a trajectory that can equally affect small, volunteer run events and large scale commercial ones such as ADFF.

There are few examples of *decline* in the literature, although it mirrors a phase in the TALC. Researchers focus on growth and cancellation rather than the processes leading to these (Getz and Page, 2016). *Decline* is likely to result from a reduction in funding, oversaturation in the market place, poor ticket sales, changing trends where the event theme is no longer of interest, lack of support from government, volunteers and/or other stakeholders and poor management (Getz, 2002). One older example of an event experiencing decline is Greenwood's study of the Alarde in Spain (1979), where the commodification of a local commemorative event for tourism substantially reduced the willingness of local people to participate in the event.

The literature also identifies a further potential trajectory for events and festivals. Some small events choose not to grow and simply survive. *Survival* seems to be the preserve of small,

voluntary events, where the organisers are not interested or do not have the capacity to grow

the event. Frisby and Getz (1989) document the case of a recurring small voluntary event that

has followed this trajectory, partly due to a lack of formal management procedures. The

seven trajectories are presented below in Table 2, along with indicators and examples for

each one. The indicators are derived from both the case studies and the literature review.

These indicators offer a means for event managers to monitor their event's trajectory and

respond if necessary, for example, if the event is growing too fast for the staff to manage or

venue or is heading into decline, with falling visitor numbers or exhibitors.

Insert Table 2 about here

Conclusions

This paper responds to the call for developing new theories and models for event and festival

studies (Getz, 2008; Getz and Page, 2016) by extending the TALC to the events and festivals

context. The TALC has been applied to events and festivals as products (TALC is based on

the product life cycle), however, events and festivals as temporal phenomena have unique

characteristics which distinguish them from destinations, which are fixed and geographical in

nature.

This paper used four case studies to illustrate different trajectories for events and festivals.

These were combined with the literature to identify a total of seven possible event

trajectories. While the case studies followed a similar path to destinations in the early stages

of the TALC, the later stages were extremely varied. These seven trajectories are presented as

accelerated development, continued growth, survival, redevelopment, hiatus, decline and

cancellation. Examples of each trajectory are presented along with indicators for each stage.

The findings and discussion highlight the differences between events and destinations as well as the key factors that lead to an event's individual trajectory.

Theoretical implications

This paper both extends the TALC to the temporal context of events and festivals and proposes new theory for the study of events. The typology developed and proposed in this paper provides a template for evaluating where a regular event or festival fails in its development and where it is heading. The seven trajectories acknowledge the diversity of the events sector and the different goals of event managers. Researchers have typically focused on event success and failure. This typology challenges that narrow view and identifies a significantly wider range of possible trajectories, including simple survival without growth.

Practical implications

The seven event trajectories identified in this paper offer event managers the means for managing their events' future plans, whether these involve growth or survival. Managers can identify possible futures for their event, both positive and negative, and note potential risks to the event's long-term success. The indicators associated with each stage can be used by event managers to monitor their event over time and take action if their event appears to be following an unplanned or unwanted pathway.

Limitations

This paper is based on a review of extant literature and a small number of case studies, which are highly context dependent. Case studies provide an excellent method for developing theory but cannot be used to test theory. In addition, these event pathways only apply to reoccurring

events and festivals, rather than one-off incidences. Further research would help to address these limitations.

Further research

Further research, in the form of additional case study research and expert interviews, is needed to examine how these different event pathways play out across a range of event themes, sizes and locations. Additional case studies will help refine each of these trajectories and begin to identify if there are any patterns related to event type, which would further develop the theory in this area and provide valuable guidance for event managers. In addition, these trajectories may not be exhaustive. Examples with different event themes, event sizes and geographical regions may reveal further trajectories as well as reinforcing the complexities of event life cycles. Qualitative research in the form of personal reflections and in-depth interviews with festival directors and event managers would be valuable and could shed more light on the different indicators for each life cycle stage as well as reveal the value of this theory to the effective understanding and future development and delivery of events.

As well as refining the theory proposed in this paper, further research could test this theory with quantitative studies again encompassing the range of event themes, sizes and geographical locations. Perhaps there will emerge particular event life cycles within a specific destination? This may reflect a destination's event policy, cultural, social or economic framework and assist governments with event planning.

