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THE CONTRIBUTION OF FESTIVALS TO CITY BRANDING

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PhD candidate

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ABSTRACT

The economic contribution of festivals and events has been widely acknowledged, but the relationship between a festival and city branding has received little attention. This thesis explores the role of festival stakeholders in the development of a city brand, providing a detailed account of city branding and festival sponsorship. The research focuses particular attention on cultural festivals by examining their role in the city branding process. To this end, one city (Seoul) and two festivals (Hi Seoul Festival and Seoul International Fireworks Festival) were chosen as case studies. A qualitative methodology based on semi-structured face-to-face interviews was determined to be the most appropriate approach for achieving the research aims. Ultimately, 46 face-to-face interviews of key individuals involved in festival and city marketing were conducted. All interviews were transcribed and coded by hand using thematic analysis. The research findings highlight differences in the two cultural festivals' evolution and characteristics. Five key themes emerged: planning and management; sponsorship landscape; government and regulation; cultural content; and the link between city brand and festival brand. One significant aspect of paying more attention to branding a city appeared to be the changes Seoul's mayors made to the city brand slogan. Moreover, a festival's influence on the city as either a tourism asset or branding tool emerged from the government's role as festival owner and sponsor. Festival ownership and sponsorship in Seoul and South Korea are heavily influenced by political factors. The analysis of qualitative evidence collected identified two key issues: *consistency* and *political leverage*. Having a consistent festival identity appeared to be a significant factor which contributed to city branding, but this process was also affected by the consistency of city branding itself. Political leverage caused fundamental problems for festival identity and city brand slogans in Seoul and improved strategic governance of festivals emerged as a key priority. Strong leadership and stakeholders' cooperation are needed to ensure consistent management of festival identity. Based on these findings, the research concludes with the recommendation that reduced government involvement and increased private sponsorship provide the context in which festivals might make a more significant contribution to city branding.

Key words

Seoul; Hi Seoul Festival; Seoul International Fireworks Festival; Stakeholders; Ownership and Sponsorship; City branding; Political leverage; Strategic governance

Author's declaration

I declare that all the material contained in this thesis is my own work

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I would like to dedicate my thesis to my beloved parents Mr. Lim and Mrs. Kim. In particular, my deepest gratitude goes to all my supervisors, Andrew Smith, Robert Maitland and Simon Curtis. The completion of this study could not have been possible without their expertise and support. Also, I would like to thank my little brother and sister, Taeho and Lucy.

List of abbreviations

DMO Destination Marketing Organisation

KCTI Korea Culture and Tourism Institute

KNSO Korea National Statistics Office

KTO Korea Tourism Organisation

MCST Ministry of Culture and Sports and Tourism

SIFF Seoul International Fireworks Festival

SFAC Seoul Foundation for Arts and Culture

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Chapter 1 Introduction

1.1 Thesis title

The title of this thesis is “The Contribution of Festivals to City Branding”

1.2 Rationale of the study

This interdisciplinary research concerns festivals, sponsorship, and city branding and is underpinned by interpretivist philosophy. The study focuses on Seoul and its cultural festivals: Hi Seoul Festival and Seoul International Firework Festival.

The rationale for investigating these particular topics and case studies is varied, but the majority of tourism and events research is dominated by Western models, case studies, and contexts. Seoul and South Korea are under-studied yet full of interest in the festival domain. They have a relatively short history of hosting tourism and festivals (and of pursuing city branding); outbound tourism was only approved in the late 1980s, festival culture began in the 1990s, and attention to city branding started only in the early 2000s. Geo-politics have been very influential since the Cold War and Korea has experienced rapid growth fuelled by neo-liberalism. Thus, hallmark events and mega-sport events also received large attention due to their economic effects in Seoul and South Korea. Therefore, as a case study, Seoul and its cultural festivals seem to be ideal subjects for this research due to their nature, situation, accessibility, potential and relative lack of previous study.

The central concepts of this research are cultural festivals’ role, sponsorship, stakeholder relations and the relationships between cultural festivals and city branding - which have been the subject of limited research thus far. A significant element of this research is the application of concepts using empirical research. It should be noted that the significance of this research does not stem from the measurement of the festival’s contribution to a city’s branding. Instead, the work aims to examine how festivals contribute to the process of branding a city effectively. As qualitative research based on an interpretivist approach, the findings of the study come from the subjective/inter-subjective epistemological

perspectives. The research extends previous research and suggests a new direction for future studies.

1.3 Research objectives and questions

The overall aim of this research is to identify a festival's contribution to city branding. The objectives of the current research are to:

1. Define and analyse the ownership and sponsorship of the two festivals selected for detailed study;
2. Understand and identify the city's brand and branding strategy; and
3. Identify the relationship between the festivals and city branding in Seoul.

In order to discuss the cultural festival's roles for city branding based on types of festival sponsorship, three sets of research questions were identified:

- Q.1 Why and how do sponsors support festivals?
- Q.2 How do festivals affect city branding? Is the effect different depending on sponsorship types and the sponsor's organisational relationship with the festival host?
- Q.3 Which type of festival sponsorship model has the most significant impact on city branding?

1.4 Chapter overview

Literature review (Chapter 2, 3, and 4)

The thesis starts with a review of the relevant literature, organized in three chapters based on key topics. Chapter 2 includes an introduction to festivals in general, cultural festivals and arts festivals, the importance of festival themes and content, and an outline of festival's four impacts on society (i.e., economic, social and cultural, political and environmental factors).

Chapter 3 reviews festival stakeholders and sponsorship in previous literature focused on

Western contexts and model case studies. This chapter focuses on festival ownership and sponsorship using network theory and emphasizes stakeholder participation. Types of sponsorship are divided into public, private and media. The chapter ends with a discussion of congruence theory in event sponsorship.

Chapter 4 presents the overall concept of city marketing. It first distinguishes between brand and branding, then suggests a largely two-dimensional structure (i.e., vertical and horizontal) of city brand constructed by several scholars. It also discusses place marketing and city marketing with Western contexts from marketing studies. Finally, this chapter ends with a discussion of city branding based on the application of effective strategies.

Methodology and case study (Chapter 5 and 6)

Chapter 5 describes the methodology. The chapter introduces the methodological approach of the present research as qualitative, descriptive, exploratory, and comparative research. The choice of specific case studies is explained, as are the method adopted (Semi-structured/Face-to-face Interviews). The practical fieldwork included a pilot study and the main study. Finally, the thematic analysis is addressed as a data analysis with examples described of the initial stage of the analysis.

Chapter 6 includes a detailed explanation of the selection of the case studies. It starts with a history of South Korea, focusing on the periodic background. Geo-political issues surrounding South Korea are addressed, and this chapter then introduces modern society's phenomena of tourism, marketing, and branding in South Korea and Seoul. The chapter further explains Seoul's city policy depending on three recent mayors. Finally, it examines festivals in Seoul and the selection of the case study festivals: Hi Seoul Festival and Seoul International Firework Festival.

Findings and discussion (Chapter 7 and 8)

Chapter 7 describes the outcomes of the data analysis. The five main themes and sub-themes are organized and written depending on the festival: planning and management, sponsorship landscape, government and regulations, cultural content, and the relationship between city brand and festival brand.

Chapter 8 addresses four areas: the change of city brand slogans in Seoul and South

Korea, the distinctiveness of festivals in Seoul and South Korea, consistency and inconsistency in festivals and sponsorship, and links between a festival identity and city brand under political leverage. Five themes from the data analysis findings and literature reviews are drawn together, compared and discussed in this chapter.

Conclusion (Chapter 9)

To conclude this thesis, Chapter 9 answers the three research questions and discusses the implications. This final chapter ends by addressing the limitations and making recommendations for festival organisers and future research.

Chapter 2 Festivals

2.1 Introduction

Various events and festivals are staged all over the world. People can enjoy festivals in their small communities, in other cities, and overseas. Previous studies have referred to an event as a *'themed public celebration'* or *'event for people to come together to celebrate, to demonstrate, to worship, to honour, to remember, to socialise'* (Getz, 1993; Douglas et al., 2001; Brown and James, 2006). The main purpose of this research is to investigate the contribution of festivals to city branding. This chapter starts by defining festivals and identifying the significance of themes and contents of festivals. It further reviews the trends in festivals, especially performance and visual types of cultural festivals. As research justifying festivals' contribution to cities, it is necessary to review festivals' roles and impacts in society. Thus, this section focuses on four areas discussed in previous literature: economic, cultural and social, political and environmental factors. The majority of the academic literature is based on Western cases; thus, the last section of this chapter discusses several events assessments from previous studies in Western societies.

2.2 What is a festival?

Most literature agrees that festivals have rapidly increased, having a significant influence on destinations (Arcodia and Whitford, 2007; Chang, 2006; Crompton and McKay, 1997; Felsenstein and Fleischer, 2003; Getz, 1997; Ma and Lew, 2012; Mules and Faulkner, 1996; Thrane, 2002). Historically, people have celebrated special occasions with arts, rituals, and festivities (Arcodia and Whitford, 2007). Such festivals have included communal gatherings for a community's collective dreams and wishes while also offering enjoyment during special occasions and to enhance people's social lives (Earls, 1993). These public celebrations have cultural meaning to the communities involved. According to Arcodia and Whitford (2007), festivals originated from the carnivals of Europe. Nurse

(1999) referred to carnival as '*a period of celebration of the body, of physical abandon, where licentiousness, hedonism and sexual excess are expressed in music, dancing, masquerading and feasting*' (p.664). The general definition of a festival is a public, themed celebration. The term has been utilised for many years and embraces various cultural events. Likewise, several researchers have provided definitions using different expressions. Janiskee (1980, p.97) defined festivals as:

Formal periods or programmes of pleasurable activities, entertainment, or events having a festival character and publicly celebrating some concept, happening or fact.

Falassi (1987) surmised that a festival is connected with certain values as a social function, which a community considers important, including social identity, historical continuity, and physical survival. He defined a festival as '*a sacred or profane time of celebration marked by special observances*'. Moreover, Usyal et al. (2003, p.5) discussed festivals as '*the cultural resources of an area that make possible the successful hosting of visitors*'. The South Australian Tourism Commission (1997, p.2) provided a more comprehensible definition:

Festivals are celebrations of something the local community wishes to share and which involves the public as participants in the experience. Festivals must have as a prime objective a maximum amount of people participation, which must be an experience that is different from or broader than day to day living. It is not necessary to extend hands on experience by more than one day, though it is often economically desirable.

Beyond these definitions of the term '*festival*', the word is frequently overused and misused. Festivity is often used to describe having a good time resulting in just simple commercial promotions being called festivals (Getz, 2008). Many researchers have studied how to interpret the festival through the culture and functioning of societies. Some researchers have stated that people need a set time and location to have a celebration (Turner, 1982), while others argue that festival and carnival-like activities offer a socially sanctioned forum for releasing social tension (Eagleton, 1981; Hughes, 1999; Ravenscroft and Mateucci, 2002). According to a historical description of festivals (Falassi, 1987, p.3), suggested:

At festival times, people do something they normally do not; they abstain from something they normally do; they carry to the extreme behaviours that are usually regulated by measure; they invert patterns of daily social life. Reversal, intensification, trespassing and abstinence are the four cardinal points of festive behaviour.

This description concurs with more recent researchers' descriptions and definitions. However, the further back into history we go, the more carnival-like these festivals were rather than the contemporary festivals of today. Some researchers have described festivals as methods to help people to express their identities, connect them with their place, and further communicate that to the world (Ekman, 1999; Farber, 1983; Geertz, 1993). This point of view seems in line with contemporary festivals. Historically, festivals often reflected local and ethnic cultures. Torunn (2006) said celebrations are intended to make people remember the past during the festival. Thus, festivals aid observers in understanding the host culture and community (Getz, 2008). Manning (1983) also argued that festivals provide knowledge about local culture and community life: *'celebration is performance, it is entailing the dramatic presentation of culture symbols...celebration is also public, with no social exclusion, is entertainment for the fun of it, and is participatory'* (p. 4). Furthermore, festivals have been held to celebrate civic identity, pride and sharing. However, The Festival and Event Association and other similar national festival associations have embraced broad types of events in modern times (Getz, 2005). One possible reason for this could be an absence of traditional events to indicate the seasons and gather people. Modern lifestyles have certainly changed compared to historical lifestyles. With populations frequently on the move, it could be said that the lack of a steady population has weakened community cohesion and civic pride. As a result, many festivals have become placeless and are created as tourist attractions. This serves to increase doubts over the authenticity or even the appropriateness of some festivals.

2.3 Cultural festivals

Every event is rooted in different themes, features, and content. Events are usually categorised by size and content. Size categorisation has pertained to mega-events, hallmark events, major events, and local of community-level events, whereas content

classification has encompassed festivals, sports, conventions and exhibitions and business events (Lei and Zhao, 2012). Shone and Parry (2004) suggested a different method of categorisation including four types: personal, leisure, organisational, and cultural. The current research reviews some previous literature on arts festivals, especially performance and visual types, and the discusses the importance of festivals' themes and content.

Arts festivals

The term arts comprise artefacts, images, and performance (Fillis, 2011). No common definition of the arts has been agreed because they can be evaluated subjectively (Penrose, 1990). This leaves the genre open to interpretation. There are two methods for defining it: Some see it as an industrial product, whereas others define the arts with semiotic analysis and view artwork as an aesthetic sign that has a cultural definition (Anderson, 1991; Barrere and Santagata, 1999). In particular, Panofsky (1940) discussed the arts between practical objects and works of art. The former type does not care about aesthetic consumption whereas the latter type is usually aesthetically consumed. These can be called '*art for business sake*' versus '*art for art's sake*' (Fillis, 2006; Fillis, 2011).

Moreover, both types of products are considered to be a communication carrier and it is difficult to identify the precise moment the communication carrier or object becomes art (Panosky, 1940). According to Boorsma and Chiaravalloti (2010), the current trend of arts focuses on experiencing art with social interaction rather than simply as an artefact. They asserted that the arts are no longer regarded as an independent phenomenon from general cultural practice (Boorsma and Chiaravalloti, 2010). It is now regarded as a social or cultural phenomenon. Moses (2001) suggested that any form of performing arts has a connection with the cultural and artistic aspects of an audience and therefore must communicate in both local and international contexts.

As previously mentioned, although there has been some tension between the arts and businesses, the role of marketing is significant and has made contributions to the arts (Bradshaw, 2010; Fillis, 2009; Fillis, 2011). Therefore, staging an arts festival can be a

way to communicate with various audiences, and it is the one of marketing tools used to spread the arts economically and culturally. In this respect, the British Arts Festivals Association categorises typologies of arts festivals to include music, dance, visual, theatre, film, comedy, and street arts. These activities can be seen as entertainment which can take many forms, such as a music concert, theatre, and art exhibition. These arts-related activities are often classified as a cultural celebration, yet every activity's purpose is different and unique (Getz, 2008). According to Getz (2008, p.23), arts festivals are generally categorised as follows: *'Visual' (e.g., painting, sculpture, handicraft), 'Performing' (e.g., music, dance, cinema, storytelling, poetry; usually involves performers in front of audiences), 'Participatory' (no separation of performer and audience)*. Most arts activities are planned events. They can be performed spontaneously, but people do not consider spontaneous performances as an event or entertainment (Getz, 2005). Visual arts usually utilise an exhibition form, while performing arts contain artists such as musicians, dancers and/or actors to perform for audiences. Among various performing arts, the symphony, ballet, and opera like traditional plays are classified into *'high culture'* whereas music concerts such as jazz, new age, rock, hip-hop, and pop are known as *'popular culture'* (Getz, 2005). Furthermore, dance and magic performances are also included within the popular culture. To discuss the participatory aspects, Deighton (1992) argued that audiences and performances are interrelated to each other. For example, people who attend a performance can be deemed as passive spectators whereas people who participate in a performance often play active roles. Deighton (1992, p.362) also defined the relationship between consumers and products as *'consumers perform with products'* and *'products perform for consumers'*. More characteristics for arts festivals have been proposed such as (Getz, 2008, p. 23): *'Professional versus amateur artists', 'Competitive versus festival', 'Mixed or single genre (e.g., just jazz or many music types)', 'Single or Multicultural', 'Paid or Free performances', 'Regularly scheduled, Periodic, or One time', and 'Temporary (i.e., visual arts created with a limited life expectancy or a one-time only performance) versus Permanent'*. In keeping with these principles, arts festivals are divided into either professional or amateur events. Bowdin et al. (2011) stated that the amateur arts festival is a rather large but low-profile sector and is often competitive.

Despite being the most common type of festival, arts festivals can cover various forms of arts and use multiple venues. For example, the Glastonbury Festival is well known for music. However, it consists of much more than just music; it also includes dance, comedy, theatre, and street performances. In fact, its full title is The Glastonbury Festival of Contemporary Performing Arts (Stone, 2009). Festivals do not require a permanent performance venue; they can be held at multiple venues simultaneously or even different venues each time they occur. Generally, a festival foundation rents the venue temporarily and utilises infrastructure from others. That means the festival requires less investment in fixed infrastructure (Gibson and Connell, 2005). This is considered a valuable factor when staging a festival.

In terms of entrance fees, each festival's characteristics, size, and event sponsorship are the primary factors. With their increasing economic role with various marketing strategies, modern festivals have become increasingly commercial. The perception of the arts festival has changed from a cultural role to having an economic impact (Gibson and Connell, 2005). Regarding this phenomenon, Clark (2000, p.11) wrote:

Is the festival idea dead? Democracy, education, technology and a huge rise in living standards have made the arts readily accessible to many. We have more leisure time, more money, more ease of access to far-flung places. And we have far more music and opera. As cultural consumerism has spread, the idea of festival as a source of renewal, as break from routine, fuelled by the spirit of artistic adventure, has all but disappeared.

