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**Festivals, cooperative stakeholders and the role of the media: a case
analysis of newspaper media**

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Keywords

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Abstract

Image, brand narrative and stakeholder collaboration each represent pivotal paradigms in the analysis, evaluation and formation of good management practice for festivals. The role of the media as significant intermediary offers a core measurement instrument linking these paradigms. This exploratory work applies a two-stage empirical study to investigate and posit a methodological procedure for this instrument. A principal component analysis of data relating to the scales of significance given by festival visitors and festival directors, respectively, to the socio-cultural effects of festivals indicates that both the local media and national media are strong elements in the emerging factors. A further media framing methodology is provided to assess variations in the role of newspapers (a medium identified as particularly significant in the decision making process of festival goers) in converging agendas which may influence and vary the public perception of the socio-cultural influences of festivals. The authors conclude that these agendas are affiliated and can

be measured with reference to the factors that emerged in the principal component analysis.

Introduction

Changing rural-urban relations in Europe and the Nordic Countries

The need for agriculture and, by association, market towns has diminished in Europe in the later half of the 20th Century in what Macdonald, Crabtree et al (2000) describe as the agricultural abandonment by the west. This has irrevocably changed the future for rural areas once reliant on agriculture. As traditional farming and food production roles have declined in Western European countries, so too has a good deal of the rural community moved to an urban existence whilst technological development and the lowering of travels costs have encouraged the relocation of new business and residents from the urban to the rural (Antrop, 2004; Courtney & Errington, 2003; Pickernell & O'Sullivan, 2007; Pitkänen & Vepsäläinen, 2008). Concomitantly there has been a rapid growth in ownership of second homes in rural locations (Müller & Hall, 2004; Pitkänen & Vepsäläinen, 2008) Although the same change has not been replicated in exactly the same way in the Nordic countries (MacDonald et al., 2000), where market interplay between the member countries has retained independent strength in the agricultural sector (although for Norway and Iceland, as signatories to the European Economic Council agricultural agreement, many of the pressures are the same as for other European Union member states), there has nonetheless been a massive migration from rural to urban areas in many of the Nordic member counties. This has been most apparent in Sweden and Iceland (Lundholm, Garvill, Malmberg, & Westin, 2004). It has been concluded that in a European and Nordic context the meaning found in, and the usage sought of the rural

and urban environment by an increasingly mobile population with access to ever more advanced technology, information and experience, is likely to have changed profoundly (Antrop, 2004; McEldowney, 2005). During this time of change, festivals and other public social events have become an ever more significant facet in local and regional development strategy (Brännäs & Nordström, 2006; Moscardo, 2007; E. Wood & Thomas, 2006). It is within this parallel of urban and rural change that the relationship of stakeholder and festival is tested. The study shown here has been undertaken in urban and rural locations throughout the United Kingdom but the process could be applied in both a European and Nordic wide environment.

Image, event equity, stakeholder collaboration and the media

The role of a festival in ensuring a visible and strong distinction of its location with that of other areas without events has received substantial coverage. There is agreement that the image of an event had potential to strengthen the host destination's attributes and to play a key role in its marketing (Chalip & Costa, 2005; Chalip & Green, 2001; Hede & Jago, 2005; Jago, Chalip, Brown, Mules, & Ali, 2003; Jago, Deery, Harris, Hede, & Allen, 2002; Moscardo, 2007; O'Brien, 2007). There has also been considerable discussion and agreement about the need for clear lines of local agreement, support and cultural and community association with and for the event, for its function and towards its location, to ensure the event is a convincing and successful advocate of development (Jago et al., 2003; Mossberg & Getz, 2006). Where there is a fit between these attributes there is more likely to be positive outcome. This preferred interrelation can be seen as event brand equity, commensurate with goodwill and other more tangible outcomes (D. Getz, 2005; Mossberg & Getz, 2006).

In their exploratory comparative study of seven festivals in Sweden and seven festivals in Calgary, Canada, Mossberg and Getz (2006) four principal questions are asked: first, who owns the festival; second, how and to what extent are stakeholders involved in the festival branding process; third, what elements of co-branding are there between stakeholders and festivals, and, fourth, whether the ownership of the brand is evidenced. The authors highlight the media as crucial in the stakeholder collaboration process in which the brand equity is built and managed. They further conclude that this vital role of the media as stakeholder should be understood by all festival directors as well as demonstrated in the development of positive images that are supported by both festival visitors and resident stakeholders (Mossberg & Getz, 2006). There are however, many difficulties in evaluating this type of association. Indeed, Chalip and Green (2001) go so far as to conclude that evaluation of the worth of the exposure obtained from event advertising and event broadcasting only gives meaningful results where the images are compatible with existent knowledge and where the purpose is to determine whether particular image associations have transfer capabilities for particular market segments.