Destinations, events and festivals are uniquely intertwined within tourism and the juxtaposition of these two related areas provides fertile opportunities for new theories to emerge.

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Figure 1: Traditional Event Life Cycle and the Destination

Emerging Trends	Growth	Maturity/Consolidated	Decline	Revitalisation
Event developed to use as a pull factor or to reposition the destination. Attract new target markets	*Event is an integral part of destination marketing strategy*	*Event is a key component of destination brand and image. Supports urban/rural regeneration*	*Event no longer relevant to key market/ audience/ destination*	*Event revived or replaced by emergent event. Destination rebranded and reimaged.*

Edinburgh Mela

Casino Beef Week

Avon Valley Food and Wine Festival

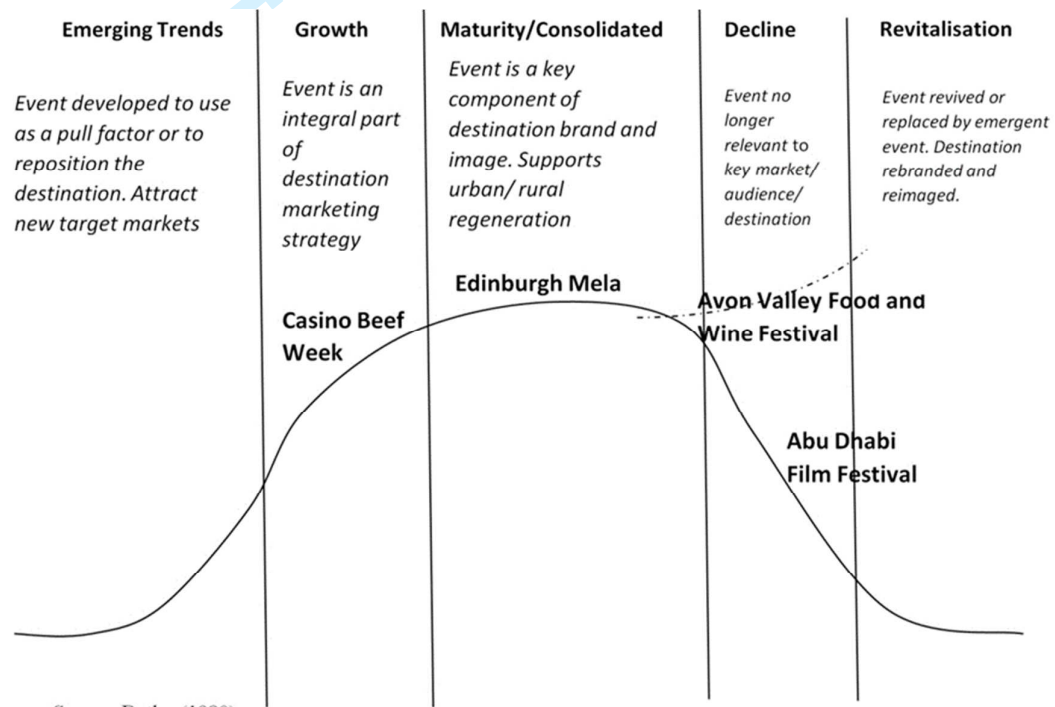**Abu Dhabi Film Festival**

Source: Butler (1980)

Table 1: The four case studies

	Abu Dhabi Film Festival	Edinburgh Mela	Avon Valley Food and Wine Festival	Casino Beef Week
Date founded	2007	1995	2007	1981
Duration	10 days	3 days	1 day	11 days
Ownership	Public	Public	Professional event organiser	Elected volunteer board
Management structure	Project Manager and in-house management team led by Festival Director	Festival Director and in house management team who report to a Board of Directors	Professional event organiser	Volunteer board with professional event organiser
Current status (2015 event)	Cancelled	Active and growing	Suspended until 2016	Active and growing