Yet Gibson and Connell (2005, p.213) offered a different opinion: *'the musician, dancers and other performances can't continue for only the pleasure of the experience'*. According to Boorsma and Chiaravalloti (2010), a fundamental shift from non-profit public arts to a profitable business has emerged since the 1980s. With the rapid growth and pressure of arts marketing, organisations have tried to be less reliant on public funding, attract more audiences, and encourage their participation. Therefore, previous researchers have concentrated on the economic impacts of performing arts (Kirchner et al., 2007; McCarthy, 2001), consumer behaviour and repurchase intentions (Hume et al., 2007; Hume and Mort, 2008; Slack et al., 2008), and audience development (Bernstein, 2006; Osborne and Rentschler, 2010; Scollen, 2008). Additional research conducted in this

marketing sector includes the service experience (Hume et al., 2006; Hume and Mort, 2008), marketing orientation and planning (March and Thomson, 1996; Sorjonen, 2008), and art marketing's effectiveness (Arnold and Tapp, 2003; Gainer and Padanyi, 2002; Rentschler *et al.*, 2002; Voss and Voss, 2000). There has also been a focus on arts marketing strategy (Colbert, 2009), relationship marketing (Conway and Whitelock, 2007; Rentschler and Radbourne, 2008), the impact of art on marketing (Fillis, 2009), the impact of cultural policy and government funding (Kirchner *et al.*, 2007; Lee, 2005), experiential marketing (Petkus, 2004), sponsorship (Rowley and Williams, 2008; Thomas *et al.*, 2009), the construction of visual arts marketing theory (Fillis, 2004), arts festivals and the city for urban development studies (Quinn, 2005). Based on this previous literature, this research will consider how arts festivals contribute to city branding in the city.

Importance of themes and content in festivals

Defining a theme is the very first step to staging a festival. After deciding the theme of the festival, the various elements are designed to fit that theme, such as venue, lights and sound, special effects, decorations, performance and scenery, food and beverage, crew and artists, and entertainment (Bowdin et al., 2011). In other words, the theme will be visibly identifiable in every detailed element of the festival (Allen et al., 2011). Bowdin et al. cited Theme Traders' expression to support this idea (2011, p. 493):

At Theme Traders, our mission is to create unique and unforgettable events. Funnily enough, meticulous planning and staging are crucial when trying to create a spontaneous and vibrant atmosphere. This can be understood in terms of staging because things like lighting, unwanted noise or bad use of space and access can make or break a party by affecting the response of guests to their environment. Similarly, responses to event features such as lighting and entertainment can help steer guests around a venue without them being aware of it. Stage-managing their environment can often ensure that the guests do not have to be ferried around and will naturally go home at the right time. It is interesting that the most tightly staged environment will often inspire guests to feel a natural part of a very exciting party.

Likewise, theming plays a central role in staging festival management (Ali, 2012). Bowdin et al. (2011) said that themed events are an essential part of the event industry.

Indeed, some companies sell event theme kits for event organisers and planners (Ali, 2012). Brown and James (2004) suggested five principles of theme design for event management (Cited in Ali, 2012, p.53): ‘*Scale*’ (size of events utilising venue space), ‘*Shape*’ (layout of event), ‘*Focus*’ (directing attendees’ gaze to physical elements such as colour or movement), ‘*Timing*’ (the event programme, schedule and agenda), and ‘*Build*’ (ebbs and peaks in an event).

Monroe (2006) and Berridge (2010) asserted that theme design should maintain these principles for events. Ali (2012) addressed two additional concepts related to the theme: creative and cultural sensitivity. Being creative is essential for a successful event. Berridge (2010) pointed out that creativity is the one thing necessary to make an event special and distinguishable from other similar types of events. Tracey Hull (2009) asserted as follows:

The development of an event is essential over time. There needs to be room for the innovative cutting edge to come into an event programme. We do not want the event to become the same old, same old. We have to remember that innovation is vital to the life of an event. (cited in Allen et al., 2011, p.424)

Cultural sensitivity, defined as ‘*a matter of understanding the international customers, the context and how the international customers will respond to the context*’ (Clarke and Chen, 2007, p.164), is another issue of theme design. Event planners and organisers should avoid culturally sensitive matters, such as attitudes and values of certain societies, the use of body language, religious beliefs, and the legal requirements of observance in cultural or religious laws (Ali, 2012).

2.4 Festivals’ roles and impacts on cities

This study discusses festivals’ contributions to city branding and the relationship between festival and city branding. It does not quantitatively measure a festival’s impacts on a brand. However, to understand how and why festivals and city branding are integrated, it is important to address a festival’s role or its impact on festival tourism in general. Given

the significance of festivals, a number of studies have been conducted in the past. Simply studying a festival's role and impact cannot answer this research question, but it may help in developing and supporting a festival's contribution to the city branding process. Therefore, this research examines, based on previous literature (Carlsen et al., 2007; Getz, 2012; Richards and Palmer, 2010), four categories of festival role and impact – namely, economic, cultural and social, environmental, and political factors.

Economic Role

A significantly high growth in festivals and events has occurred in the tourism sector, accounting for a large proportion of the demand for tourism and, thus, helping the development of the region's uniqueness (Grunwell et al., 2008). Festivals and events have been important in the development and marketing strategies of most tourist destinations (Getz, 2008). Getz (2012, p.157) suggested that festivals' roles include '*attraction*', '*image makers*', '*animator of static attraction*', and '*catalysts for other development*' in economic meanings. Getz (2012) explained that these roles are defined by politicians and industries rather than the general public or travellers. Although festivals are categorised into the arts and culture realm, they have to be managed as businesses. Regarding this, Getz (2012) described a tension between the values of the arts and culture on one hand and the potential for management or commercialisation on the other. He explained that, ultimately, the meaning of the economic and arts/culture factors can be balanced (Getz, 2012). Yet measuring economic impacts or benefits of a cultural festival can be challenging. Getz (2012, p.317) suggested measuring various types of economic outcomes from the events (e.g., *investment and new money, event tourism, activities at and surrounding events, land use changes, individual and community involvement, media coverage*), but these do not embrace the characteristics of a cultural festival. According to Getz (2012), economic effects are generated when an event can attract new money into an area through investments, grants, sponsorships and tourists. The employment effect is often discussed as the economic benefits of events; however, it is typically applied to only one-time mega-events which generate a lot of construction, stimulating employment growth. Furthermore, large-scale events are essentially projected with urban renewal and development. Thus, this can create permanent changes to the landscape and civic

economy. Getz (2012) offered an example with Gothenburg in Sweden, and Carlsen and Taylor (2003) used Manchester's Commonwealth Games as an example. However, these economic effects are rarely expected or measured from cultural festivals.

Some researchers have added tourism revenue to festivals' economic impact (Allen et al., 2011) because festival visitors spend money on travel, accommodation, and goods/services during their visit to the host city (Allen et al., 2011; Litvin et al., 2013). Getz (2012) argued that events in general are tourist motivators or increase a destination's appeal, yet it cannot be concluded that events have tourism-related economic impacts. Moreover, he suggested that some event tourism impact studies still make fundamental mistakes, such as failing to identify that the event motivated new travel and spending or by not discounting for time changes, casual attendees, or displacement effects. Crompton (2006) supported the statement that the economic impact calculation should be cautious about overstating a festival's impact. For instance, some tourists do not intend to participate in a festival when they decide to visit the city; if the participation occurs unexpected or coincidentally, this kind of group should be excluded from the festival's impact. Crompton (2006, p.73) repeatedly described this type of tourists as '*time-switchers*' and adds '*casuals*' who attend the festival but whose main purpose is not to visit the festival. Likewise, the economic impact of events has been examined to define the benefits of urban redevelopment, increased trade, and industrial productivity, but these are generally involved with large-scale events rather than cultural festivals (Getz, 2012). Some researchers have acknowledged that previous research accounted for only direct expenditures when considering the event's economic impacts (Crompton, 1999; Lee and Kim, 1998; Quinn, 2013; Tyrrell and Johnston, 2001). As previously discussed, there are limitations to calculating a festival's economic impact. Felsenstein and Fleischer (2003) identified the difficulties of assessing the extent of a festival's impact to economic development in destinations. Such assessments may have to consider indirect economic impacts of events and festivals rather than direct impacts. Berridge (2007) suggested that event marketing has been seen as the top marketing tactic for return on investment in the world. Not only have traditional forms of communicating become saturated, but events can also provide direct and experiential communication to consumers. Berridge (2007, p.52) described the change of event marketing as follows:

The event industry itself and the skills associated with it are becoming more valued and recognised than ever before. The discipline of event management is expanding significantly from its cultural and celebratory origins to one where the role of events in business is developing as its effectiveness in 'brand marketing' is more clearly understood and the levels of investment increase as a result.

Therefore, it will be more appropriate to discuss cultural festivals' economic impact through sponsorship in indirect ways. Getz (2012) determined 'image-maker' to be one of an event's roles. Kotler et al. (1993) demonstrated the value of events in enhancing the image of communities in place marketing. Some researchers have argued that co-branding between events and destinations is one strategy for increasing popularity (Brown *et al.*, 2001; Chalip and Costa, 2006). However, Quinn (2005) argued that many cities have considered festivals a sort of 'quick fix' solution to improve cities' image problems (p. 932). Based on these arguments from previous literature, the current research will discuss cultural festivals' contributions to the city of Seoul's branding process as a case study. It will focus on the branding process of the city rather than the city's image (based on perceptions of citizen and visitors) or simply city as a tourism destination.

Cultural and Social Role

It is accepted that the economic impact of event is a significant reason for staging it in the first place (Crompton and McKay, 1997), yet festivals are intended to be culturally shared experiences, with the main purpose being to build social cohesion (Turner, 1982). Hall (1989) and Getz (2005) asserted that all events have direct cultural and social impacts on participants and host communities.

Allen et al. (2011, p.64) and Bowdin et al. (2011) described the positive social and cultural impacts from Hall's (1989) idea as 'shared experience', 'revitalisation of traditions', 'building of community pride', 'validation of community groups', 'increased community participation', 'introduction of new and challenging ideas', and 'expansion of cultural perspectives'. Getz (2012) argued that most festivals undoubtedly depend on local and regional audiences. Similarly, Chwe (1998) argued that festivals offer social benefits for residents to get involved with community activities and provide social impacts for communities to strengthen ties by producing common knowledge and building trust. Yet

such festivals and events can have negative cultural and social impacts. Allen et al. (2011) indicated that most festivals and events can have unintended social consequences, such as substance abuse, bad behaviour by crowds, and increased crime and vandalism. These serious social problems make local people feel vulnerable (Arcodia and Whitford, 2006; Douglas et al., 2001; Small et al., 2005). Moreover, if the events are not managed properly, those social problems can negatively affect the public's perception of the event (Allen et al., 2011). Furthermore, events may lead to a loss of amenities because of excessive noise or crowds, the resentment of inequitable distribution of costs and benefits, and the inflation of goods and services which can upset housing markets and have the most severe influences on low-income groups (Allen et al., 2011; Getz, 2005).

Getz (2012) insisted that tourism in general is a destructive force in cultural terms and that cultural events are especially easily 'commodified' as tourist attractions. This researcher reckons that 'commodification' or 'commercialisation' is a type of economic impact on the festival and event. Shaw and Williams (2004) considered 'commodification' to be a part of consumer culture and concluded that commodification and consumerism are dependent on tourism destinations. With regard to commodification, Shaw and Williams (2004) developed '*stages in cultural commodification*' (p.175) for festivals and events affected by tourism as follows:

1. *Independent travellers take an interest in local events; they observe, but do not necessarily understand meanings.*
2. *Growth in organised tourism occurs.*
3. *Tour operators market local culture as an attraction.*
4. *Events become staged for tourists, leading to a loss of meaning for local people (the event is a commodity) and tourists observing 'pseudo-events'.*

Based on the mentioned social and cultural impacts, most research has concentrated on residents' perceptions and attitudes toward the festival. A number of researchers have developed the empirical scale to assess the residents' perception in festival tourism and how a festival has social impacts in society (Delamere, 2001; Delamere et al., 2001; Fredline et al., 2003; Small, 2007; Small et al., 2005). Fredline et al. (2003) argued that more effort is required to evaluate consistent social impacts, suggesting that anything affecting quality of life can be a concept of social impact. Recently, a social capital theory

has emerged to assess festivals' impact. Social capital has been broadly utilised and has been variously interpreted (Wilks, 2009). Portes (1998, p. 6) defined it in general terms as *'the capacity of individuals to secure benefits by virtue of their membership in social structures'*. According to Pierre Bourdieu (1986), economic capital regards a command of cash or other assets as investment for profit, whereas social capital involves the possession of resources which stem from group membership, relationships, networks of influence, and support. Furthermore, he explained that cultural capital includes knowledge, skills, education, and other advantages possessed by a person, resulting in higher social status. With regard to these economic, social, and cultural capitals, quoting Getz (2012, p.81):

These concepts are in tune with a long tradition of philosophical thought and sociological theory on the value of networks, and the need to foster social cohesion through institutions and policy. There are clear conceptual links to notions of civil society and the power of communities through celebration. In other works, 'social networking' has value, and festivals and events can foster it – they also lead to the generation of events for many social worlds and groups.

Social capital has recently been perceived by many researchers as having the potential to provide further understanding of the formation, nature, and implication of social connection between various sectors in a festival setting (Arcodia and Whitford, 2007; Curtis, 2010; Finkel, 2010; Misener and Mason, 2006; Quinn, 2013; Quinn and Wilks, 2012). For example, Misener and Mason (2006) utilised social capital to determine how festival contributes to community development. Wilks (2011) used it as a theoretical framework to assess which festival participants create social relationships or social bands. Scott (2013) asserted that analysing social networks is an appropriate way to examine stakeholder relationships surrounding event policy and management. Getz (2012, p. 85) explained that 'a social network' comprises individual 'actors' and their ties, either formal or informal. Therefore, the more ties an individual has, the more social capital will be accumulated. Getz (2012) further explained that the network itself obtains capital and might presume a political life of its own toward the future of a festival, so the network can be a powerful determinant of policy and strategy. The social capital and social networks will be also discussed to argue the political element of a festival as well as the city branding (Chapter 4).

Political roles

Political science includes the theory and practice of politics, political systems, and political behaviour. Studying the political impacts of a festival is thus connected with its influence on politics, the government, and political parties (Getz, 2012). In fact, the term politics comes from the Greek term meaning city. Goldblatt (2000) explained that countless political considerations can occur in hosting events within a city. According to Allen et al. (2011), the positive political impacts of a festival and event are explained as international prestige, improved profile, promotion of investment, social cohesion, and development of administrative skills.

Historically, Roman emperors enlisted the power of the circus to divert criticism and strengthen popularity; in modern times, equally astute politicians have focused on events that make citizens happy in order to retain their power (Bowdin et al., 2011). Thus, it can be said that governments appreciate the ability of festivals and events to increase popularity (Allen et al., 2011). The government also hold festivals in order to benefit from their economic attributes by bringing in more visitors to the host regions (Arcodia and Whitford, 2006). Festivals have the potential to generate social cohesion and community pride (Wood, 2002). Hall and Rusher (2004) explained the reasons for holding an event which exist in political dimensions:

Events are hosted within the context of a political system. Importantly, in terms of why they are held, it needs to be recognised that attracting visitors is only one justification for the hosting of events; other reasons include celebration, maintain or enhancing community pride, employment generation, increased publicity and media coverage, enlivening otherwise quiet areas, maintain cultural identities, encouraging regeneration and attracting industry and capital. (p. 220)

With regard to these positive results, festivals can be considered by the government to be for the good of the public. Many festivals and events receive government funding via various forms of subsidy or support (Carlsen, 2009). Policymakers ensure that events have sufficient benefits through public support and investment. Public policy generally contains government regulation decisions and intentions, indicating certain problems or

issues of public concern. Hence, a nation or the government chooses policies to accomplish objectives (Dye, 1992; Hall and Rusher, 2004). Getz (2009, 2012) explained that such events should fit into widely accepted policy domains like culture, health, and economics. Finally, regulations and responsibility exist for money spent and other actions or events.

Festival and event managers cannot ignore the public policy and regulations or legal effects on the event sector. Getz (2012) explained that the public policy of a government depends on ideology: *‘Political parties take different approaches to event funding or regulation, and in general to culture, economic development or leisure and sport, based on ideology’* (p. 334). Therefore, at least during election periods, most governments attempt to justify their policies, putting forth apparently different policy platforms based on the ideology or the needs for positioning. According to Getz (2012), many voters are persuaded by specific proposals or measures, while others are inspired more by values and policies that propose the general direction that a government will take. Sometimes policy seems to be regarded as power because political parties, interest groups, and lobbyists are looking to influence policy. *“When elections are held, the balance of power shift: lobbyists have more or less influence, funds are relocated, and new policies become possible”* (Getz, 2012, p. 128). Arnold et al. (1989, p. 191) account for the role of events in the political process as follows:

Governments in power will continue to use hallmark events to punctuate the ends of their periods in office, to arouse nationalism, enthusiasm and finally, vote. They are cheaper than wars or the preparation for them. In this regard, hallmark events do not hide political realities.

In fact, festivals like many events have a political agenda such as national or city branding. According to the positive impact idea of Allen et al. (2011), *‘international prestige’* or *‘improved profile’* reflects a festival’s objectives. However, Arnold, Fischer, Hatch, and Paiz argued that events are used for political purpose by government or politicians. Howard and Posler (2012) asserted that festivals historically indicated community vitality and an inclusive gathering of community participants, creating an atmosphere that would attract young voters and encourage them to become more knowledgeable and active

citizens.