The relationship between the media, the event and social impacts

The analysis of the relationship between the coverage of events by the media and any induced effect for the event location place is limited, both in numbers and in depth of interpretation (Falkheimer, 2007; D. Getz, 2008; D. Getz & Fairley, 2004). This, despite the fact that media content analysis has clear areas of application to emergent research questions borne of the current need to understand (and manage) the outcomes of festivals (D. Getz, 2008). All of this is pertinent when management of

the socio-cultural impacts of a festival or series of festivals is becoming ever more significant (Carlsen, Ali-Knight, & Robertson, 2007). In this atmosphere the authors propose that it is not enough for event organisers to give the impression of achieving social targets through issue management and public relations for events. In normal circumstances it may be the case that investigative journalism will pinpoint gaps between image and actuality, and thus the reality of social targets will be clear to all stakeholders. An alternative reality is that journalists as variables in the media reporting and broadcasting process are going to affect public understanding in a way that muddies reality. As the values of journalists are determined by the very media frames they themselves set (Scheufele, 1999), so the perceived outcome for festivals may be determined by the coverage given to the issues relating to event outcomes and impacts in the wider media environment. As an increasing number of festivals are driven by public policy (Larson & Wikstrom, 2001; Robertson, Rogers, & Leask, 2009; E. H. Wood & Thomas, 2008) so too the influences on the media may manifest in more coordinated ways as the need to ensure policy success becomes more important. In an assessment of the media influences at the 2005 America pre-gatta in Malmö, Sweden, Falkheimer (2007) indicates that the role of the media is subject to both political and commercial pressures, with levels of influence depending on the size and market of the event. Falkheimer concludes that the identity of events as represented in the media is both significant and contested. This recognition of contention is echoed by Brennan-Horley, Connell and Gibson (2007) whose analysis of a festival in rural New South Wales, Australia noted the significance (and success) of national newspaper coverage in affecting a staged identity which is exceptionally attractive to those situated outside the area and influenced by national newspaper coverage and, by contrast, the contested (lack of) support of the event by locals and

local newspaper coverage. It is suggested here that this discourse is symbiotic and one significant measure of a changing cultural milieu in which the meaning of festivals – their purpose and affect - are contested (Crespi-Vallbona & Richards, 2007; Hede, 2007; Quinn, 2003; Richards, 2007). With the movement of people from urban to rural, or rural to urban (as had been the case in most Nordic countries) this contest may have increasing potency and given these dynamics may be viewed as a political manifestation and political communication (Ooi, 2004; Waterman, 1998).

Research purpose and research methodology discussion

A media framing methodology (Entman, 1993) has been used here to show the relationship between the coverage of possible impacts of festivals in the media and the growing public perception in the UK of the effect of festivals. Significantly, this methodology has been chosen not only to investigate the agenda set by the media (as regards the socio-cultural influence of festivals) but also to reflect as to how positive convergence between it and the understanding and values of festival goers and festival directors may be possible.

Historically, the media framing methodology has grown out of the larger general media effect research environment where there is belief that the media has a cognitive role for people and the meanings and value they acquire (Scheufele, 1999; Scheufele & Tewksbury, 2007). Within this area of media effects and media communication investigation there are two core approaches for research. These are, first, *agenda setting*, which ascribes the importance that the mass audience attribute to an issue to the emphasis placed on that issue by the media. Second, *framing theory*, which is developed from the principles of agenda setting (Scheufele, 1999; Weaver,

2007), and places greater emphasis on the psychological and sociological constructs and schematic associations that a person applies to the choices they make (Scheufele & Tewksbury, 2007). Falkheimer (2007) suggests that a *framing theory harmonized with cultural theory* - wherein some of the meaning is derived from a process of negotiation, is a third methodological standpoint necessary in the area of media and communication investigation and events. His quantitative and qualitative textual analysis of the media publications (and some radio and television broadcasts) relating to the America pre-gatta in Malmö, posits six main thematic areas. For brevity these are not stated here. It is important to note, however, that Falkheimer (2007, p. 86) concluded that the local and regional media coverage was largely negative, creating a 'legitimacy gap between politicians, stakeholder and public opinion' while the national media was largely neutral.