Table 2: Indicators of event trajectories

Trajectory	Indicators	Examples
Accelerated development	Rapid increase between event cycles of: *Budget*　　　　*No of volunteers* *Duration of event*　*No of attendees* *No of attractions*　*Sponsorship/Funding* 　　　　　　　*Ticket sales*	Abu Dhabi Film Festival Festival B (Lade & Jackson, 2004)
Continued growth	An increase over more than one cycle of: *Budget*　　　　*No of volunteers* *Duration of event*　*No of attendees* *No of attractions*　*Sponsorship/Funding* 　　　　　　　*Ticket sales*	Edinburgh Mela Parkes Elvis Festival (Connell & Gibson, 2011)
Survival	Event neither increases nor declines in terms of: *Budget*　　　　*No of volunteers* *Duration of event*　*No of attendees* *No of attractions*　*Sponsorship/Funding* 　　　　　　　*Ticket sales*	Case 3 (Frisby & Getz, 1989)
Redevelopment	Substantial change in event name/location/theme.	Avon Valley Gourmet Food and Wine Festival
Hiatus	Event is stopped temporarily but there are plans to hold it in subsequent cycles.	Casino Beef Week Calgary Jazz Festival (Getz, 2002) Calgary Heritage Day Festival (Getz, 2002)
Decline	A reduction over more than one event cycle of: *Budget*　　　　*No of attendees* *Duration of event*　*No of volunteers* *No of attractions*　*Sponsorship/Funding* 　　　　　　　*Ticket sales*	Edinburgh Mela The Alarde (Greenwood, 1979)
Cancellation	The event is stopped permanently, with no plans to hold it in the future.	Abu Dhabi Film Festival Snowfest (Davies, 2011) Peats Ridge Festival (Holmes et al, 2015) Charity golf tournament (Otteman & Janes, 2014)

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When revising your paper, please prepare this report explaining how you have responded to each reviewer's comments and suggestions specifically.

REVIEWER A

Suggestions/comments from the Reviewer	Response from the Author(s)
1. Check that the paper is following IJCHM author guidelines closely	The paper has been checked to ensure that it is following IJCHM author guidelines. The article submission checklist has also been used to ensure that all guidelines are met.
2. Revisit the Discussion and Conclusions sections one more time to better answer the "So What" question, offering stronger theoretical and practical implications. Four sub-sections should be included under this section: (1) Conclusions, (2) Theoretical Implications, (3) Practical Implications and (4) Limitations and Future Research.	The conclusions have been restructured with these sub-headings and revised accordingly.
3. Cross check all references within text with reference list: adding more recent and relevant references (in or after 2014) published in recent months and eliminating some dated/secondary references.	References have been crosschecked, with recent ones from 2015 and 2016 cited and some dated ones removed.
4. Run article through iThenticate, Crosscheck or any similar software.	Final version has been run through iThenticate software.
5. Check that article is below 9500 words including references, tables and figures.	Yes it is, the current word count excluding references and tables/figures is 7,685.
6. Proofread article one more time.	Article has been proof read an additional time, following professional editing prior to the last revision.
7. Submit a clean version of your paper.	All track changes have been accepted and a clean version of the paper is available to be submitted.
8. Produce brief report showing how above requests have been responded to.	A brief report has been produced to show how the above requests have been met.

REVIEWER B

Suggestions/comments from the Reviewer	Response from the Author(s)
1. Change "The cases sampled in this study have been selected to illustrate different event life cycles" to 'different stages in event life cycles.'	This has been changed.
2. Further clarification on how the author identified themes and the indicators presented in Table 2.	An additional two sentences have been added just before the table. These explain how the indicators were derived and how they could be used by event managers.
3. More clarity on what "in-depth data" is referred to in the article.	'In depth data' has been discussed further, particularly with relation to the range of sources used to generate

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	data.
4. In the tourism literature authors referred to several trajectories, more clarity on which additional trajectories the author is referring to.	A sentence has been added explaining that at least two new trajectories are identified by the literature: survival and sudden cancellation. These are additional to those proposed in the TALC.
5. Further explanation of how these indicators in the table in the results were identified.	Further explanation has been given as to how the indicators in the table in the results were identified.
6. Addition of personal reflections by the event organisers might be useful.	This has been discussed in the future research section.
7. Further evidence of strategies event organiser put in place to ensure growth, or even to minimise growth?	Further evidence has been provided in the case studies of strategies event organiser put in place to ensure or even minimise growth.