Political aspects surrounding festivals co-exist with other aspects. In other words, festival-like events generate positive benefits in various parts of society, and festivals themselves are used as tools for political purposes by governments and politicians. Thus, studies of the political impacts of festivals indicate that they have rather less effect on the perception of either visitors or residents, which is utilised for economic or social and cultural impact studies. Such research has considered the government perspective more, as well as actions for staging festivals in the region. According to previous literature, festivals have sufficient potential to bring many benefits. Nevertheless, Hall (1994) highlighted the negative side of utilising events to achieve political goals. Getz (2012) also concluded that events can be utilised as an excuse for overriding normal planning and consultation processes and can displace powerless groups in the name of urban renewal and economic development in the city. Bowdin et al. (2011) discussed the negative political impacts of festivals, which include risk of event failure, misallocation of funds, lack of accountability, propagandising, loss of community ownership and control, and legitimisation of ideology. Getz (2012) argued that many countries have substantial, party-based differences in approaches to policy which influence event sectors. Government interventions in events are often defended as public goods and the failure of the marketplace. However, that justification can camouflage elemental political motivations (e.g., getting re-elected, spreading party-specific values). Thus, events can provide attractive opportunities for propagandising and sharing blatant political messages based on the image-making potential. In a worst-case scenario, such happenings can cause the manipulation or control of media coverage (Getz, 2012). Political science examines how power and the economy are interdependent. This research discusses why a festival always interacts with the political environment and situation with empirical research based on the political issues identified thus far.

Environmental Role

The increasing environmental impacts of event tourism have also recently been identified in several studies (Dolles and Soderman, 2010; Ponsford, 2011). The most prevalent negative impacts involve short-term or long-term pollution and environmental damage

within locations, the destruction of heritage, noise problems, traffic congestion and disruption, a rise in energy demands, and other natural resources (Allen et al., 2011; Bowdin et al., 2011; Ferdinard and Kitchin, 2012; Musgrave and Raj, 2005). Festivals can cause various environmental problems. It is necessary to discuss solutions to minimise these impacts rather than enumerating snippets of information.

Since the Earth Summit in 1992, 182 governments have agreed with the principle of sustainable development by signing the Agenda 21 document (Bowdin et al., 2011), and environmental issues have increasingly been treated as important issues. In the recognition of global warming and climate changes, awareness of environmental issues has increased. In addition, it has been considered significant in event studies, and a new paradigm of sustainable and responsible events has appeared (Getz, 2009). Hence, large-scale events tend to adopt a green policy by using green energy, planting trees, and promoting public transport strategies. Based on these efforts, many small or large events also now strive to be green events. Many corporations have been open to criticism by consumers and now support certain events to reach environmental principles (Goldblatt, 2008). Governments sometimes use events as the chance to justify best practice systems in waste management and to transform public attitudes and habits (Allet et al., 2011). Likewise, it is important to note that staging green events requires the participation of stakeholders, such as festival foundations, local communities, sponsors, the government, and visitors (Laing and Frost, 2010). Indeed, Getz (2012) insisted that residents notice negative environmental impacts, even though events' economic and social impacts might be more obvious. He suggested that community involvement in event policy making and community ownership can translate into better environmental management (Getz, 2012).

More practical ideas have been identified to avoid or reduce negative impacts. It is crucial for festival organisers to employ waste management and recycling. Waste management is extremely important for festivals catering to a large number of people (Laing and Frost, 2010). The use of composting toilets and grey water for flushing toilets is regarded as essential for festivals. Reducing the amount of water used per flush is also considered prudent waste management (Laing and Frost, 2010). Recycling can include providing exact information on recycling equipment such as bin caps and colour-coded wheelie bins

(Allen et al., 2011). Laing and Frost (2010) offered good examples for recycling campaigns. For example, the All Points West Music and Arts Festival received grants for recycling. Festival participants could exchange their plastic waste or aluminium cans for merchandised products like T-shirts or beach balls. This kind of recycling campaign can increase awareness of environmental issues. Some festivals provide carbon offsets for visitors to decrease the carbon footprint (Laing and Frost, 2010). In addition to managing these negative issues, using biodiesel fuel or solar and wind power can reduce environmental impacts and lead to enlisting green power providers as active sponsors of the festival (Getz, 2009).

Festivals also have positive impacts on the environment. Allen et al. (2011) explained that an event can be an outstanding way to advertise the unique characteristics of the host destination's environment. According to Hall (1989), selling the image of a hallmark event can market the intrinsic properties of the destination. Allen et al. (2011) explained that staging large events sometimes requires a large budget for infrastructure, but this expenditure can result in an improved quality of life via urban renewal and enhanced development of tourism infrastructure and the reconstruction of venues (Arcodia and Whitford, 2006). Bowdin et al. (2011) highlighted positive environmental effects, such as showcasing the environment, providing models for best practice, increasing environmental awareness, establishing infrastructure legacy, improving transport and communications, and promoting urban transformation and renewal. To increase the effective marketing strategy while reducing negative issues, it is important to sufficiently communicate about considerations with local authorities (Allen *et al.*, 2011).

To summarise, despite the diversity of a festival's environmental issues, the environmental impact requires the application of common sense for all types of events. It is possible that environmental impacts are connected with the festival's sustainability. Experts have promoted greener festivals and events with practical strategies. However, more importantly, they need multidirectional participation from every festival stakeholder, including visitors, to minimise the negative problems and keep festivals successful. Criticisms of festivals' environmental issues are inevitable until alternative, renewable fuels are invented. As social capital, festivals' environmental issues also pertain to social

relations among people. Social relations may require sustainable development for both the environment and the festival.

2.5 Festival and Event Assessment Models in Western Contexts

The research objective is to discuss festivals' contributions to the city branding process. To this end, this research will select case studies to investigate the research topic. The research has reviewed previous literature relating to festivals and events in Western contexts. It has also studied cultural festivals in event studies, following the importance of theme and content as well as festivals' various roles and impacts.

Event tourism has experienced substantial growth in recent years. Festivals have been considered the companion of the tourism industry, and sufficient evidence is available in previous literature to indicate that festivals attract tourists (Getz, 1991; Goldblatt and Supovitz, 1999; Hall, 1992; Yu and Turco, 2000). Not only tourist attractions, but also festivals and events can offer abundant national and international exposure or advertisement to improve the image of the city as a tourist destination (Liu, 2014). According to Quinn (2009), cultural events have become a means of economic revitalisation, city transformation, destination repositioning, image enhancement, tourism revenue regeneration, etc. Likewise, cultural events have been considered an important form in order to develop cultural tourism in Europe. According to the previous literature, several analytic frameworks of event assessment have been discussed in Western societies (Carlsen et al., 2007; Liu, 2014; Impacts08, 2010; Richards and Palmer, 2010). Carlsen et al. (2007) studied Edinburgh Festivals from economic, social, and cultural perspectives. They introduced the '*ACCESS*' agenda in order to address six aspects: arts (the benefits for the arts community), culture (the role of festivals in creating, promoting, and preserving heritage and culture), community (how festivals meet the needs of the business and wider community), economy (the net economic benefits of festivals), society (the social benefits of festivals), and stakeholders (the role of all stakeholders in festivals). The idea of *ACCESS* is summarised in Table 2.1. In addition, Impacts08 played two roles in measuring the impacts of the European Capital of Culture year for Liverpool and its

stakeholders whilst developing a model for measuring the impacts of other major cultural events and culture-led regeneration (Garcia and Cox, 2010). The Impacts08 programme identified seven dimensions for the cultural regeneration process, including economy and tourism, cultural vibrancy, access and participation, image and perceptions, governance and delivery, social capital, and physical environment, as shown in Table 2.1 (Impacts08, 2016). Furthermore, Richards and Palmer’s (2010) model for assessing eventful cities involves economic impact, cultural impacts, social impacts, urban regeneration, and image impacts. Finally, Liu (2014) discussed five dimensions of the European Capitals of Culture to determine the relationship between cultural events and cultural tourism as well as the event’s impacts—namely, experience economy, image shaping, urban regeneration, cultural impacts, and partnership establishments.

ACCESS	Impacts08
<ol style="list-style-type: none"> 1. Arts – the benefits for the arts community 2. Culture – the role of festivals in creating, promoting and preserving heritage and culture 3. Community – how festivals meet the needs of the business and wider community 4. Economy – the net economy benefits of festivals 5. Stakeholder – the role of all stakeholders in 6. 7. festivals 	<ol style="list-style-type: none"> 1. Economy and Tourism – include impacts on inward investment, tourism, employment and job creation, and the strength and quality of the business sector; 2. Cultural vibrancy – Considers the vitality and sustainability of the cultural system and creative economy; Creativity, Production and Consumption 3. Access and Participation – Includes demographic and geographic data on participants and non-participants in cultural activities and access to opportunities for cultural involvement 4. Image and Perceptions – Include the positioning / repositioning of city (i.e. Liverpool) as well as assessing the strength of local identity and self-confidence; Media Coverage, People’s views 5. Governance and Delivery – Reflect on the impacts of the processes and philosophies underpinning the management and development, How the strengths of these can be replicated in other culture-led regeneration programmes 6. Social Capital – Well-being and quality of life 7. Physical Environment – Infrastructures, Public realm, the heritage environment, Sustainability
Eventful Cities	Analytical framework with ECoC
<ol style="list-style-type: none"> 1. Economic Impacts 2. Cultural Impacts 3. Social Impacts 4. Urban Regeneration 5. Image Impacts 	<ol style="list-style-type: none"> 1. Experience economy 2. Image Shaping 3. Urban Regeneration 4. Cultural Impacts 5. Partnerships Establishments

Table 2.1 Various Event Assessment Frameworks from previous literatures (Sources adapted from Carlsen *et al.*, 2007; Liu, 2014; Impacts08, 2010; Richards and Palmer, 2010)

However, the aim of this research is not to apply previously studied analytical frameworks to the selected case study. Academically Western contexts are dominant in event studies; thus, those frameworks are reviewed to assist with the understanding of the overall phenomena of festival cultures in Western society. By reviewing previous literature, this research may discover new perspectives of festival culture in the observation of less focused-upon cities and festivals in Asia.

2.6 Festival Development in Asia

Asia is usually divided into East Asia and Southeast Asia in geographical terms. East Asia includes China, Mongolia, North and South Korea, Japan and Taiwan whereas Southeast Asia covers more than eleven countries, such as Indonesia, the Philippines, Thailand, Vietnam, and Singapore. This study introduces several festivals among those Asian countries to discuss festival development.

Festivals and events in Japan can be of various types and characteristics. For example, the Japanese celebrate the season of the cherry blossoms in spring. Nearly every region of Japan has a cherry blossom festival, with food markets and lantern decorations in spring. Yet the most famous festival type is called ‘Matsuri’ in Japanese, which is the noun form of ‘sacrifice’. Originally, it referred to a ritual to make a sacrifice to a god. Today, Matsuri can be classified as a festival celebration, although the form of Matsuri differs depending on the purpose and content as well as the tradition in all regions of Japan. Kim and Nam (2002) stated that Matsuri may be held 365 days of the year anywhere in Japan. Matsuri is based around shrines or temples, which effectively sponsor the festivals. The date of Matsuri varies from region to region in Japan, but most are held in late summer and early autumn to coincide with the harvest periods. A unique feature of Matsuri is a procession with floats, which local people prepare together. There are countless numbers of Matsuri in Japan, but three major Matsuri are popular for tourists: Gion Matsuri in Kyoto, Kanda Matsuri in Tokyo, and Tenjin Matsuri in Osaka (Japan Atlas, 2017).

Cherry blossom festivals may be region- and season-specific festivals whereas Matsuri is more closely associated with the religious and local community identity. The Snow Festival in Sapporo is well-known as one of the largest winter events. This festival is held every year for seven days in mid-February, during which time a number of snow statues and ice sculptures line the central street of Sapporo. The festival attracts more than 2 million visitors annually. This snow festival was first held during the 11th Winter Olympic Games in Sapporo, Japan, in 1972 (Japan Atlas, 2017), and the international snow sculpture contest has been held since 1974.

Similar to the Sapporo Festival, the Harbin International Ice and Snow Sculpture Festival is an annual winter festival held in Harbin, China. It is currently the largest ice and snow festival in the world. Harbin's traditional festival began in 1963 and was initiated by the government (Dewar et al., 2001). During the Cultural Revolution, the festival was temporarily stopped, but in 1984 the Municipal Party Committee and the People's Government of Harbin proposed reviving the festival once again. Since then, the festival has been seen as a way to earn money and increase employment for the city (Dewar et al., 2001).

Meanwhile, Singapore's government believed that arts and culture could change the city brand, and the Singapore Arts Festival became the largest government-supported international arts festival (Lim, 2012). This festival began in 1977 to celebrate local arts from various communities in Singapore (Peterson, 2009). The long-term cultural policy for Singapore's arts and culture has sought to reimagine the city since 2000. The festival has assisted the development of Singapore's artistic and cultural communities for more than three decades. With government sponsorship, the festival helped change the city's cultural landscape, becoming one of the major artistic capitals in Asia (Lim, 2012).

These examples of festival culture in Asia started from ritual ceremony and celebrations of seasons to become important factors in tourism development generating economic effects. Ultimately, they evolve to contribute to city branding. From the many cities and countries in Asia, this study selects Seoul and its cultural festivals to identify the

relationship between festivals and city branding. More detailed discussions of Seoul and its festivals are included later, in Chapter 6.

2.7 Conclusion

This chapter has examined cultural festivals in event studies, providing a historical background and definitions specific to an arts festival, including both performance and visual types. The researcher has reviewed the previous literature to determine the significance of themes and contents among various factors related to staging a festival.

The aim of this study is not to measure festivals' impacts, but to review previous literature in terms of festivals' roles and impacts considered to help discuss the contributions of festivals. The discussion examined four categories: economic, cultural and social, political and environmental factors. The positive and negative issues of each factor have been discussed. Four different impacts seem relevant to social capital and social network theory. The research mentioned several assessment models of festivals and events which were developed based on Western societies.

Ultimately, the main focus of this chapter has been understanding festivals and their roles in modern society in order to conduct primary research. The results of the review indicate the need to investigate stakeholders' relationships, based on previous literature, to perform festivals' roles properly. Therefore, the next chapter reviews festival sponsorship and stakeholders.

Chapter 3 Stakeholders and Sponsorships in Festivals

3.1 Introduction

Various stakeholders are engaged in festival events, ranging from governments to volunteers. Festival organisers must enlist a variety of stakeholders and recognise their contribution to events. This chapter discusses the key stakeholders involved in festivals and explains festival ownership and sponsorship. It outlines the roles of public and private sector stakeholders, including media sponsors. This chapter also discusses the congruence of different types of event sponsorship and the findings from previous sponsorship research.

3.2 Festival stakeholders

According to Freeman (1984, p.25), *stakeholder* refers to 'any group or individual who can affect or is affected by the achievement of the firm's objectives'. Stakeholders choose to invest in an event for four reasons: 'grow', 'develop', 'maintain' or 'abandon' (Batt and Purchase, 2004, p. 172). Savage et al. (1991) added other choices, such as defend, monitor, collaborate or involve. These are regarded as classical stakeholder management choices. Reid and Arcodia (2002) discussed the categorisation of event stakeholder; this category includes both primary and secondary stakeholders. Primary stakeholders encompass *employees, volunteers, sponsors, suppliers, spectators, attendees and participants* whereas *secondary stakeholders include the government, host community (including residents), emergency services, general businesses (profits and non-profits), the media (broadcast, internet, print, radio, etc.), and tourism organisations* (Getz et al., 2007, p. 106). Shone and Perry (2001) simplified the idea to indicate that stakeholders are public, private and voluntary types. Yet few scholars have tried to identify festival stakeholders. Several researchers have attempted to classify stakeholders according to a functional role, such as marketing, administration and production roles (Allen et al., 2011; Bowdin et al., 2011; Spiropoulos et al., 2006). Such classifications include six major

stakeholders: host organisation, host community, co-workers, participants and spectators, the media and finally sponsors (Allen et al., 2011; Bowdin et al., 2011). Briefly, a *host organisation* refers to the organisation running the festival, and *host community* relates to impacts of the festival geographically. *Co-workers* includes labour and support for the festival in exchange for any type of reward, including payment. The *media* helps advertise the festival and looks for self-promotion by advertising the festival. *Participants and spectators* are the audiences who pay the fee to attend events and gain entertainment or services from the events. Finally, *sponsors* provide money or in-kind profits to the festival and expect acknowledgment from sponsoring the festival (Spiropoulos et al., 2006).

Larson (2002, p. 126) described groups of festival stakeholders as the festival organiser, the artist industry, the media industry, the local trade and industry, sponsors, public authorities, associations and clubs, and free riders. According to Larson, it is difficult to identify all participant in a festival, especially the role of free riders, which are defined as companies marketing and selling products or services to festival visitors outside the festival area (Larson, 2002) and are still considered important as stakeholders even though they do not affect the festival organisation (Getz, 2007). Discussing the significance of stakeholders, Allen et al. (2011) strengthened the identification of stakeholders by stating that:

Events are required to serve a multitude of agendas, due to the increased involvement of governments and the corporate sector. The successful event manager needs to be able to identify and manage a diverse range of stakeholder expectations.... No event is created by one person, and success will depend on a collective team effort. (p. 146).