At the root of the framing methodology is the belief that it is possible to promote 'certain opinions over others by selecting and increasing the saliency of some aspects of a perceived reality' (Hansen, 2007: p.379). The frame can be seen as the central organising element that creates meaning (Simon & Jerit, 2007). Put simply, the media can be seen to provide the public not only with information about a given thing but also how that thing should be interpreted. Thus, the framing technique of news media allows observation of knowledge (how things are understood) by evaluating linkages between the production of news and how it is consumed (Van Gorp, 2007). In addition, the framing methodology allows for analysis of individual attitudes within an increasingly competitive environment of public opinion influences (Chong & Druckman, 2007; Hansen, 2007). In areas experiencing new or changing tourism and festival environments the framing methodology has a significant function

to play (Peel & Steen, 2007). As a conceptual base, both the processes model forwarded by Scheufé (1999) and a body of thought forwarding a convergence of the agenda setting and framing approaches (McCombs, 2005; McCombs & Ghanem, 2001; Weaver, 2007) has influenced the function of the research methodology undertaken. In application, an agenda setting and framing methodology harmonized with cultural theory (discourse analysis) has been applied.

Research methods, data collection and results

The first stage of empirical analysis is designed to extrapolate from festival directors and visiting festival attendees their respective perceptions of the significance of the media as impacted by the festival. This is put forward as a gauge of the perceived importance of the media in relation to the socio-cultural affect of the festival being directed or visited in each case. It can be seen as a first level of the agenda setting approach (McCombs & Ghanem, 2001; Weaver, 2007). Its design here is also placed to indicate any variation between perception, the festival performance types and whether the local or the national and international media is perceived as significant.

In 2008 a standardised questionnaire was used for both festival directors and festival visitors. Directors and festival attendees were asked to use a 5-point Likert Scale to rate the importance of a range of 19 socio-cultural impacts: from 1, *not important*, to 5, *extremely important*. These 19 variables were elicited from an extensive integrative literature evaluation process (Denyer & Tranfield, 2006; Dixon-Woods et al., 2006; Pearce, 2001; Robertson et al., 2009) based on 195 predominantly

peer reviewed sources of information relating to socio-cultural impacts and their management (Robertson et al., 2009).

In the case of festival goers, 500 responses were collected from 10 festivals in 2008, i.e. a data set of 50 for each festival. 6 of these festivals were in Scotland and 4 in England. In the case of the festival directors from Scotland, Wales, Northern Ireland and the nine regions of England, 56 of the questionnaires were collected during telephone interviews. A further three directors preferred to complete an emailed version of the questionnaire and one interview was carried out face-to-face. This made a total response of 60 directors, each representing a single festival.

First level of agenda setting analysis

As a preliminary stage of the first level of agenda setting, an analysis of the principal components (PCA) of the variables is used to summarize the data set relating to the festival attendees and their perception of the 19 socio-cultural impacts variables. The data was screened for its suitability. 423 of the results were useable in the research project covered here (N=423). The Bartlett's test of sphericity was significant at less than 0.05 ($p=.000$) while a Kaiser-Meyer-Olkin measure of sampling adequacy of 0.781 is above the 0.6 required for factor analysis to be appropriate (Tabachnick & Fidell, 2001). Five factors explaining 59.52% of variability as regards the significance of the effects of socio-cultural impacts of festivals was extracted (Table 1.) Cronbach's alpha coefficient is above 0.7 in each case, indicating internal consistency of results for each factor (Stemler, 2004).

Table 1: Rotated Principal Components: Festival Attendees

Item	F1	F2	F3	F4	F5	F6
Media Coverage (National/International)	0.79					
Economic Impact	0.69					
Media Coverage (Local)	0.55					
Funding Organisations	0.53					
Private Sector Sponsorship	0.42					
Crime		0.85				
Natural Environment		0.82				
Traffic and Parking		0.75				
Significance of Social and Cultural impacts			0.81			
Public Subsidy is important			0.74			
Non-business locals interested in wider impact			0.60			
Business community impact awareness				0.79		
Resident community impact awareness				0.76		
Audience numbers & satisfaction					0.76	
Performer perceptions and satisfaction					0.69	
Community pride and participation					0.39	
Impacts too difficult to quantify						0.80
Audience/visitors are not interested in impacts						0.67
Festival evaluation is an unnecessary expense						0.42
<i>% of Variance Explained</i>	<i>22.26</i>	<i>10.91</i>	<i>7.74</i>	<i>6.76</i>	<i>6.19</i>	<i>5.66</i>
<i>Cronbach's alpha</i>	<i>0.78</i>	<i>0.86</i>	<i>0.82</i>	<i>0.88</i>	<i>0.79</i>	<i>0.72</i>