Two theories focus on the relationship between stakeholders and the festival organisation. The first, called stakeholder theory, emphasises the relationship between the organisation and stakeholders. It focuses on the festival organisation as the central point of analysis. The other theory, called network theory, considers not only the relationship between the festival organisation and stakeholders, but also the multiple connection among different stakeholders (Getz et al., 2007; Rowley, 1997).

Getz et al. (2007) used case studies to classify major stakeholder types and roles in festival networks. Figure 3.1 indicates the resulting conceptualisation. According to Getz et al.

(2007), the conceptual categories are not mutually exclusive, and the researchers explained that some stakeholders fulfil multiple roles. With regard to this Getz (2012) used a city government as an example to explain the often concurrent roles of a facilitator (giving grants and other resources), co-producer (sharing staff and venues), owner/controller (being on the board of directors) and regulator. Yet these various roles can cause confusion among event-related policies.

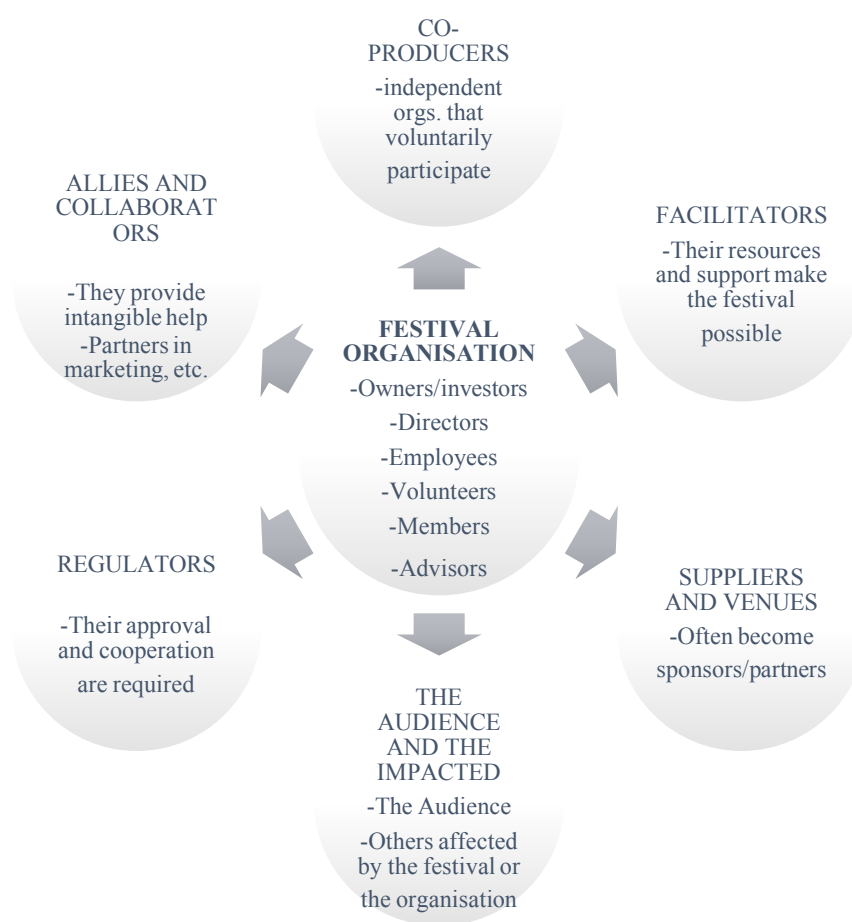


Figure 3.1 Major stakeholder types and roles in festival networks (Source adapted from Getz et al., 2007).

As shown in Figure 3.1, suppliers and venues are often regarded as sponsors in festival organisations, and they are normally recognised as essential resources and services for reducing dependency and costs (Getz et al., 2007; Getz, 2012). Meanwhile, allies and collaborators can be considered as a marketing partnership with, for example, tourism or the collaborative work of professionals. Likewise, the event organisation cannot be sustained on its own. In most cases, it cannot generate the event on its own. Therefore, Getz et al. (2007) argued that the event is often established as a voluntary collaboration.

Figure 3.1 further highlights the unique relationship compared with general business firms. The figure shows no apparent separation of costs and revenues; for example, suppliers become sponsors and even co-producers whilst facilitators provide or hold resources for achieving mutually beneficial purposes. The arrows between stakeholders indicate that a stakeholder can perform different roles at the same time and/or change roles over time (Getz et al., 2007). Again, Getz et al. (2007) emphasised that festivals are not produced by independent organisations; they must be managed effectively based on voluntary networks of stakeholders. For that matter, those related to festival organisations (indicated in Figure 3.1 as owners, investors, directors, members, employees, and volunteers) should understand the need for effective networking and stakeholder management. This process might determine the sustainability of the festival and its organisation. Moreover, Larson (2002) also argued that different stakeholders (actors) participate in marketing and developing the festival. She utilised a political market square as a metaphor for understanding the dynamic political processes occurring as those different actors collaborated in the festival (Larson, 2002).

Ultimately, there are several classifications of festival and event stakeholders in the existing literature. However, it is important to recognise that the network of festival stakeholders cannot stand alone. Hence, Getz et al. (2007) discussed that ownership of the event is complicated by depending on stakeholders. When discussing a festival's sponsorship, it is important to understand the ownership of the festival in advance. The following sections discuss festival ownership and sponsorship, dividing them into the public and private sectors.

3.3 Festival ownership

The nature of the host organisation is determined by the public, private or community sectors. As mentioned in Chapter 2, governments create festivals and event for a range of reasons, including for economic, social and cultural, political and environmental benefits. If the host is from the public sector, the host organisation is likely a city government or council department. In this case, the events normally offer free entry and promote a public

culture (Bowdin et al., 2011). On the other hand, when the host is from the private sector, it is of a corporation, company or industry association. Festival managers may be employed by the corporation. This type of festival and event may still offer free entry, but it might target a specific group in market segments rather than the general public (Bowdin et al., 2011). In the case of the community sector, the host organisation can be a club, society or committee with a higher volunteer component in the organisation (Bowdin et al., 2011; Getz, 2012).

According to Getz (2012), little research has been conducted to investigate the pros and cons of these ownership types. Getz (2012) questioned whether these ownerships can be substitutable or not in China's case, where local authorities have been the dominant producers of festivals and events (e.g., Can private or not-for-profit organisations take over from the public sector? From a tourism or economic development perspective, is it better to work with a public-sector event or other types?). The issue of governance is important in festivals and events. Regarding the three festival ownership types, owners and employees appear clearly in a corporation as the private sector, whereas government agencies may have confusing or suffocating bureaucracy to deal with. In the not-for-profit sector, the relationships between directors and other staffs should be identified. Furthermore, Getz (2005) illustrated the structure of the ownership as single or multi-organisational. According to his research, festivals are commonly produced by different organisations collaborating while not-for-profit societies frequently establish stand-alone events. However, sporting events like mega-events are often staged through formal links between governing bodies and the local organising committee (Getz, 2012). Mossberg and Getz (2006) concluded that not-for-profit societies dominate in the festival sector, at least in Europe and North America. Moreover, they argued that a public festival does not mean public ownership. For instance, even though the municipality has an equity or sponsorship interest, it does not imply that an event is a public festival.

Meanwhile, several researchers have discussed the evolution of the festival with the ownership in festival organisations (Frisby and Getz, 1989; Getz and Andersson, 2009; Richard and Ryan, 2004; Schein, 1985). According to Getz (2012), many professional festivals and events evolve from community-produced events (largely informal in their

organisational and stakeholder relationships). After the festival’s professionalization, formality is promoted through the emergence of leadership and strategic planning (Katz, 1981). With strong external stakeholder networks, a festival can be a true institution, promising the festival can solve important social problems. This process is regarded as a hypothetical festival institutionalisation by Getz and Andersson (2008). By definition, the word *institution* requires the ‘*constraint or rules that induce stability in human interaction*’ (Voss, 2001, p. 7561). In Figure 3.2, Getz and Andersson (2008) illustrated a model of three hypothetical types of festivals in an evolutionary framework based on previous research (Frisby and Getz, 1989; Getz and Frisby, 1988; Getz et al., 2007). However, Getz and Andersson (2008) argued that private sector organisations probably would not be interested in institutions.

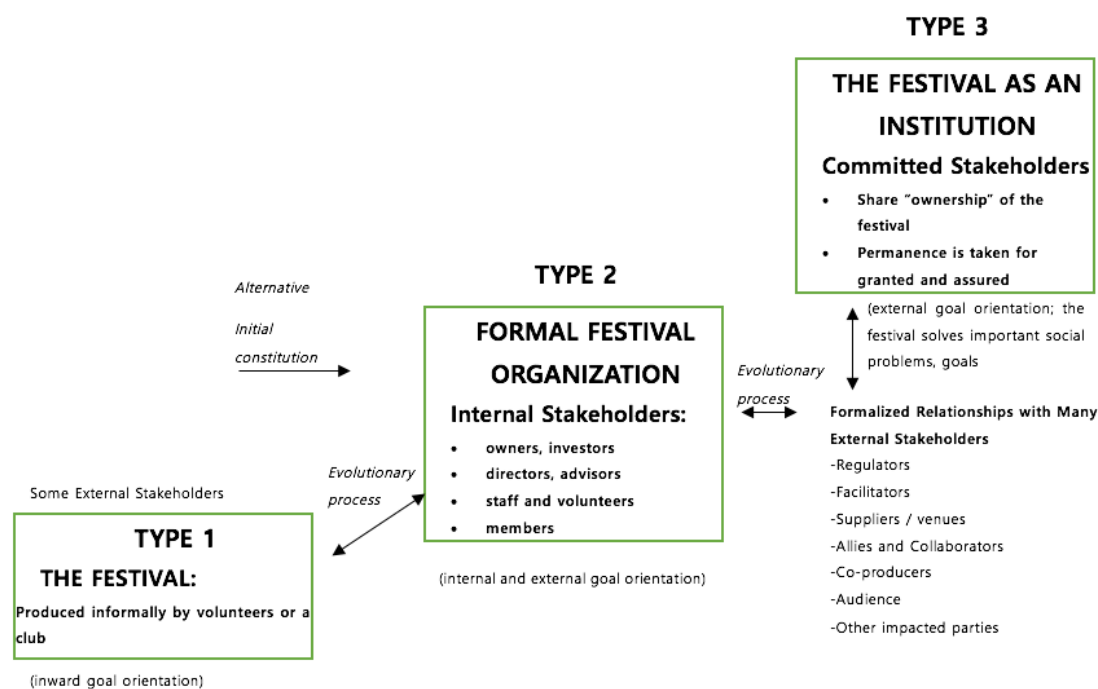


Figure 3.2 Typology of festivals in the contexts of institutionalisation (Source adapted from Getz and Andersson, 2008).

This framework focuses on the process of transitioning from an internal to external organisation. Using this framework, Getz and Andersson (2008) concluded that the first two types of festivals can be created and be common in the world. However, the third type, as an institution, cannot be created and must evolve from the process. Through the evolutionary process, the festival’s relationship with external stakeholders will increase in number and complexity (Getz, 2012). The relationships include legal or moral

ownership or other forms of long-term partnership, like sponsors. Likewise, Getz (2012) argued that dependency on committed stakeholders is a large part of becoming an institution; moreover, independence from stakeholders might have to be sacrificed for the festival's sustainability. Furthermore, according to Quinn's (2016) research of two arts festivals in Ireland, stakeholder issues and the institutionalisation process in festivals *'enhanced their standing as organisations worthy of state support and made them more attractive to corporate sponsors'* (p. 299). Richards and Ryan (2004), in their research on the evolution of the Aotearoa Traditional Maori Performing Art Festival, concluded that:

cultural festivals mirror many different dynamics and are places of discourse between different paradigms of traditional and evolving culture, between minority and majority groupings, between a need for independence and a dependency, usually on public authorities that might in other circumstances be seen as part of the majority-dominated structures. (p. 115)

Festivals and events are often seen as tourist attractions and utilised in place of marketing or image-marking strategies for destinations. Thus, this researcher will be conducted to identify the festival's contributions to the city branding depending on the festival's owner and sponsor types. Three types of festival ownership discussed in this chapter are public, private, and community sector. Reviewing the literature in terms of the evolution of a festival, it is recognised that the institutionalisation process seems significant for sustaining the festival. The institutional theory may relate with stakeholder interaction and network theory. The next section reviews festival sponsorship, using previous literature to support the research objectives.

3.4 What is festival sponsorship?

Sponsorship-related literature has evolved over several decades to include corporate event sponsorship as a unique marketing communication tool (Roy and Cornwell, 2004). It is perceived as an effective marketing strategy because consumers have become rather cynical in terms of their attitude towards traditional advertising method. Rifon et al. (2004) considered sponsorship to be a significant marketing mix, arguing that many corporations sponsor cultural events to link outside issues to the audiences (Ninetto, 1998; Quester and

Thompson, 2001; Rifon et al., 2004). Similarly, Bowdin et al. (2011, p. 236) cited the definition of sponsorship from BDS Sponsorship Ltd (2010) as *'a business relationship between a provider of funds, resources or services and an individual, event or organisation which offers in return some rights and association that may be used for commercial advantage in return for sponsorship investment'*. Cornwell et al. (2005, p.21) also provided a definition of sponsorship as *'a cash and/or in-kind fee paid to a property (typically a sports, entertainment, event or organisation) in return for the exploitable commercial potential associated with that property'*. With respect to these definitions, previous literature on sponsorship studies have related to the awareness and identification of sponsors (Bennett, 1999; Bloxham, 1998; Pham and Johar, 2001), sponsor's image (D'Astous and Blitz, 1995; Otker and Hayes, 1987) and attitude toward the sponsor (McDaniel, 1999; Speed and Thompson, 2000; Stripp 1998). Moreover, it is known to positively affect consumers' perception of a brand (Brenna et al., 2012; Chien et al., 2011). As previously mentioned, an important question surrounding sponsorship is its effectiveness as a marketing strategy. Some researchers regard sponsorship as being better than traditional marketing strategies because sponsorship can build an emotional connection between the consumer and a product; it brings a positive influence on the consumer's attitude and perception towards a company's brand (Meenaghan, 2001). Likewise, sponsorship has become an important factor in hosting festivals and events because it will create revenue. As an effective marketing tool for the sponsoring corporations, it does not require a donation (philanthropy) or a grant (a one-off type of assistance); thus, event managers should see sponsorship as a business partnership between the sponsor and sponsee (Allen et al., 2011). Accordingly, the aim of sponsorship can be to secure short-term or long-term benefits for the sponsor. The sponsorship offers an opportunity for the sponsor to distinguish themselves from competitors and attain an advantage (Fahy et al., 2004; O'Reilly and Madill, 2012).

However, Mason and Cochetel (2006) argued that sponsorship is the most apparent evidence of commercialisation these days. The main reasons for this is that a company investing in a festival-like event is involved with increasing or developing product or corporate awareness, carrying forward sales or establishing market positions (Quinn, 2013). Pelsmacker et al. (2005) argued that sponsorship can develop brand awareness,

build brand image, reposition the brand or product in a consumer’s mind and finally increase the market share for a corporation or any kind of sponsor. Figure 3.3 describes the exchange relationship between event/festivals and its sponsor by Crompton (1994).



Figure 3.3 Exchange relationship in event sponsorship (Source adapted from Crompton, 1994)

Meanwhile, some researchers have conducted sponsorship studies in small communities (Mount and Niro, 1995; Wick, 1995). According to their research, event sponsorship builds on a community’s goodwill and civic duty. Getz (2012) assumed that a similar situation occurs at all levels of a social and cultural group. However, with commercialisation, dependency on sponsorship can create problems such as the risk of failure or loss of goodwill (Getz, 2012). In this respect, some researchers have argued that it is never easy to achieve a positive outcome (Goughlan and Mule, 2002; Kerstetter and Gielson, 1995).