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization

The first factor, “External Perception”, explains 22.26% of variance. The elements within this represent significant forces that are perceived as having either greatest affect or are most greatly affected by the socio-cultural impact of festivals. National/international media, economics, local media coverage and funding organisations are all elements of this perception. While investigation of their interrelation may give further insight into the salience of these components, the purpose of this research was investigation of the perceptions of festival directors as

well as those of festival attendees. Despite representing a significant number of festivals it was decided the sample size and subject-to-variable ratio for Festival Directors (N=60) was insufficient to apply the PCA methodology (Comrey & Lee, 1992; Osborne & Costello, 2004) to this dataset. Accordingly in the next stage of first level of agenda setting, analysis of the data collected is used to investigate the association between type of festival and socio-cultural affect and the perceived significance of this by both attendee and director, respectively.

Table 2: Significance rating of socio-cultural impacts of the festival and the local media (total)

Respondent/ Significance rating	Not Important	Slightly Important	Important	Very Important	Extremely Important
Festival Attendees (n=423)	8 1.9%	23 5.4%	81 19.1%	140 33.1%	171 40.4%
Directors (n=60)	0 0%	0 0%	8 13.30%	21 35.00%	31 51.70%

Initial analysis indicates clear similarity between the views of directors and festival attendees as to the significance of the effect of the socio-cultural impacts on both the media, whether local or national/international (Tables 2. and 3.) The highest percentage from each group sees the local media as being extremely important. No directors recorded the effect on the local media as being of either no or little importance. Similarly, only 7.3% of the total number of festival goers who responded saw the effect on the local media as being of no or little significance.

Table 3: Significance rating of socio-cultural impacts of festival and national & international media (total)

Respondent/ Significance rating	Not Important	Slightly Important	Important	Very Important	Extremely Important
Festival Attendees (n=423)	40 9.5%	46 10.9%	107 25.3%	120 28.4%	110 26.0%
Directors (n=60)	4 6.70%	7 11.70%	12 20.00%	21 35.00%	16 26.70%

A comparison of proportions (Zikmund, 1994) was undertaken to test the statistical significance of the results shown (table 4). The results indicated that the sample (of the population) proportions for the two data sets are acceptable for comparison.

Table 4: Comparison of Proportions

<i>Var</i>	Festival Attendees (n=171)	Festival Directors (n=31)	<i>Sig</i> (2-score)
Media Coverage (local)	84.3	15.3	**
Media Coverage (National/International)	87.3	12.7	**

**Significance @ 0.01

To determine if differences in the perception of the media and its relationship to the socio-cultural impacts were correlative to the festival type (and their respective attendees and directorship), typologies for comparison have been determined by both the formal title and by the predominant features of the event experience. The festivals are typified as being one of the following: performance arts (general); music; community celebration, or 'other'. Responses of less than five people, in the two levels of perceived significance 'not significant' or 'slightly significant', respectively, compromised statistical comparison in initial data evaluation. This was in large part a

consequence of a far lower number of festival attendees identifying themselves as 'community' or local event goers than expected. The decision was made to fold the five categories into four: not important, slightly important, important and very important. Just over 40% of those who described the type of the festival they are most likely to attend as music specific agreed that the effect on the local media was very important, while nearly 60% of those who indicated that the type of the event they are most likely to attend is a community orientated one saw the effect as being very important (Table 5.). These results indicate some variations in the perceived significance of the socio-cultural effect of festivals on the local media. Significantly, directors of music festivals see the role of local media as more crucial in reporting and viewing the socio-cultural affect of the festival than do their attendees, with just under 61% of the total number of those interviewed (n=14) agreeing that this was extremely important. This contrast is also more marked with regard to the national and international press, with nearly 80% all directors of the music festivals indicating that the effect on this group was either very important (n=9) or extremely important (n=9) while only 46.3% (n=57) of the number of attendees of this festival type agreed, and only 17.4% of this group perceiving the national and international media as extremely important (Table 6.) Although nearly 64% of community festival attendees indicate that the national and international media is either important or very important, just over 27% perceived the impact on national or international media as having no significance at all - thus indicating two distinct set of priorities worthy of further investigation.