Many studies have maintained that a measurement deficit exists in sponsorship (Meenaghan, 2013). The most generally utilised measurement of a sponsorship’s effectiveness is based on measuring the quantity of exposure the sponsoring brand achieves through media coverage (Cortez, 1992; Kate, 1996; Rosen, 1990; Thjomoe et al., 2002). Yet disagreement emerged regarding that measurement. Speed and Thompson (2000) argued that the measurement by exposure could not support sponsorship’s effect

on brand awareness or image among a targeted audience. Furthermore, Nelson (1990) concludes that *'there is also a strong body of opinion in marketing circles that sponsorship cannot be monitored'* (McDonald, 1991, p.32). According to Thjomoe et al. (2002), an overall statement from sponsoring firms indicates that firms do not measure the effects due to an insufficient budget for measurement. These researchers defined measuring sponsorship effects as:

Most firms are not able to assess the results of their sponsorship through any measures, including gut instinct. This creates a seeming paradox of satisfaction with sponsorship results without quantitative or qualitative measures of what those results are. (p. 10)

In terms of the absence of measurement, Meenaghan (2013, p. 388) decided that sponsorship might depend on defective information or individual judgement; he stressed that 'educated guesswork' is used for measuring sponsorship effectiveness. Hence, Meenaghan (2013) suggested that sponsors must develop a strict and reliable measurement which takes into account the justification of the supporting sponsor's engagement. Despite the arguments over sponsorship's measurement deficit in previous literature, Cohen (2005) advocated a few steps for appropriate measurement based on E-marketing for sponsors and retailers. Allen et al. (2011) introduced Cohen's idea of sponsorship measurement as follows (p. 351):

*Provided the sponsor has **an email database of its customers**, it can survey a sample of them pre- and post-event to measure changes in brand awareness, sponsorship association, brand favourability and intent to purchase. If the sponsorship includes **an advertisement on the event's website, the click-through rate** can easily be measured by the event. This is the ratio between the number of visitors to the event's website and the number who clicked on the sponsor's advertisement.... If a **viral (word of mouth) marketing campaign is used as part of the sponsorship leverage strategy** (forward to a friend links that incorporate the event sponsorship), the number of times this occurs can be measured. **Count visits to web pages on the sponsor's website that feature event-related activities, such as contests, opportunities to win tickets and chances to meet the event celebrities, can be measured.***

Moreover, in capitalist societies, the major purpose of almost all business is financial sustainability (Reic, 2012). There is difficulty in measuring actual costs of producing and delivering events, yet still people attempt to confirm the incomes and profits generated

by those events. Despite this challenge, a cost–benefit analysis is a well-used major system for evaluating event success in financial terms (O’Toole and Mikolaitis, 2002; Reic, 2012). During the last half of a century, a significant idea emerged for global business called return on investment (ROI). The ROI concentrates on evaluating returns on invested assets, capital, cash or any other financial items. Although these can be easily quantified and give a rational calculation in terms of how much money is coming in, Reic (2012) stressed that ROI does not easily apply within the event industry because events use not only physical resources, but also the creativity and skills of people responsible for their conceptualisation and delivery. In addition, the European Sponsorship Association and Sports Marketing Survey (2007) found that sponsors do not consider ROI to be an especially effective measurement. With various stakeholders in festivals and events, Meenaghan (2013) recommended a broader approach known as Return On Objectives (ROO). Mayer (2010) explained that, as a standard marketing activity, ROI cannot calculate cross-integration, competitive activity and unmanageable or overwhelming economic and environmental sectors, whereas alternative methods such as ROO provide a comprehensive and integrated marketing strategy. Moreover, it can calculate the success of the event with awareness, brand favourability and purchase intention and also creates successful brands (Gunelius, 2012; Silvers, 2007). Gunelius (2012) insisted on the need for the recognition of new ROI in marketing, such as Return On Engagement, Objectives and Opportunity. Albus (2009) introduced Return On Sponsorship (ROS), defining it as connecting directly from expenditures to real investment returns based on the statement that there is no standard measurement for event sponsorship. She organised strategic and organisational practices to measure sponsorship. Albus (2009) explained the current measurement of event sponsorship as follows:

The sponsorship industry has advances a great deal since the time the phrase ‘sponsorship’ cannot be measured typically went unchallenged. As all aspects of the industry have grown more sophisticated, and as the dollar value and prominence of partnerships has grown substantially, the need for accountability has become vitally important. (p. 1)

In short, sponsorship is currently regarded as an effective marketing strategy for generating revenues, and it is believed that there are very few negative effects of sponsorship. It is mostly associated with positive outcomes and addresses how to manage

sponsorship beneficially for both event organisers and sponsors. Kolah (2007) emphasised that the importance of sponsorship evaluation is measurable. However, the difficult fact is identifying what to measure. Although a sponsorship activity is thought to bring positive outcomes over and above traditional advertisements in marketing literatures, neither sponsors nor event organisers can measure the results precisely. Some attempts have sought to evaluate the sponsorship effect, yet many researchers have continued to highlight the lack of any measuring framework or scale and, consequently, sponsorship measurement study has remained ambiguous. Based on previous sponsorship studies, this research investigates different types of festival sponsors in the next section.

3.5 Festival sponsorship types

As discussed in section 3.2, diverse stakeholders exist and can be divided into public and private sponsors. Among the six major stakeholders, some seek profits by supporting the festival whilst others do not require profits. For example, co-workers and participants in the festival are not seen as sponsors even though they engage in business-type action (co-workers get paid for their labour and participants pay for entrance or activities). Moreover, the festival organisation as the host runs the festival and seeks beneficial sponsorship from outside, thereby making the festival organisation irrelevant when evaluating sponsorship. Reic (2012) considered all of them as internal stakeholders extending to employee suppliers, managing board members, a board of advisors and other internal groups of people. On the other hand, other stakeholders such as the media, government (host community), and any size of corporations have a connection with the sponsoring festival to pursue various benefits. Reic (2012) also called them external stakeholders. Most previous literature about sponsorship has not readily divided sponsors into public and private sponsors, instead treating sponsorship as a whole concept, such as '*sponsor is any organisation or corporation that provides finance...*' (Fairer-Wessels and Malherbe, 2012). The reason for dividing sponsors into public and private sponsors in this section is to indicate the contrasting perspectives from government and corporation as sponsors in festival and events. Therefore, the following discussion will examine public, private and media sponsors.

Public sponsors

This research assumes that a festival's sponsors will come from either the public or private sector. A government is regarded as a public sponsor among various stakeholders in the festival for this research because it can be said that the government usually supports the event for the good of the public. A government can be a host organisation for festivals or any type of event as well as a sponsor or supporter. For instance, a government acts as a host organisation when participating in the bidding committee to stage mega sport events, including the Olympic Games and World Cup games. On the other hand, they tend to support or sponsor relatively smaller sized events, such as cultural festivals.

Allen et al. (2011) described three different levels of government that participate in the staging of a festival or event (national, state, and local). These different levels seek to increase national prestige internationally, communicate with the public, and promote various social cultural and economic effects in the specific region and the nation (Bowdin et al., 2011). These various positive outcomes lead governments to become a host organisation, but also lead them to support festivals via various methods. In fact, government can play various roles in a festival and event, which Bowdin et al. (2011) summed up as venue owner, consent authority and regulatory body, service provider, funding body, event organiser and event or destination marketer. Based on these roles, funding could be one form of event sponsorship. Carlsen (2009) explained that a government's subsidy or support is a significant component of all festivals these days. This research considers public funding from a government to be a good example of public sponsorship in festivals. Nevertheless, public funding of festivals does have an expected economic return (Burgan and Mules, 2000; Carlsen et al., 2000; Faulkner, 1993; Mules and Faulkner, 1996). Government have also pursued social and cultural influences at the destination, as mentioned previously. Governments have regarded festivals and events as potential tools for urban regeneration or development by changing the image of destinations (Allen et al., 2011). This purpose is applied for the public good or national context of benefit rather than private or individual benefits. Moreover, environmental effects of festivals can be attributed to governments working for the good of the public and the environment. Some previous literature has discussed government perspectives

and roles in event tourism. However, it has considered the government sector as a host organisation rather than a sponsor of a festival. Thus, more research is needed to understand the government's perspective as a public sponsor, including how the government as a public sponsor affects the destination marketing and city branding, which this research seeks to uncover. Thus, previous literature, including place marketing and city branding strategies of festivals, will be reviewed in detail in Chapter 4.

Private sponsor

This section discusses private sponsors of festivals and events. Private sponsors include various corporations that generate goods and services and have been regarded as a business-like relationship between consumers and suppliers (Andersson and Getz, 2009). O'Hagan and Harvey (2000) stated that, for private sponsorship in event tourism, the corporation provides money to the sponsored event, and the corporation receives advertising or certain benefits from having their name associated with the event. The number of corporations sponsoring festivals and events has increased significantly over the past few years (Sneath et al., 2005) because many companies have recognised the value of events in connecting with their target consumers.

Most firms have specific purposes when they decide to sponsor or engage in event marketing (Stevens, 1984), such as direct sales, brand awareness and image improvement. For instance, some corporations utilise event-connected celebrities for corporate appearance. This kind of action leads the sponsor to benefit from the image and public perception connected with big names (Preston, 2012). Other corporations attempt to use events to justify or represent their products or services. Bowdin et al. (2011) also suggested that companies support events to demonstrate product attributes, improve brand awareness and reach target markets.

According to Getz (Bowdin et al., 2011), tobacco and alcohol corporations have traditionally sponsored almost all events, especially sporting events. However, this has now changed as many countries prohibit tobacco companies' advertising at events and many corporations support various types of event, not only sporting events. Moreover,

Quinn (2013) reported corporations' very recent tendencies to re-think sponsorship with event organisations. Such re-consideration involves switching from sponsoring event organisation to investing in a corporation's own events (Quinn, 2013). The supportive evidence indicates that organising an event themselves can result in the corporation getting closer to consumers. This is just one of many experimental forms of current marketing strategies.

In light of increasing competition between public financial resources, festival and event planners now seek alternative funding from further afield rather than from private sponsors. Whereas public sponsors have pursued broad meanings of socio-cultural effects, such as destination awareness and civic cohesion, private sponsors have followed more individual objectives for their own profits, such as direct sales, increased brand awareness for the sponsor and changed consumer perception toward the brand image. Likewise, corporation-sponsored events pursue direct economic effects; they also regard event sponsorship as a means to reach the ultimate economic objective.

Media sponsor

Traditionally media coverage has been one of corporations' direct advertising methods in the marketing sector (O'Hagan and Harvey, 2000). It has often been discussed, with sponsorship as a contrasting advertising method in previous literature (Hastings, 1984; Hoek *et al.*, 1997; McDonald, 1991; Meenaghan, 2001). Moreover, media exposure has been widely used for the evaluation of sponsorship effectiveness (Thjomoe *et al.*, 2002) because evaluating the exposure is easy and inexpensive (Kourovskaja and Meenaghan, 2013). However, researchers have debated whether media exposure can provide a comprehensive outcome of sponsorship for the brand and sponsors (Kourovskaja and Meenaghan, 2013).

The media is considered a significant stakeholder in all types of festivals (Andersson and Getz, 2009). For example, the Cambridge Folk Festival is sponsored by BBC Radio 2 (BBC Radio 2, 2013; CFF, 2013) and the V Festival is sponsored by Virgin Radio in the UK (Vfestival, 2013). Each media group has their own method to support or advertise

events. Bowdin et al. (2011) identified diverse groups of media content, including print media, radio or television stations, mobile phone companies and Internet providers. They further discussed how media sponsors can give the most widespread exposure to an event and ultimately receive a branded association with the event. Likewise, events can be significantly valuable for the media. Preston (2012) argued that events offer the opportunity to cover good news and attract viewers, listeners or readers to the media. Public relations opportunities are offered to sponsors and are seen to have immense value. Some countries (the U.S. and the U.K.) consider the event industry's potential to be so valuable that there are specialised media channels that encourage the improvement of the event industry (Reic, 2012). As a key stakeholder, the media has influenced staging and carries many events, especially large-scale events such as the Olympics; it also helps create an expectation for the visitors' experiences at smaller events (Williams, 2012). Mossberg and Getz (2006) also argued that media sponsorship produces free publicity for the festival and generates a positive image. Bowdin et al. (2011) suggested that media sponsorship can be a solution for festival organisation paying expensive advertising fees.

Nevertheless, Mossberg and Getz (2006) suggested the assumption that the media has a negative impact on the festival or event as it can fail to bring large economic benefits. They offered various illustration of this assumption. First, it is said that there should be large-scale media attention on the community sponsoring festivals and events. This leads to discussions as to whether taxes should support education and/or health festivals. Some events, like the Olympic Games, political summits and conferences related with war and peace, have appealed to global media attention because of the protests (Mossberg and Getz, 2006).

New developments in the media with innovative technologies are expanding the influence of the media in event tourism (Bowdin et al., 2011). New media forms such as social media or social network services have led to events becoming more interactive and more personalised via various communication methods (Allen et al., 2011). Social media includes Facebook, Twitter, YouTube, Instagram, and Internet blogs. According to Carrell (2009), the Edinburgh Festival connected with 12 Edinburgh arts and cultural festivals through their own online television station along with online broadcasting via YouTube

and My Space. Likewise, almost all festivals and events utilise these social media effectively to extend their audience globally, thereby enabling them to get feedback from visitors about their experiences or opinions while enabling visitors to share their participation with other visitors through social network services.

Historically, the media had to compete with event sponsors such as traditional advertisers. Today, though, it has become a stakeholder in events and festivals. The media can be used as a method for advertising events to the public. Hence, a sponsored festival can provide a positive image and better brand awareness. Moreover, new media types have enabled festivals to become closer and more interactive with visitors than ever before.

3.6 Congruence between a festival and its sponsors

Sponsorship should be studied from various perspectives. Based on the already mentioned literature, research can be related to stakeholder management, strategic planning, organisational culture and its evolution, risk management, financial controls, marketing, legal issues, and branding (Getz, 2012). Among these diverse research topics, the current research discusses congruence between the festival theme and sponsor's image. According to previous literature on event-brand congruence, Drengner et al. (2011) defined two main purposes of an event: a communication-oriented event and a profit-oriented event. These two purposes can be divided again into event sponsorship and event marketing. In this respect, Drengner et al., (2011) suggested that the congruence between events and the brands can be utilised as a concept for identifying event sponsorship types. The term congruence is often used in the literature. McDaniel (1991) defined it as recognition of the similarity of attributes from each event and brand. Gwinner (1997) asserted that a good match between a sponsor and an event develops positive results more often than incongruent matching. Indeed, a number of studies have conducted congruence analyses of event sponsorship, including the measurement of single-item global congruence (d'Astous and Bitz, 1995; Johar and Pham, 1999) and multi-item global congruence (Barros and Silvestre, 2006; Fleck and Quester, 2007; Grohs et al., 2004; Lafferty, 2007; Martensen et al., 2007; Roy and Cornwell, 2003; Speed and Thompson,

2000; Weeks et al., 2008). Three congruence types of event sponsorship are based on image (Gwinner and Eaton, 1999; Koo *et al.*, 2006a; Koo et al., 2006b; Musante *et al.*, 1999), function (Gwinner and Eaton, 1999), and users (Sirgy *et al.*, 2008). Some researchers classify the congruence types as image-based, which means the image of the event is connected with the image of the brand. Function-based congruence is a situation where the brand is closely associated with the event. Finally, user-based congruence is described as both event visitors and brand customers are the same and recognise the congruence between the event and sponsor (Gwinner, 1997; Gwinner and Eaton, 1999). Drengner *et al.* (2011) assumed that these three types can be interpreted as parts of a global congruence measurement because consumers' assessment of event-brand congruence is not influenced by just one of the three congruence types. In Drengner and colleagues' discussion of the inexistence of all agreed-upon measurements for global congruence, they attempted different approaches of congruence measurement which can be interchanged or provide distinguishable results. As a result, determining congruence types is considered a priority for global congruence, and the type of congruence relies on the measurement approach (Drengner et al., 2011). Above all, the fit/congruence between events and sponsors should be considered extremely important. According to Clack et al. (2009), the poor fit/congruence between sponsor and event creates confusion and attracts the criticism of commercialisation in event tourism. Hence, Getz (2005, p. 260) concluded that:

'The best sponsors are not just those that provide the most resources but those ensure harmony, or a close fit between the goals, images and programs of each.... partnership goes beyond long-term contracts. It implies a meeting of the minds on what is best for the event and the sponsor-a good fit'

Festivals and events seem to be considered effective marketing strategies for sponsors such as government, corporation and media. Some festivals utilise the name of the city for the event; others use co-branding with a sponsor. Previous research of Cornwell et al. (2006) described that the more the fit between sponsor and event, the better effective the sponsorship will be for both parties. Colterman (2009) discussed the significance of right sponsor fit, suggesting four elements of finding fit between event and sponsor (e.g., the audience for the event and sponsor's products are congruent, the timing of the event fits

to sponsor's schedule, the nature of property the event should fit with sponsor's current objective, and possibility of connection between event and the pain of the company that company suffering an image matter). Figure 3.4 indicated that elements and result of fit phenomenon in event sponsorship (Gwinner and Bennet, 2007).

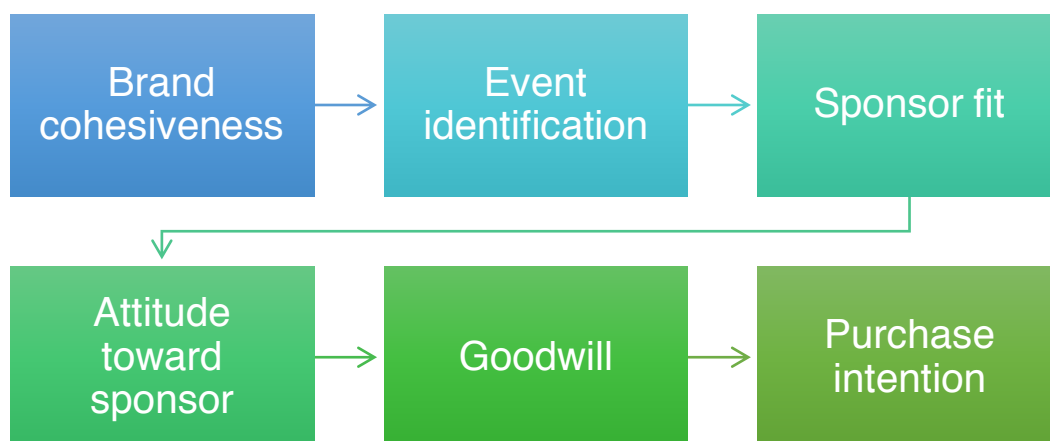


Figure 3.4 The effect of excellent sponsor fit (Source adapted from Gwinner and Bennet, 2007).

Ultimately, purchase intention is the primary purpose of business sponsor's investment toward event and festival. For that matter, event organisers should understand the congruence between products and the event. In that way, the benefits of sponsorship are strengthened for the sponsor that makes both parties to the sponsorship achieve their objectives – the classic win-win situation (Allen at al., 2011).

This section has reviewed previous research about congruence types between a festival and its sponsor. According to the previous research, it is controversial to justify congruence measurement between festivals and sponsors. This research does not measure the extent of congruence between a festival and its sponsor. However, the congruence theory may suggest ideas for identifying relationships between festivals and city branding in this study. The next chapter will focus more on place marketing and city branding using ideas from previous literature.

3.7 Conclusion

Chapter 3 has explained stakeholders, ownership and the sponsorship of festivals in

general. Understanding these factors is a key point of this research objective. It is also necessary to distinguish between the terms *stakeholder* and *sponsor*. A festival's stakeholder and ownership are related to network theory and interactions among stakeholders. The institutional process of a festival can be considered significant to a festival's sustainability. Moreover, this chapter explained three types of festival sponsors: public, private and media. The congruence between a festival and its sponsor can provide ideas for effective marketing strategies. More marketing studies are discussed in the next chapter.

Chapter 4 City Marketing

4.1 Introduction

As with most industries, marketing is a crucial and essential factor for ensuring the success of tourism. Marketing comprises several disciplines, including advertising and promotion as well as research about the segmentation of the tourism market. Among the various sectors in tourism and marketing studies, this research discusses the marketing strategy of the city, which is known as city branding. The purpose of this research is to discuss the relationship between festival and city branding. This study mainly discusses city branding and place marketing. The researcher does not aim to measure the city brand itself. With regard to the terms brand and branding, Anholt (2007, p. 4) clearly defines them as follows:

- ✓ *A Brand is a product or service or organisation, considered in combination with its name, its identity, and its reputation.*
- ✓ *Branding is the process of designing, planning, and communicating the name and the identity in order to build or manage the reputation.*

To support the objectives, this chapter utilises previous literature relating to city branding as a strategy for place marketing. In particular, this research identifies the different types of city brand analysis depending on the scholars. In addition, justifying the knowledge of place marketing and strategies of city branding in theories would assist in the understanding of case studies and can suggest implications for future studies.

4.2 City Brand

What is a city brand?

Lee and Kim (2010) suggest that city brand is the integrity of humanistic aesthetics. It is associated with the intrinsic value, but not the extrinsic dimension of the brand. It is related to the city's reason for existence and is an essential dimension of the city brand.

The brand is often understood as a promise or expectation situated in the heart of the customer (Olins, 2004). This concept has been confined to the commercialised dimension of products; it has been interpreted to mean the promise to deliver products to customers who access the products in the market. However, unlike the product brand, the city brand is an immanent product based on the humanistic philosophy which promises the happiness of citizens who live in the city. Moreover, it is the perception of people who live in the city and look for the city (Lee and Kim, 2010). The American Marketing Association (2016) defines a brand as *'a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition' (p. 1)*. Such definitions have similarly been applied to the city brand. Therefore, city brand has also been comprehended as name, term, symbol, signature, slogan, and logo or a combination of all of those. As the city brand is perceived as a symbol system which includes a cognitive mark in order to represent the city, it often stresses the awareness effect. Lee and Kim (2010) argue that this can cause a misunderstanding of the city brand. The city brand should be started from the fundamental humanistic aesthetics of the city beyond visual dimensions.

Dinnie (2008, p.15) defines the nation brand as *'the unique multidimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences'*. Middleton (2011) argues that the definition can be applied to city brand by replacing the word *'Nation'* with *'City'*. Moreover, Middleton (2011, p.16) explains the value of developing a positive brand for a city as follows: *'Attraction of inbound investment', 'Attraction of inbound tourism', 'Credibility and Confidence of investors', 'Increase of political influence internally (national) and externally (multinational)', 'Better and more productive global partnership with other cities, public or private research institutions, and private sector organisations', 'City of origin effect on products or services', and 'Civic pride—namely the ability to focus on local harmony, confidence, and resolve'*. These factors were adapted from the idea of nation brand (Anholt, 2004; Dinnie, 2008; Temporal, 2001).

According to general marketing studies, a brand can increase the identification of

products and services. Moreover, it has a strategic dimension to obtain the competitive differentiation effect. Applying this definition to the city brand creates a strategy for transforming tangible reality into intangible value. City brand is a tool as well as strategic decision that makes a city constantly aware. Therefore, both the functional and social value of a city can establish an animated city brand through the city's political messages and acts.

Middleton (2011) argues that the essence of the city brand includes core values, attitudes, behaviours, and characteristics. Clark (2007) describes branding a city to include effects like telling a story about the city to the world. The story of the city must be differentiated from others:

World alpha cities New York and London share a focus on entertainment, financial services and tourism, yet no one would describe their brand person as either restricted to any one of those, or—because their foci are similar—as the same. New York has an entrepreneurial, worldly, aggressively opportunistic, individualistic brand persona, whereas London is as lively and worldly yet with a touch of British historical 'class'. (Middleton, 2011, p. 17)

However, the current research does not focus on the identification of city brand through any measurements. This research aims to discuss city branding to support research objectives. City brand has been regarded as a dimension of place marketing; there were various scholars studied structure of city brand (Kerr, 2006; Aaker, 2004; Dooley and Bowie, 2005; Kavaratzis and Ashworth, 2006; Parkerson and Saunders, 2005; Anholt, 2007). It is helpful to divide the structure types of the city brand into vertical and horizontal structures in order to understand its structural characteristics. The discussion about configuring the system in a city brand in later chapters can help understand the strategic management of the city branding process. Therefore, following sections discuss the vertical and horizontal structures of the city brand based on previous research.

Vertical Structure of City Brand

According to Kotler et al. (1994), many towns and cities are declining or depressed while others enjoy booms and busts; only a few enjoy continuously powerful growth. Mommas (2003) explains the increasing competition between places based on the development of

skills and capital. According to Kerr (2006), many industries now compete internationally based on free trade policies as well as the development of transport and technology. Therefore, geographic winners and losers always exist. These competitive environments led to the identification of the principles of brand management in places (Kerr, 2006).

Kerr (2006) discusses three brand concepts: brand architecture, brand portfolio, and the corporate brand. Place brand is based on the concept of corporate brand, so the concept of brand portfolio should be comprehended based on corporate brand (Kerr, 2006). It simplifies the structure of location brand vertically and could clearly identify the relationship among nation brand, city brand, and regional brand. Moreover, Aaker (2004) states that the brand portfolio strategy determines the structure of the brand portfolio as well as the scope, roles, and interrelationship of the portfolio brands. Therefore, it creates synergy, leverage, and clarity within the portfolio and relevant, differentiated brands (Aaker, 2004). The location brand portfolio requires defining the relationship between brands. There should a synergistic effect between brands (Kerr, 2006). From the perspective of the structure concept, linking the city brand with the nation brand characteristics, inside the city brand are various industries or clusters formed from the sub-brands configured (Lee and Kim, 2010). Likewise, the concept of brand portfolio based on corporate brand is included in the vertical structure of a city brand. Dooley and Bowie (2005) discuss another vertically structured city brand. According to Dooley and Bowie (2005), as seen below in Figure 4.1, the place brand portfolio is a collection of all brands found within a particular place. In particular, the number of brands increases from the apex to the base. Dooley and Bowie (2005) describe the place brand structure as a '*nation umbrella brand*' (p. 403). Its goal is to link together independent sub-brands (Dooley and Bowie, 2005). Lee and Kim (2010) explain the concept of the umbrella brand as follows: Although each sub-brand has a distinctive brand, the nation brand plays an assurance role for other brands. Thus, the nation brand's identity is not independent from other brands; rather, it influences the other brands through interrelations. With regard to the place brand portfolio, Dooley and Bowie (2005) suggest four strategies of a brand architecture tool: house of brands, endorsed brands, sub-brands, and branded house. These brand architecture concepts can manage and design the brand portfolio in order to achieve efficacy, clarity, and value (Dooley and Bowie, 2005).



Figure. 4.1 Place brand portfolio, ‘nation umbrella brand’ (Source adapted from Dooley and Bowie, 2005)

Horizontal Structure of City Brand

The horizontal concept of a city brand consists of various internal (immanent) factors. Existing research identifies four different horizontal types of the city brand structure. According to Kavaratzis and Ashworth (2006), the brand is composed of three dimensions: brand identity, brand positioning, and brand image. These three dimensions are related, as shown in Figure 4.2. In this structure, the brand identity is related to brand owners whereas the brand image comes from the consumer’s side. Brand identity is created by symbolic, experiential, social and emotional values (de Chernatony and Dalli’Olmo Riley, 1998). The brand image includes perceptions of quality and values. Bennett (1995) discussed brand image as the perception of the brand in the minds of people; it is what people believe about the brand.

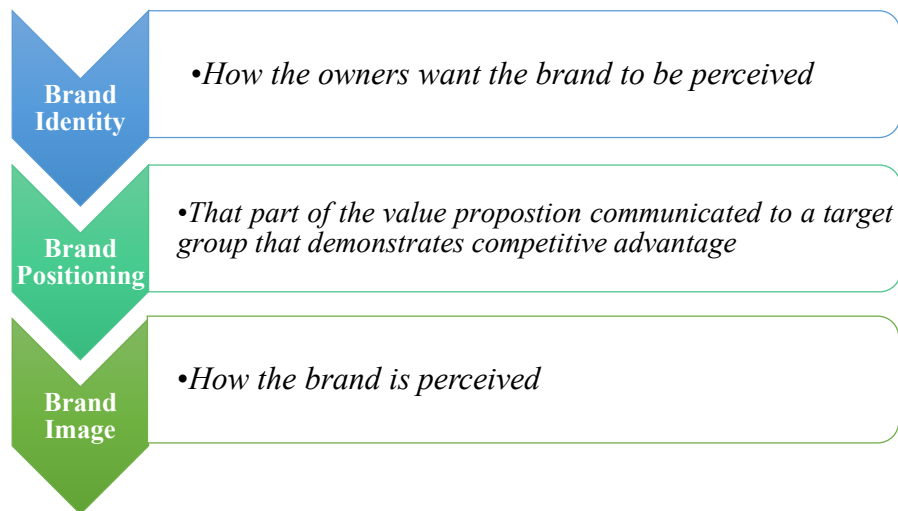


Figure 4.2 The interconnection of brand identity, brand positioning, and brand image (Source Adapted from Kavaratzis and Ashworth, 2006).

Meanwhile, Kavaratzis and Ashworth (2006) explain that branding is a type of communication which is always processed in two ways. Identifying the brand identity, which is one tool for differentiating one product from another, can be called brand positioning. The brand position is located in the middle of brand identity and brand image. Thus, it may have two perspectives: the value proposition of the brand with its own and the target of accepting the value proposition (Lee and Kim, 2010). The key issue of brand positioning is decision related to value propositions and targets. Based on Kerr's horizontal structures brand, Lee and Kim (2010) argue that the city brand identity is related to the city's activity which provides the city brand. It is the property of the symbolic, experiential, social, and emotional values the city has created (Lee and Kim, 2010). The city brand image is also a perception of quality and value by subjects who have recognised the city as a brand. However, city-like places are too complex to be treated like products. As Hankinson explains,

in contrast to the marketing of locations, there are relatively few articles to be found in the academic literature with regard to the promotion of locations as brands. This is in contrast to the increasing evidence in the press that branding, at least as a concept, is increasingly being applied to locations. (2001, p. 129)

Kavaratzis and Ashworth (2006) also supports the idea that places are not just products; governments are not producers and users are not consumers. However, several researchers have identified similarities between place brand and corporate brand, such as the

transition from commercial corporation to the public sector, which seems like a legitimate idea. Rainisto (2003) believes that place brands resemble corporate umbrella brands. Both have multidisciplinary roots (Ashworth and Voogd, 1990), multiple groups of stakeholders (Ashworth, 2001; Kotler et al., 1993), and a high level of intangibility and complexity; in addition, both need to consider social responsibility and both deal with multiple identities (Ave, 1994; Dematteis, 1994). Regarding these similarities between place brand and corporate brand, it is more convenient to discuss similarities than to measure them or accommodate them in the application of place branding.

Meanwhile, Parkerson and Saunders (2005) suggest a three-dimensional city brand system. Their research emphasises the uniqueness of the city brand stems from forming a network rather than an organisation with apparent boundaries and internal structures. A city brand seems similar to a corporate brand (Olins, 2003), although several researchers have concluded that a corporate brand is positioned firmly within the boundaries of a strategic and operational organisation and the organisation determines the deployment of the corporate brand (Aaker, 1996; De Chernatony, 2002; Keller, 2003; Laforet and Saunders, 1999). However, a city brand does operate like a corporate brand does. Parkerson and Saunders (2005) insist that a city has a complicated network of individuals, businesses, public services, local governments and partnerships, and competing interests. In this network concept, cooperation is regarded as a key characteristic. The elements of a city brand are not confined to a single firm; they can be found within a network of various organisations and individuals. According to Parkerson and Saunders (2005), each individual within the network may have his or her own vision, mission, values, culture and heritage, functional capability, policies, services, and personality. Moreover, they may cooperate with partnerships or compete with each other even if they do not recognise that the other exists. With regard to these complex networks, consumers perceive the city brand as a whole picture rather than small parts within a network (Parkerson and Saunders, 2005). However, a complicated network may affect the lack of stability and consistency in the city brand. Parkerson and Saunders (2005) point out the segmentation of brand elements. The city brand elements can be segmented into tangible and intangible using Jafari's (1982) tourism segmentation tool. Segmented brand elements can provide a better understanding of the distinctive characteristics in order to decide brand equity and

competitive advantage. In their study, Parkerson and Saunders (2005) regard city strategy as being mostly formulated by the regional government under the regulation of the central government. Therefore, it requires partnerships working on the key provisions established by the local government. However, Murthy (1987) assesses the strategic competence of the public sector as being low based on the following ideas:

-the dominance of the political process in the strategic decision-making process seeks ambitious and visible goals, but leaves the mobilisation of commitments to bureaucratic processes

-for most public sector enterprises, survival is more about personal careers and reputations than organisational survival in the economic sense; conflict between managers, bureaucrats and politicians in their methods, motivations and characteristics can lead to a lack of alignment of their interests

-setting goals is done without alignment of beliefs and values of managers, bureaucrats and politicians

-lack of leadership among decision makers means there is no one to infuse appropriate values, align interests and overcome inherent conflicts between managers, bureaucrats and politicians. (as cited by Parkerson and Saunders, 2005, p. 249)

Parkerson and Saunders (2005) emphasise the significance of effective leadership in a successful partnership, which increases the visibility of the partnership, encourages shared ownership, and persuades reluctant partners. However, Aulakh et al. (2002) suggest that it is essential that local authority not be the leader to achieve effective city-wide partnerships; rather, the most senior level should have the powerful political leadership for this. For instance, Birmingham has been long-term support of product development since 1987. This long-term plan could be achieved by both strong leadership and effective partnership. Parkerson and Saunders (2005) argue that stakeholders' segmentation in city brand is necessary, highlighting the political elements to adjust harmoniously among the stakeholders in terms of the network concept of city brand.

Finally, Anholt (2007) identified four perspectives of brand: brand identity, brand image, brand purpose, and brand equity. Brand identity is the core concept of the product being represented. Brand image is the perception of the brand which can appear in consumers' minds; it depends on the consumers or audiences, so it may or may not fit the brand

identity (Anholt, 2007). Brand image is also regarded as a virtual reputation, whereas brand purpose can be reckoned as the internal equivalence of the brand image (Anholt, 2007). Brand purpose has often been described as *'the spirit of the organisation'*, *'living the brand'*, *'shared values'* or *'common purpose'* (p. 6). Finally, brand equity is defined as a set of assets, including name awareness, loyal customers, perceived quality, and associations related to the brand; these assets add value to the product or service being offered (Aaker, 1994). According to Anholt (2007), when the brand purpose as an internal culture is strongly combined with external strategic values, it is likely that a strong reputation known as brand equity will be created. Anholt (2007) asserts that the most disturbing matter is that there is no other word or concept that perfectly links these four structures into a single, coherent system. Although controversy exists about the negative possibility of brand, the concept of brand is distinctively essential for managing a city. It effectively catches any places requiring understanding to manage the city's internal identity and external reputation, making it a valuable source of inspiration for city governments (Anholt, 2007).

4.3 Place Marketing

Since the 19th century, the marketing of urban places has been implemented (Ward, 1998), and cities have gradually come to rely on marketing methods in the last three decades. Kotler et al. (1999) represents the period as intensified competition for investment, tourism revenue, and residents at varied dimensional scales. According to the literature, cities conducted promotional activities in many places and times. As Ashworth and Voodg (1994, p. 39) explain it,

there is nothing new about places being promoted by those likely to profit from their development. What is new, however, is the conscious application of marketing approaches by public planning agencies not just as an additional instrument for the solution of intractable planning problems but, increasingly, as a philosophy of place management.

Since the 1970s, the marketing of places has been defined as features of the entrepreneurial modes of city governance that have become popular (Kavaratzis, 2004).

In the 1980s, along with the progress of globalisation, the world market was dominated by the force of the enormous economic structure of investments and exports. As the social flow of postmodernism emphasised diversity and autonomy more (Lee and Kim, 2010), this phenomenon has led to more encouraging competition between cities which has required the need for a new city management strategy. In the 1990s, the internationalism of capitals resulting from globalisation led to city governments throughout the world to introduce place marketing as an alternative in order to activate the local economy and re-establish new images from the city for both existing and potential residents, investors, and visitors.

Marketing philosophy and methodology or techniques were easily adapted and utilised in the practice of city governance (Kavaratzis, 2004), as various researchers have asserted (Ashworth and Voodg, 1994; Balmer and Greyser, 2003; Borchert, 1994; Kotler and Levy, 1969; Kotler and Zaltman, 1971). Ashworth (1994) concludes that place marketing is a justifiable form of marketing, and the techniques and philosophies of marketing could be applied to places. However, to be successful, a special type of marketing should be devised. According to Kavaratzis (2004), in city branding in particular, image-formation is not the same concept as branding; it is a core element of city branding. As a semantic approach, if place is defined as a spatial area that has a particular image and value through humans' perception system as well as a symbolic area simultaneously composed of shared values and beliefs, place identity is preferable when discussing the city branding concept encompassing the holistic dimension, beyond the image dimension (Choi et al., 2001; Lee, 2007).