Table 5. Perceived significance of the socio-cultural affect of the festival on the local media
(festival audience)

Respondent (festival type)/ Significance rating	Not important	Slightly important	Important	Very important
Performance arts (general) (n=197)	13 6.6%	47 23.9%	70 35.5%	67 34.0%
Music (specific) (n=121)	6 5.0%	24 19.8%	41 33.9%	50 41.3%
Community celebration (n=22)	3 13.6%	1 4.5%	5 22.7%	13 59.1%
Other (n=83)	9 10.8%	9 10.8%	24 28.9%	41 49.4%
Total (n=423)	31 7.3%	81 19.1%	140 33.1%	171 40.4%

Chi-square = 18.523
<0.05

Table 6. Perceived significance of the socio-cultural affect of the festival on the national/international media (festival audience)

Respondent (festival type)/ Significance rating	Not important	Slightly important	Important	Very important
Performing arts (general) (n=197)	33 16.8%	56 28.4%	57 28.9%	51 25.9%
Music (specific) (n=121)	34 28.1%	31 25.6%	35 28.9%	21 17.4%
Community celebration (n=22)	6 27.3%	2 9.1%	8 36.4%	6 27.3%
Other (n=83)	13 15.7%	18 21.7%	20 24.1%	32 38.6%
Total (n=423)	86 20.3%	107 25.3%	120 28.4%	110 26.0%

Chi-square is 19.31<0.05

The number of directors (n=60) involved in this research does not permit the degree of statistical significance that would allow confidence in further dissection. Nonetheless, the results do indicate the importance these stakeholders ascribe to the media in relation to socio-cultural impacts in general. Directors of music festivals are most particularly concerned by the effect of the socio-cultural impacts of festivals and the media, locally and nationally, in that order of significance, and clearly more so than the attendees of their own events. In viewing the data from festival attendees there is strong evidence to suggest that the local media is perceived as most significant.

Second level - Media Framing analysis

As a second level of empirical research, and in order to examine the comparative salience of the attributes of the issues covered in the first level (McCombs, 2005; Weaver, 2007), a media framing analysis of printed newspaper media is made. Both Brennan-Horley et al (2007) and Falkheimer (2007) state the significance of the printed newspaper over other media in affecting attitudes towards - and attendance at - any given festival. In their study of the information sources of 522 visitors surveyed at a major wine festival in Western Australia, Shanka and Taylor (2004) found that newspapers were the second most significant source of information that motivated visitors to come to the festival after 'word of mouth', at 33.3% and 15.1% of respondents respectively. While these results run counter to the results extrapolated from a cluster analysis of motivation factors of attendees at the 2000 Kyongju World Culture Expo by (Lee, Lee, & Wicks, 2004), in which television and the radio were found to be the most significant source of information, whilst published news proved to be a less significant source, there is enough data in all these

articles to suggest that newspapers are, at the very least, significant information sources for festival goers.

In covering issues, activities and events the media's choice to stress or draw attention to particular attributes of a message through content pattern, highlight or thematic arrangement affects the perception of the reader or audience. As a result they may base their views on the salient aspects presented to them. To discover and describe patterns of coverage of the impacts of festivals – and thus the extent and way in which the socio-cultural impacts of events have entered the realm of public consciousness - a systematic content analysis approach has been followed. Using a computer database approach as described by Tankard (Jr.) (2001), this followed a process of searches through UK news articles relating to festivals. The media search engine Nexis has been used and 2005-2007 the date range set for the keyword search to identify framing patterns, organisation of subject, selection of content and thematic structure (Semetko & Valkenburg, 2000). Accordingly in this investigatory stage it is important to follow as methodical a process as this first inductive frame analysis will allow. Starting with loose definitions of frames will allow the researcher to determine frames that surround the issue (Gamson, 1992). This process requires analysis of a relatively small dataset and, accordingly, the number of frames is limited to ensure scientific viability. While this content analysis process is essentially one of transforming raw data and regulating or standardising it (Babbie, 2001) it is remiss to disregard the need for more qualitative approaches to ascertain more depth of understanding as to *how* it is that the framing effects the value judgements are made after reading the news media available. Content analysis as a quantitative action, to

find and record the manifest, cannot on its own be the basis for declarations about media effects (Falkheimer, 2007; Wimmer & Dominick, 2003).

First, as part of the inductive category development, an initial inventory of words and themes was identified. The following range of keywords were used: 'impact', 'social impact', 'communities', 'impact on local communities' and 'impact on locals'. Each proved to have matches with the common keywords 'festival' and 'festivals'. Other key words showed limited relevance. The coding of words and themes accurately is a hazardous process when dealing with issues as contentious as those relating to social and cultural impact. To minimise variation in consistency, one person was responsible for the principal coding and decoding of the articles. This is unusual, as normally the process is both laborious, requiring a large number of coders, and very dependent on consistency, necessitating extensive training. The codes were based on set phrases and stakeholder references that emerged. This allowed clear categories to develop. Where articles covered more than one category, references to the most significant factors were made (based on the number of relevant codes within the article). Where this process showed repeated ambiguities, the article was rejected from the framing analysis. 162 articles drew enough registers to be included in the framing stages beyond initial categorisation.

In the first level of framing six main themed categories were formed. These were verified for intercoder reliability with a comparison of a dataset sample (of 15%) collated by a second coder (also principle researcher). Comparison of the two list-datasets (variables as ordinals) was tested for reliability using Scott's *pi* (Krippendorff, 1980). The theme categories and their reliability rating (in brackets) are (1)

environmental (general) (0.91 reliability) wherein there is a news focus concerning the wider environmental impacts of festivals, such as the carbon footprint and organisers' efforts to reduce it; (2) *socio-environmental* (0.72 reliability), which covered subjects such as the impacts on local people in terms of environmental issues like parking, disturbance and anti-social behaviour; (3) *economic* (1.0 reliability), wherein the article focus was clearly on the financial benefits to the local, regional, or national economies of the festival host; (4) *socio-economic* (0.77 reliability), whereby economic benefits were clearly related to social benefits for the area; (5) *social, cultural and community* (0.66 reliability) where the positive social impacts such as regeneration, local identity and cultural development were the prime focus, and (6) the less *wider coverage* (0.88 reliability) stories covering a range of issues or those not contained in the themes above. The ratings for the fifth theme, in particular, indicated the need for another textual parameter and the limitations of testing for reliability in this way. The themes were thus collapsed again, resulting in the following themes (1) *social* (10% of all article), (2) *economic* (33% of all articles), (3) *socio-economic* (14% of all article), (4) *environmental* (17% of all articles), (5) *annoyance* (20% of all article), (6) *mixed* (6% of all articles). On a second intercoder reliability test the theme *annoyance* received a Scott's *pi* reliability rating of 0.82. The theme *annoyance* was ascribed to articles where the focus was clearly of local anger, petition action or actual conflict in relation to festivals.

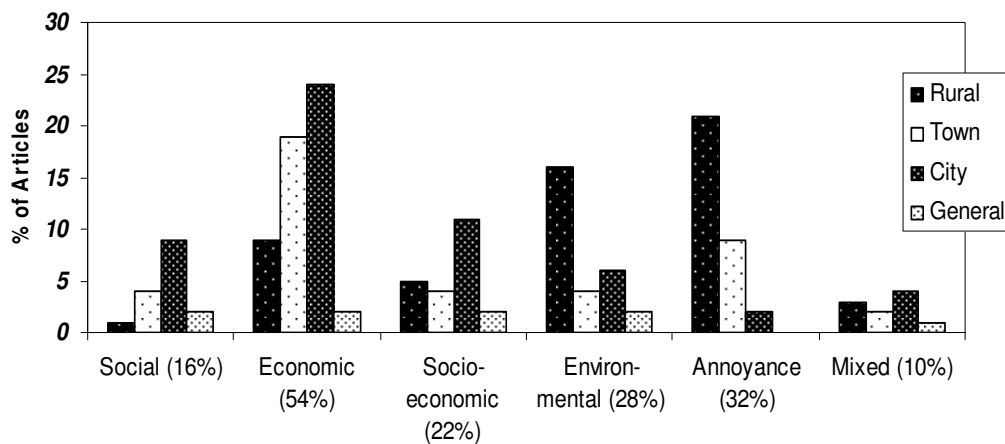
Three more levels of framing analysis were made in addition to the one above (Table 7), each interaction with the principle categories (frame 1). As demonstration particular focus is given to the rural location here.

Table 7: Second level - media framing process

Framing 1 $\leftarrow \rightarrow$	Framing 2 $\leftarrow \rightarrow$	Framing 3 $\leftarrow \rightarrow$	Framing $\leftarrow \rightarrow$
<ul style="list-style-type: none"> • Environmental (general) • Socio-environmental • Economic • Socio-economic • Social • Annoyance • Mixed 	<ul style="list-style-type: none"> • Rural • Town • City • Non-Specific 	<ul style="list-style-type: none"> • Popular music • Lifestyle • Cultural • Community/ education • Mixed arts • Special interest 	<ul style="list-style-type: none"> • Local Impacts • Regional Impacts • National Impacts

The second level of framing was undertaken in relation to location of the festival (rural, town, city and non-specific) (Table 8). From this, it was found that 81% of those articles which focussed on social effects did so in relation to festivals in either towns or cities. By contrast 57% of articles addressing environmental impacts were related to festivals and events in rural locations. Of the 32% of the total number of articles which related to the theme *annoyance*, 65% of these were in reference to festivals in rural locations.