City Marketing

City marketing targets a geographically distinguished 'city' as the main subject for marketing. Internally it aims to achieve urban regeneration and revitalisation, while the external goal is to attract more tourists and secure foreign investment based on a competitive strategy that pioneers the export markets. Kavaratzis (2004) suggests that city marketing is achieved through image formulation and image communication. According to existing literature, the significance attributed to the image has been

represented as a sole focus of the promotion process (Burgess, 1982; Gold and Ward, 1994; Ward, 1998), while others have emphasised the conventional promotional measures (Kotler et al., 1999) and the possibility of urban promotion through arts, festivals, and cultural attraction (Kearns and Philo, 1993).

As previously discussed, city marketing was a just symptom of urban policies in the 1970s; it reached epidemic proportions in the beginning of the 1990s. Ward (1998, p. 229) described the phenomenon as follows:

'Everywhere throughout the older industrial countries, cities were experiencing major structural changes as their older industries declined without obvious replacements. As it dawned on the leaders of these cities that they were indeed peering into an economic abyss, with all the associated demographic, social and political implications they began to seek new sources of wealth and new ways of stating their importance as places.'

Likewise, the image of a city is considerably important in city marketing. However, other important main issues in city marketing have emerged, such as the subject of city marketing (Who conducts city marketing?), purpose (Why conduct city marketing?), and actions (What is city marketing exactly?).

The purpose of city marketing has been addressed several times in this research. The focus was only to attract tourists, business investors, and migrants in order to increase competitiveness, yet it ignores the quality of lives and cultural aspects of residents actually living in the city (Lee, 2005). Kavaratzis and Ashworth (2005) define city marketing as being consumer oriented, especially in the case of existing residents in a city. Insch (2011) supports the relevance of city marketing to residents:

'Cities depend on their residents for economic, social, cultural and environmental vibrancy. Maintaining a diverse, skilled and satisfied residential population is vital for a city...lower levels of resident satisfaction are also negatively perceived by potential business migrants who assess residents' well-being and satisfaction compared to rival location. In addition to the traditional hard factors, quality of life is evaluated by company executives, management and their families in their decision to relocate and invest.' (p. 9)

Therefore, Guhathakurta and Stimson (2007) argue that a city marketer's ultimate goal is

to satisfy the city residents. Insch and Florek (2008) discuss the role of residents as having the potential to improve or harm the city's brand.

Regarding who does the city marketing, different perspectives of the city government commonly exist. Gelder (2011) explains that city marketing requires the involvement of all key stakeholders who can assist in shaping the future of the place. Helbrecht (1994, p. 528) defines the relevance of the city marketing philosophy and methods to city governance:

'City marketing enables a new level of quality within the local development policy in terms of comprehensiveness, creativity and flexibility. New sources in the form of ideas, capital and local knowledge are mobilised for local policy. In this way city marketing enables a strategic approach to public planning in collaboration with the private sector.'

Likewise, it has been argued that the establishment of the public-private partnership is required for city marketing as well as a community development network and citizens' participation (Ashworth and Voodg, 1990; Hubbard and Hall, 1998; Kavaratzis, 2004). According to Ward (1998), partnership is a magic word for city marketing to re-invent the city.

Finally, the actions of city marketing (What is included in city marketing) can be discussed as part of the city branding strategy in this research. Ashworth and Voodg (1990) explain that city marketing has been promoted by theoretical development within the marketing discipline, opening the way to comprehend marketing implications toward urban planning and management. The importance of city brand management in a city marketing sector has been emphasised. The transition from city marketing to city branding has been advocated not only by the extensive utilisation and success of product branding, but also by the increasingly developed concept of corporate branding in these days (Balmer, 2001; Balmer and Greyser, 2003). Therefore, more details about city branding are addressed next.

City Branding and Its Strategy

Anholt (2007) distinguishes city branding from city brand. City branding is the process of designing, planning, and communicating the name and identity in order to build or manage the reputation. City branding is an approach that conceptualises the city as a brand. Aaker (1996, p. 68) defines a brand as *'a multidimensional construct, consisting of functional, emotional, relational and strategic elements that collectively generate a unique set of association in the public mind'*. Thus, branding a city is more complicated than branding a product or service (Middleton, 2011). Yoon and Kim (2010) argue that city branding starts with the discovery of the city's identity. They use the case study of a small city, Strasbourg, to explain that the city's identity is determined through the interpretation of history, not a historical fact (Yoon and Kim, 2010). Middleton (2011, p. 20) summarised seven principles for successful city branding:

- *Embody a clear, distinctive, ambitious yet realistic brand position and persona*
- *Base the brand positioning on the population's values, attitudes, behaviours and characteristics*
- *Reflect a clear city strategy and its points of emphasis regarding skills, resources, and capabilities.*
- *Adapt effectively to deliver benefits to target groups*
- *Communicate successfully to internal key influencers*
- *Integrate efficiently across various marketing communications media*
- *Be consistent over time*

An effective city branding strategy requires a clear vision for the future of the place and a coherent strategy in order to develop the city brand; it further needs effective policy implementation and the communication of progress to both internal and external audiences (Gelder, 2011). According to Yoon and Kim (2010), the brand starts with an invisible value and philosophy, not just a logo and a symbol. Of course, the logo and slogan are important tools in branding, yet they are not sufficient for satisfying successful brands. The researchers assert that the value and philosophy of a brand cannot be easily imitated. If the branding only concentrates on the visible, it will fail. Because values and philosophy rule the product and services, it can be said that customers make integrated decisions based on those values and philosophy. Likewise, city branding should also reflect the values and philosophy in the city. No one would pay attention or be loyal to a slogan without philosophy (Yoon and Kim, 2010). Similarly, Oh (2010) suggests that city

brand should include contents that tell people what a city is or how people can experience the city directly, but a purely promotional slogan cannot magically establish the image and reputation of the city. Furthermore, Middleton (2011) discusses that advertising a city brand using only a slogan is a common misunderstanding in city branding. A good marketing strategy includes public relations, direct marketing, promotion activity including sponsorships, and social networks to accomplish the strategic objectives. Yoon and Kim (2010) assert that branding is not a one-off event, so a steady annual event can be branding. Branding involves building a relationship with customers. Whether changing external visuals or staging huge events, if the relationship has not been created, these are simply promotional activities, not branding. This proposition can apply to city branding. Well-made city branding creates a relationship with various people who strengthen the relationship with the city through residency and work. A city that does not have appropriate city branding is irrelevant to the relationships with people (Yoon and Kim, 2010). Thus, city branding seems to be associated with citizens' participation. The concept of a relationship with residents can be extended to the role of stakeholders and the government in city branding. The establishment of networks among stakeholders has been discussed continuously as key for an effective city branding strategy. Gelder (2011) argues that city branding must include all the stakeholders of the city because they can considerably contribute to shaping the city through policies, investment, actions, behaviours, and communications. Houghton and Stevens (2011) describe stakeholders' engagement as the more people are participated in effective city branding strategies, the better countered the scepticism and suspicion around city branding are as a discipline. However, city branding is heavily dominated by political or financial influences which are likely ineffective. For instance, the city branding process depends on the electoral cycles, despite the fact that the government has a tendency to change everything, which makes the city brand a very fragile situation (Gelder, 2011). The government often reckons itself as the owner of the city brand. However, a city branding strategy cannot be developed and implemented by the government alone. Furthermore, when the government is one of the partners in a partnership of equals, political changes do not influence the functioning of the stakeholder partnership (Gelder, 2011). Oh (2010) asserts that promoting a city overseas can be regarded as a long-term investment and is part of the process of increasing the brand value of the city. Regarding this long-term planning,

Gelder (2011) explains that long-term commitment is also required in city branding stakeholders' partnerships because the establishment and implementation of a city brand are strategic endeavours and changing the public's perception toward the city will take years to achieve. According to Kavaratzis and Ashworth's (2006) research, the city of Amsterdam has maintained a common agreement between city marketing and city branding as long-term activities; it might require sufficient time to develop strategies within the city as well as be able to communicate with the outside world. They argue that the recognition about the city branding's characteristics could achieve consistency. Dinnie (2011) also describes a long-term commitment to the city brand strategy as one of the key conditions for achieving the sustainability of the city brand and an adequate budget allocation as the city can be responsive to societal changes. Likewise, some researchers have addressed issues of consistency and coherency in city branding as well as brand in marketing studies (Kavaratzis and Ashworth, 2004; Kavaratzis and Ashworth, 2006; Keller, 2000; Middleton, 2011; Parkerson and Saunders, 2004). Middleton (2011) argues that, although cities may have different target audiences and brand communications should reflect their needs, the core brand's stance must be consistent: '*one city, one brand*' (p.25). In addition to the core brand, a coherent strategic plan is required. Ultimately, powerful leadership and cooperation between stakeholders are required to establish these consistent core brand and coherent city branding strategies. Parkerson and Saunders (2005) assert that strong leadership is critical to the strategic branding as well as to the effective partnership. Regarding to this leadership, Lee (2005) explains that developing a city brand requires step-by-step promotion strategies in city branding. In the first step of the strategies, it is necessary for the leadership to play a role in local government, maintaining long-term perspectives during the planning stage. In the next practical stage, each of the players—local governments, citizens, and institutions (e.g., universities, research institutes, NGOs)—has to decide who does what, such as collecting citizens' feedback, promoting participation and supporting local business to develop the city brand's products, establishing networks for city brand development, and constantly managing the city brand's assets. Consequently, Lee (2005) explains that city branding should be enacted organically by the different segmentations or according to the time schedule for detailed planning. Furthermore, the step-by-step promotion strategies need the allocation of roles in terms of brand development based on different sectors or topics

as well as the private sector's promotion strategies. The city government should concentrate on organising its resources in a region, securing the budget, planning and promoting the programme, managing and advertising the city brand, establishing the strategy of place marketing, and constructing networks related to the city brand (Lee, 2005).

In a nutshell, city branding is a process for communicating the identity and reputation along with the complexity of the city. City branding requires strategic governance to develop and support a city's brand. Strategic governance is based on a strong leadership mechanism with the partnerships and participation of stakeholders and citizens in order to establish a sustainable and inter-related city brand.

4.4 The relationship between festival sponsorship and city branding

In Chapter 3, Sponsorship discusses previous literature matching an event and its sponsor by image (Gwinner and Eaton, 1999; Koo *et al.*, 2006a; Koo *et al.*, 2006b; Musante *et al.*, 1999), function (Gwinner and Eaton, 1999), and users (Sirgy *et al.*, 2008). Gwinner (1997) explained that a good match between a sponsor and an event creates positive results, thus the fit/congruence between event and sponsor should be considered extremely important. A poor fit/congruence creates confusion and causes negative effects, such as the criticism of commercialisation in event tourism (Clark *et al.*, 2009). Research has also discussed the relationship between a festival and its sponsor. Theoretically, the festival, its sponsor, and a festival's destination (city) are co-related and influence one another, although the sponsor may integrate the festival to affect the destination rather than influencing it individually.

Yet the relationship between the festival sponsor and city (or city branding, in this research) is rather unclear in previous research. In the current study, city and city branding can be classified as governmental factors seeking to fulfil public interests and objectives. The match between festival sponsorship and city branding can be discussed according to

the type of festival sponsorship. If the city government sponsors the festival, its sponsorship purpose may fit the city branding objectives under the city government's order. As such, the festival sponsor and the subject (main agent) of city branding are congruent as city officials (or the city government). However, if a private corporation sponsors the festival, it is difficult to find a connection between its sponsorship and city branding because a private corporation normally sponsors festivals to pursue commercial profits whereas the government is building a city brand to fulfil public interests. The private corporation might also sponsor a festival to generate public interest, but this outcome can never become its main objective.

Previous studies have demonstrated that private sponsors expect to generate direct sales, brand awareness, and image improvement from their festival sponsorship efforts (Stevens, 1984; Sneath *et al.*, 2005; Bowdin *et al.*, 2011). In this case, festival sponsorship that integrates a private corporation, acknowledging that the sponsor and the subject of the city branding do not fit (congruent), will develop a different relationship than public sponsorship. Unlike the relationship between the event and its sponsor in general, there are no good or bad matches between festival sponsors and city branding. Rather, the focus is on whether they have same purpose or not towards the city brand.

Therefore, the present study considers a discussion of the relationship between festival sponsorship and city branding to be more relevant for understanding of a city government's roles and objectives. Such a discussion should examine why city governments sponsor festivals and why they make efforts to build city brands. The current study does so by analysing two cultural festivals in Seoul.

4.5 Conclusion

This chapter has drawn on previous literature on marketing, especially in the city branding sector. Many cities are considered economic, social, cultural and political successes. However, with the development of mobility and globalisation, these cities have needed to compete to attract more tourists, inward investments and migrants since the 1990s.

With regard to this phenomenon, the concepts of place marketing and city marketing have emerged in marketing academics, ultimately developing into the city brand and city branding, although these are still in an emergent phase.

With the growing interest in the concept of city branding, competition among cities has intensified. Cities have sought to conduct various activities such as tourism promotions and to host sport and cultural events to achieve urban development and regenerations. Among these activities, this research discusses festival culture relations toward city branding based on perspectives presented in the previous literature. This attempt may provide new insight into city branding academics as well as festival tourism. To support these research objectives, the next chapter will discuss philosophical methodology that this thesis followed and explain the actual conducted methodology in this thesis.

Chapter 5 Methodology

5.1 Introduction

The key characteristics of social science research are complexity, diversity, and pluralism (Sarantaokos, 1998). Many types of research methods are used in social sciences, but the two most prominent methods are quantitative and qualitative research. In order to find an appropriate methodology for this research, this chapter identifies the research questions and purposes of the research and then explains the research paradigm and methodology.

5.2 Purpose of the Study

The principal aim of this research is to discuss a festival's contribution to city branding. The study involves three key topics—namely festivals, sponsorship, and city branding. It recognises that festivals and the types of sponsorship may be a key influence on the city branding process. In exploring this idea, it is essential to review previous literature concerned with festivals, sponsorship and ownership, and city branding and marketing. The objectives of the current research are to:

1. Define and analyse the ownership and sponsorship of the two festivals selected for detailed study;
2. Understand and assess the city's brand and branding strategy; and
3. Identify the relationship between the festival and city branding.

The research examines previous literature related to these objectives and collects primary data related to a case study city in Asia.

5.3 Research Questions

In addressing the identified study purpose and literature review findings, three research questions will be considered:

Q.1: Why and how do sponsors support festivals?

Q.2: How do festivals affect city branding? Is the effect different depending on sponsorship types and the sponsor's organisational relationship with the festival host?

Q.3: Which type of festival sponsorship model has the most significant impact on city branding?

This chapter details the philosophical perspective and methodological approach of this research in order to consider the objectives and research questions. It starts with a discussion about the research traditions and then describes the nature of quantitative and qualitative research. Thereafter, the chapter explains the research approach that will be employed and the type and strategies pursued in this research.

5.4 Research Traditions

Disciplinary Tradition: Inter-Disciplinary Research

Disciplines are identified by the particular aspect of the world with which people are concerned, the theories that they develop for explanation, and the unique techniques they utilise for conducting research (Veal, 2011). Veal (2011) stated that tourism studies do not achieve the criteria required to be considered a freestanding discipline and argued that alternative disciplines for tourism studies exists, such as multi-disciplinary, cross-disciplinary and inter-disciplinary.

The current study uses an inter-disciplinary approach to the extent that it is grounded within the disciplines of marketing, tourism and social sciences, as evident from the

previously reviewed literature. Both quantitative and qualitative research approaches can be adopted with respect to these disciplines depending on the individual inquiry. Paradigms are a way of looking at the theoretical research world. Determining the research paradigm indicates the researcher's own perspective of the world.

Discussion of Paradigms

Problems will arise if one research philosophy is deemed to be better than another. The fact is that each philosophy is more appropriate for different tasks compared to others. Because research philosophies differ in their assumptions, the use of more than one philosophy provides a better and more well-rounded research project.

According to Holden (2005), social sciences possess an empirical base; he proposed that only knowledge obtained through the senses and experiences is acceptable. The success of modern physical sciences and the development of natural sciences have led to the adoption of social sciences to understand human behaviour (Holden, 2005). Nevertheless, a philosophical debate still exists for social scientists as to whether human behaviour and society can be investigated in the same way as the natural sciences and whether laws exist in the social world which govern human activities as in the natural world. In this regard, Trigg (1985) argued that the scientific character of the social sciences should be emphasised while anything that cannot be included in scientific laws should be excluded. Naturalism is based upon empirical issues; as an alternative to it, humanism rejects the concept of empiricism, as it is able to provide answers about nature and the world. Humanism emphasises that people are different from physical objects and, thus, they should be understood differently. Therefore, the difference between naturalism and humanism raises questions in terms of human assumptions in understanding the social world (Holden, 2005). This is known as the ontological issue. Ontology is the philosophical study of the nature of reality (Jennings, 2010; Saunders et al., 2009) or social entities (Bryman, 2004). An ontological position focuses on whether social entities exist in reality independent of social actors and objective entities or are developed by perceptions and the consequent actions of social actors (Saunders et al., 2009). With this ontological issue, the debate over the theory of knowledge is termed epistemology

(Holden, 2005). Epistemology considers the type of knowledge acceptable in a field of study (Jennings, 2010). The epistemology context considers whether the social world can and should be researched using the same principles and procedures as the natural sciences (Bryman, 2004). Therefore, researchers must consider the two issues of ontology and epistemology, as it is an unavoidable debate. The crux of the matter is what should and should not be regarded as reality and knowledge (Finn et al., 2000) and the choice between positivist and interpretivist theories. The positivist viewpoint places stress on observable social reality and asserts that only observable phenomena lead to credible data. On the other hand, the interpretivist stance concentrates on the process of interpreting the social world (Saunders et al., 2009). Likewise, these two philosophies have their own unique beliefs, values, and techniques to produce valid and reliable knowledge (Sarantakos, 1998). Moreover, they offer a theoretical basis for the methodologies employed in the research. Whereas positivism tends to interpret reality more objectively through statistical data from surveys or experiments, interpretivism prefer to focus on understanding the human role as a social actor and how people interpret the world (Sarantakos, 1998). Table 5.1 outlines the difference between the philosophies while Table 5.2 presents differences in research practice between positivism and interpretivism. Positivism dominates the largest part of social science research as it is the oldest philosophy (Jennings, 2010; Sarantakos, 1998; Saunders et al., 2009), but it is now being challenged by the relatively new philosophy of interpretivism.