Table 8: Theme and second level of framing (festival location)



A third level of framing was undertaken relating to the typology of event covered, i.e. (1) popular music, i.e. festivals with popular music as their main focus,

including rock, pop, dance and jazz; (2) lifestyle, i.e. events with an ethical (e.g. environmental), political or lifestyle focus (e.g. surfing or gay); (3) cultural, i.e. events focusing on an area's history or cultural development; includes folk music festivals; (4) community / education, i.e. community events or those with a schools or wider educational aim; (5) Mixed arts, i.e. events featured a range of artistic output, including comedy, theatre, film and classical music, and (6) special interest: events with a specific theme, such as food and drink, sport, maritime, air and military. Finally, the frames are divided in respect of the reference to the focus of the article, i.e. whether it is addressing the impacts at a local, regional or national level (Table 9.) This was not based on newspaper readership figures or on the preconceptions of the newspaper readership, only the focus of the news story.

With other textual analysis methods, as suggested in the methodology discussion, other frame levels can be added to the findings that are formed from the process outlined so far. For concision the summative process of categorisation is illustrated simply in the examples shown in Tables 7 and 9. It is possible then to follow a more exhaustive deductive approach which can be applied to a far larger dataset (Semetko & Valkenburg, 2000). This may well benefit from the use of more sophisticated computer-assisted qualitative data analysis such as NUD*IST with more easily applied capacity to draw theoretical bridges between categories. Towards that deductive process (Kolbacher, 2006; Semetko & Valkenburg, 2000) a further read through of the news stories was undertaken as a qualitative process, described by Falkheimer (2005, 2007) as *qualitative-rhetorical* analysis, and sharing the attributes of *discourse analysis*. This is to say it served to explicate further qualitative data and meaning from both the physical structure of the media (layout etc.) and knowledge of the political and market environment in which it is placed, wherein journalistic

Table 9: (Four frame example) - Theme (Economic); Location (Rural); Event Typology; Impact Beneficiary Focus

<i>Date</i>	<i>Newspaper</i>	<i>Event Name</i>	<i>Event Type</i>	<i>Focus</i>	<i>Highlighted quote (paragraph 1-2 only)</i>
19/8/06	Aberdeen Press and Journal	Highland Year of Culture events	Cultural	Regional	Economic benefits from increased visitors
15/3/07	Irish News	St Patrick's Day Festival	Cultural	National	EUR60 million (£41 million) boost and launchpad for tourism season. Festivals said to have indirect impact on other sectors
1/3/06	The Sentinel (Stoke)	V (Staffordshire)	Popular music	Local	Bumper weekend for retailers and tourism businesses as £5.5 million is attracted to the county, but music stores lose out
6/6/06	The Sun	T in the Park	Popular music	National	Study says impact on Scottish economy has grown to £18m, but tourism bodies should work to extend lengths of stay
6/6/06	Daily Record	T in the Park	Popular music	National	Study highlights £7.3m boost to Perthshire economy
6/6/06	Aberdeen Press and Journal	T in the Park	Popular music	Regional	£7.3m generated for local economy in 2005 - up nearly 600% since last study in 1999
15/8/07	M2 Presswire	Glastonbury	Popular music	National	Mendip district council carrying out economic impact assessment; survey of local businesses about impact on employment, trading and turnover
2/11/06	Daily Post (Liverpool)	Creamfields	Popular music	Local	Visitors spent £6.7m, around 80% of which stayed in the local area
22/6/06	North Devon Journal	Oceanfest/North Devon Festival	Mixed arts	Local	Economic benefits to village reduced as people made use of festival facilities
23/3/06	Argus (Brighton)	Goodwood's Festival of Speed / Revival	Special interest	Local	Uni to study whether economic effect on Sussex economy is as great as Grand Prix
20/7/06	Aberdeen Press and Journal	Drovers' Tryst	Special interest	Local	Rural businesses benefit from community-run events

reporting is most often constructed through opposing views, e.g. for or against something (Bennett et al., 2004). Understanding this cultural nuance and the way it is shaped by other pressures (perhaps larger political and policy forces) could, in future, aid management of frames inclusive of the media (Tewkesbury & Scheufele, 2008).

The following result sample is indicative of the discourse analysis. It is put forward as a summary of observations qualified by the quantitative process that grew from the second frame that preceded it, *location* (and following on from the process illustrated in Table 7.) It is not put forward as a technical summary.

Discourse Sample

Thus, while economic development was framed far less in news articles relating to festivals in rural areas, there was nevertheless a clear schism in their reporting. Where there were smaller economic impacts, the benefits were reported with reference to local business or local tourism – and most often in respect of how businesses were negatively affected; where large economic impacts were reported (most often in respect of large music festivals), with regional economic or national focus, the benefits are reported as beneficial to the national economy, quite often with more prosaic reference to national culture, e.g. the music festival *T in the Park*, held in Scotland, was highlighted not just in terms of its input to the Scottish economy but as “an emblem for a cultural revolution in Scotland” (Bowditch, 2006).

There is a limited range of newspaper articles covering the positive social impacts of festivals. Coverage is predominantly related to city or town areas.

Reference to events as a regional cultural showcase is made in a number of articles. In terms of the socio-environmental impact of festivals on locals in the rural environment, articles made little variation in textual emphasis when reporting traffic and parking problems or drunkenness and anti-social behaviour. Each were reported as being areas of near equal concern to local communities.

Discussion

The discussion in the literature review as regards the changing nature of the population is a significant one. The findings from our UK study indicate that from the original number of festival attendees interviewed used in this study (n=423) only 4.8 percent of these identified themselves as primarily interested in community festivals. This may be seen as counter intuitive when considering that nearly 70% of the total number of those interviewed recorded that they had travelled 50 miles or less to attend the event at which they were interviewed. In what can be called a 'new mobilities paradigm' (Bærenholdt & Haldrup, 2006) much of the previous work which addresses the role of festivals and cultural tourism as territorial specific (, i.e. localised development in both economic output and as networking dynamic) may no longer offer the stability required when - as previously discussed in the review of literature, the conditions of community, of being rural or urban have lost a lot of their historical meaning. Of course the building of commitment between the various people, organisations and associations and government bodies is hugely significant in an environment where working relationships might otherwise be perceived as being both brief and perilous (Getz, Andersson, & Larson, 2007). As previously stated, these interrelations should be commensurate and collegiate to the needs of developing event brand equity for the place in which it is hosted. However this is challenged by

changing population flows and by the nature of the tourist interaction with the place experience. Thus, for example, while the network formed around the long running annual Roskilde Festival in Roskilde, Denmark, is successful further cultural development activities have to rely on trans-local networks which are “national, Scandinavian or even global (though primarily European)” (Bærenholdt & Haldrup, 2006, p. 220). It is also clear that the social impact of festivals is given less prominence in the UK media than economic and environmental effects. This may be demonstrative of a political history in which economic measurability has been preeminent.

Conclusion

The convergence of an agenda setting and framing methodology has taken the researchers somewhat towards an understanding of not only the salience of the socio-cultural effect of festivals from the perspective of the media and the public (festival attendees and festival directors), but has also given reflection on the dependent conditions that effect this. Opportunities to respond positively to the contestation of stakeholders and assimilate and enhance cooperation are valuable for both the event and the place in which it is located. Principal Component Analysis (PCA) has been identified as a key element in constructing a scale for measuring public salience (Kioussis, 2001, 2004). Local and national media emerged thus as strong factors in festival attendees and festival directors’ perception of the socio-cultural impact of festivals. Findings of each stage of the study that followed the PCA have indicated the higher significance given to localised impacts as perceived through and by the local media. The findings of the newspaper media framing exercise partially support the findings of Falkheimer (2007), i.e. that the local media have a tendency to disseminate

negative rather than positive news, particularly where festival and events are designed to reach new markets or encourage new economic development. Our research indicates that newspapers tend to take polarized views which replicate ongoing perceptions of the impacts that festivals either make or suffer, both in respect of their geographical typology and the purpose of the event. The media reflect concepts of localised impacts, and localised concern, most particularly regards festivals in rural location. These views are voiced by festival attendees although they evidence little sense of community. Similarly, festival directors perception of impacts is predominantly localised, in the belief that it is local community that is most effected (see also Ensor, Robertson, & Ali-Knight, 2007; Robertson, Rogers & Leask, 2009). The need for trans-local networking to sustain the development of events and their role in destinations with an increasing mobile community (residential and business) has been shown.

Limitations and future research

No formal intercoder reliability testing was performed beyond the first levels of framing as the inductive nature of the exercise made the process exploratory (see previous). The emergent themes and discourse study inform the next *deductive* process (Kolbacher, 2006; Semetko & Valkenburg, 2000) which will require coding of a larger dataset (see previous). This can be gauged against the PCA factors.

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