Criterion	Positivism	Interpretivism
Reality is	<ul style="list-style-type: none"> • Objective • Out there to be found • Perceived uniformly by all • Governed by universal laws • Based on integration 	<ul style="list-style-type: none"> • Subjective • In people's minds • Created, not found • Interpreted differently by people
Human beings are	<ul style="list-style-type: none"> • Rational individuals • Obeying external laws • Without free will 	<ul style="list-style-type: none"> • Creators of their world • Making sense of their world • Not restricted by external laws • Creating systems of meanings
Science is	<ul style="list-style-type: none"> • Based on strict rules/procedures • Deductive and value free • Relying on sense impressions 	<ul style="list-style-type: none"> • Based on common sense • Inductive and not value free • Relying on interpretations
Purpose of research	<ul style="list-style-type: none"> • To explain social life • To predict course of events • To discover the laws of social life 	<ul style="list-style-type: none"> • To interpret social life • To understand social life • To discover people's meanings

Table 5.1 Theoretical perspectives of positivism and interpretivist. (Source adapted from Sarantakos, 1998)

Basically, positivism ignores emotions, interpretation, and feeling; because these are unable to be measured effectively, thus it may also distort any objective analysis (Holden, 2005). Nonetheless, while positivism is rejected by some scholars, it is influential for social science research as a basis of methodology. In this regard, Schrag (1992, p. 6) pointed out that *'despite the attacks levelled against it, the positivist paradigm is hard to avoid'*. On the other hand, as represented in Table 5.1 and 5.2, as Interpretivism considers those subjective meaning in the world which positivist refused, therefore the main criticism of interpretive research is its lack of scientific rigour and the subjective character of its interpretation. In addition, at the small scale, it focuses on small group activities so interpretivism lacks development theory to analyse the whole of society (Holden, 2005; Slattery, 1991).

Key areas	Positivism	Interpretivism
Method of research	Focus on facts Look for causality and fundamental laws Reduce phenomena Formulate and test hypotheses	<u>Focus on meanings</u> <u>Try to understand what is happening</u> <u>Look at the totality of each situation</u> <u>Develop ideas through induction from data</u>
Research design	Structured, formal, and specific detailed plans	<u>Evolving and flexible</u>
Involvement of the researcher	The researcher remains distanced from the material being researched Short-term contact	The researcher gets involved with the phenomena being researched Long-term contact; emphasis on trust and empathy
Data collection methods	Survey and experiments Structured interviews and observations	Observations and documentation <u>Open-ended and semi-structured interviews</u>
Research instruments	Questionnaires and scales Test scores and experimentation	Researcher
Strengths	Provides wide coverage of a range of situations Greater opportunity for researcher to retain control of research process Clarity about what is to be investigated; therefore, data collection can be fast and economical Helps generalise previous research findings and test previously developed hypotheses	Ability to <u>look at change processes over time</u> Greater <u>understanding of people's meanings</u> <u>Adjustment to new issues and ideas as they emerge.</u> Contributes to <u>the evolution of new theories</u> Provides <u>a natural rather than artificial way of gathering data</u>
Weakness	Methods tend to be rather inflexible and artificial Not effective in understanding processes or the significance that people attach to actions Not very helpful in generating theories	Data collection takes <u>a great deal of time and resources</u> <u>Difficulty of analysis of data</u> Harder for the researcher to control the research process <u>Reliability problem with findings</u>

Table 5.2 Key features of positivism and interpretivist in practical research. (Source adapted from Altinay and Parakevas, 2008)

Based on the above comparison between positivism and interpretivism, this researcher decided to pursue the interpretivism philosophy as a core paradigm based on the belief

that it would provide the most suitable guidance for this research process, such as methodology, empirical methods, and data collection, as well as data analysis. The researcher underlines advantages of Interpretivism in Table 5.2. In order to utilise its strengths and advantages, this study should seek ways to reduce the limitations of interpretivism, such as its lack of scientific rigour and subjective interpretation in the data analysis.

5.5. Research Approach: Inductive

The research approach must be considered after the theory of the research has been examined. Two research approaches are based on reasoning: deductive and inductive. Veal (2011) described these as alternative approaches to explanations in research. Most research consists of finding and explaining, where the finding task is regarded as the ‘what?’ of the research and the explaining task is the ‘how?’ and the ‘why?’. The act of finding out relates to describing and gathering information for the research, whereas the act of explaining can be seen as attempting to understand that information.

Inductive reasoning derives from a gap between the conclusion and the premises observed in the logic argument. The conclusion is judged by the observations made (Ketokivi and Mantere, 2010; Saunders et al., 2012). In contrast, deductive reasoning comes when the conclusion is derived from a set of logical premises, the conclusion being true when all the premises are true. When conducting research, the deductive process begins by establishing a hypothesis and then testing and analysing the data to confirm or disprove the hypothesis. This is called deduction, which is based on prior logical reasoning and available evidence from the research literature or observations resulting in a hypothesis to be tested (Veal, 2011). In the deductive approach, data collection is utilised to evaluate hypotheses related to an existing theory (Saunders et al., 2012). It can be regarded as reasoning from the general to the specific. On the other hand, the inductive process starts with either a question or observation/description that either answers or fails to answer the question through analysis. Therefore, the explanation is induced from the data—in other words, the data comes first and the explanation later (Veal, 2011). An inductive approach

to data collection is utilised to explore a phenomenon, identify themes and patterns and create a conceptual framework. It can be described as reasoning from the specific to the general (Saunders et al., 2012). This research will use the inductive approach because the research starts by collecting data to explore phenomenon and develop a theory based around exploratory and investigative research objectives.

5.6 Methodological choice between Qualitative and Quantitative

As previously discussed, research paradigms are linked with the methods used to collect data. Each paradigm has its own generally agreed-upon methods. The positivism philosophy is related to quantitative research, while the interpretivist philosophy is usually associated with qualitative research. Thus, this research adopts a qualitative methodology according to the research philosophy selected and based on the research aim developed from a comparison between quantitative and qualitative methodologies. The main differences in features between the quantitative and qualitative approaches are presented in Table 5.3. The researcher underlined essential points of qualitative method in the Table 5.3.

Feature	Qualitative	Quantitative
Research approach	<u>Inductive</u> (Generation of theory)	Deductive (Testing of theory)
Ontological view	<u>Multiple realities</u>	Casual relationships
Epistemological view	<u>Subjective</u> <u>Interpretivism</u>	Objective Natural science model Positivism
Research design	Unstructured <u>Semi-structured</u> Emergent Study specific	Structured Systematic Replicable
Participant selection	Non-random	Random
Research focus	<u>Themes</u>	Variables
Representation of findings	<u>Narrative</u> , performative	Statistical tables and graphs
Representation of empirical data	<u>Textual</u>	Numeric
Reflection of the real world	Slice of life	Representative
Research goal	<u>Discovery and identification of new ideas</u> <u>Thoughts and feelings</u> <u>Preliminary insights</u>	Validation of facts Estimating relationships Predictions

Table 5.3 Different features between quantitative and qualitative approach (Source adapted from Saunders et al., 2009)

The quantitative methodology involves numerical data that can be usefully quantified to help answer the research question. The aim of quantitative research is to determine how one thing affects another in a population. Researchers use statistical methods such as relative frequencies, differences between means, and correlation coefficients in order to quantify the relationship between variables (Altinay and Paraskevas, 2008). For reliability, quantitative researchers use pre-tested measures and scales (Silverman, 2005). Likewise, the quantitative approach employs measurements with numerical data whereas the qualitative approach tends to be concerned with words rather than numbers (Bryman, 2004). Qualitative research data are usually in text form. The qualitative approach aims to develop an understanding of phenomena and behaviours by focusing on experiences and emotions (Altinay and Paraskevas, 2008). The qualitative approach is softer and more flexible than the quantitative approach. It has less structured methods, employing such means as in-depth interviews and observations (Silverman, 2006). Denzin and Lincoln (2011, p. 6) defined qualitative research as follows:

'Qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied uses and collection of a variety of empirical materials—case study, personal experience, introspection, life story, interview, artefacts, and cultural texts and productions, along with observational, historical, interactional, and visual texts—that describe routine and problematic moments and meanings in individuals' lives.'

This research is concerned with interpreting festival's contribution to the city branding process. The researcher discusses festivals and city brand, which is constructed based on festival stakeholders' perceptions. The researcher also investigates the relationship between festivals and city branding, categorising festivals according to sponsorship types. Therefore, based on these research aims and the chosen research philosophy, this project has utilised an inductive, interpretivism qualitative methodology.

5.7 Research Types: Descriptive, Exploratory, and Comparative research

After considering the research questions and objectives, furthering the research design involves deciding the nature of the research (e.g. descriptive, exploratory, explanatory) or which combination of these types is appropriate to the research project. These approaches are based on information requirements.

Descriptive research describes the phenomenon under study. It does not try to explain the reason for the phenomenon and is interested in answering the question ‘who’ and ‘what’ (Jennings, 2010). The purpose of this descriptive research is to obtain an accurate profile of persons or situations. Therefore, the description of patterns and behaviours, such as socio-demographic profiles or statistics of the population, can be included in this type of research. Meanwhile, an exploratory study is a worthwhile method for asking open questions about what is taking place and obtaining insights on the topic of interest. Thus, several research methods are utilised to conduct exploratory research. These involve a search of secondary sources by interviewing experts on the subjects, and carrying out in-depth individual interviews or focus group interviews. The nature of an exploratory study means that these interviews are unstructured or semi-structured. Thus, exploratory research is regarded as a legitimate qualitative methodology. It is flexible and adaptable to change when conducting the research. In addition, exploratory research is not based on random sampling and does not represent the study’s population. Based on this information, exploratory research rather than descriptive research is relevant to this study, as it is necessary to evaluate data and synthesise ideas. In other words, it requires the drawing of conclusion from the data more than simply describing the data collected. However, it is not necessary to apply a single approach to the research. Thus, this study maintains the exploratory approach at the core of the research process and, in addition, combines it with a comparative approach. The latter type of research compares research study units across time and space as well as between the study units themselves. For instance, comparison can take place within any subject in terms of age, gender, education, or income levels as well as region (Jennings, 2010). A comparative study determines either similarities or

differences between those units. This approach will be conducted through a data analysis process. Therefore, in this research, case studies and the results of the comparison will assist in achieving the research objectives.

5.8 Empirical Research Strategy: Case Studies, Secondary Data collection and Narrative research

Case Studies

A case study is simply defined as '*the intensive study of a single case*' (Gerring, 2007, p. 20). Saunders et al. (2012) explained that the case study can explore a research topic or phenomenon or make investigations within real-life contexts (Jennings, 2010; Yin, 2009). Yin (2009) discussed the significance of context within a case study and argued that the boundaries between the phenomenon and the context within a case study are not always evident. However, the case study strategy has the significant ability to provide answers to the research question 'why?' as well as the 'how?' question. Therefore, the case study strategy tends to be utilised within explanatory and exploratory research. It can thus challenge existing theory and produce new research questions. A case study strategy is a good way of gaining a rich understanding of the context of research and the process being enacted (Eisenhardt and Graebner, 2007; Saunders et al., 2012).

Case study strategies involve single and multiple cases. The former is often utilised for critical and unique cases. It is selected because the case is more manageable or it can offer an opportunity to analyse phenomenon that have been studied before (Saunders et al., 2012). According to Gerring (2007), case study research may also include several cases, termed multiple case studies. This is likely to provide more evidence. The purpose of using multiple cases is to concentrate on whether findings can be replicated across cases (Saunders et al., 2012). Therefore, in multiple case studies, cases selected when similar results are anticipated is called literal replication (Yin, 2009). Another set of cases is chosen where the contextual factor is intentionally different. The predicted differences from findings are anticipated by the researcher, which Yin (2013) termed theoretical replication. He suggested that combining a small number of literal replication and

theoretical replication case studies is clearly able to provide strong support for the theoretical proposition.

Despite the potential and advantages of the case study strategy, criticism of the approach still exists. The first concern is the lack of rigour of some research projects based on case studies (Yin, 2013), which can be found in unsystematic procedures used by the researcher. Qualitative methods seem to risk being unsystematic because their research characteristics are more flexible than those of the quantitative method. However, any method can be prone to mistakes when the researcher fails to be rigorous during the design of the research and data collection and analysis. Therefore, particular attention is required to maintain rigour in the research process when collecting evidence for primary data and to validate analysis methods. The researcher must also attempt to exclude bias towards case studies and establish any hypotheses or initial considerations about anticipated findings. Another criticism relates to generalisation. Especially with the holistic-inductive paradigm in case studies, Jennings (2010) mentioned that findings are specific to the case study and unable to be generalised to other cases. However, generalisation is a standard purpose of quantitative research. It is accomplished using numerical or statistical sampling. Case studies using qualitative methods do not utilise statistical means to select subjects or choose cases randomly. Only one or a few cases are investigated in case studies, which does not promote the generation of findings, which are generally or universally representative (Veal, 2010). Gerring (2007, p. 13) stated:

To conduct a case study implies that one has also conducted cross-case analysis, or at least thought about the broader set of cases. Otherwise, it is impossible for an author to answer the defining question of all case study research: what is this a case of?

This researcher believes that well-constructed case studies assist in producing answers to new research questions and challenging existing theory, thereby overcoming their disadvantages. For the comparative research, this research will employ theoretical replication case studies. Selected case studies for the research are discussed shortly in 5.9 of this chapter and next chapter 6 in detail.

Secondary Data Collection

Most researchers focus on primary data for the specific purpose of the research; nonetheless, Veal (2011) argued that secondary data could play various roles in a research project, from being the whole basis of the research to playing a vital or incidental point of comparison. There are many sources of secondary data, including government and regulatory agencies, the public reports of companies, published academic research, and internal documents produced by organisations (Harris, 2001).

Secondary data have both quantitative and qualitative attributes which are used as both descriptive and explanatory research. Secondary data analysis provides numerous benefits for carrying out a research project, such as lower costs and lower time expenditures ((Ghauri and Grønhaug, 2005; Saunders et al., 2009). These advantages allow the researcher to concentrate on other objectives and substantive issues (Hakim, 1982; Harris, 2001). Stewart and Kamins (1993) mentioned that secondary data have an unobtrusive nature with higher quality because they have already been collected. Veal (2011) also suggested that the trial-and-error experience of those who collected the original data can be exploited. Likewise, some scholars have concluded that secondary data can also allow triangulation, increasing the credibility of research findings using primary data (Cowton, 1998; Harris, 2001; Insch et al., 1997). Furthermore, secondary data can be based on larger samples than primary data collection. Secondary data can also offer comparative and contextual data, thereby enabling the researcher to compare secondary data with primary data. Reanalysing secondary data increases the chances of making unexpected and new discoveries from that same data. It has the characteristics of being permanent and available in a form that can be checked easily by others (Denscombe, 2007; Saunders et al., 2009). However, there are some disadvantages to using secondary data. It might be collected for a specific purpose that does not match the researcher's key research questions and objectives. Moreover, some secondary data are expensive or difficult to gain access to, especially if the data were collected for commercial reasons. According to Saunders et al. (2009), secondary data should be collected while considering ethical issues or it might be unsuitable to the research question and aims. Based on these discussions about secondary data, this researcher collected various documents for the

thesis, including government policy reports, festival organisations' annual evaluation reports, external assessment reports, conference reports, festival visitor surveys, and various tourism statistics. The review of these secondary data collections will assist to demonstrate a much more rigorous understanding of the selected case studies as additional examples. The secondary data is listed individually on the bibliography and particular data were attached in Appendix.

Narrative Research

As research questions and objectives indicate that the use of interpretive and qualitative methodology is suitable, the narrative inquiry may be appropriate to that research. A qualitative research interview is inevitably related with participation in storytelling. The narrators provide their interpretation of certain events through storytelling, allowing the narrative researcher to analyse the meanings that they place on events. As more than one participant is offering a personal perception of the given context, the researcher can compare or contrast and triangulate the narratives of narrators (Saunders et al., 2012). The depth of the process has the possibility to create descriptions of contextual detail and social relations describing elements such as financial, cultural, managerial, or capability issues (Chase, 2011; Musson, 2004; Saunders et al., 2012). Narrative research allows the researcher to analyse the relationships, linkages, and socially constructed explanations that happen naturally within narrative accounts in order to comprehend the complex procedures which people utilise in making sense of their organisational realities (Musson, 2004). According to Gabriel and Griffiths (2004), using narrative research can provide an opportunity for the researcher to obtain access to deeper organisational realities closely connected to their members' experiences. Ultimately, the objective of narrative research is to induce theoretical explanations from narrative accounts whilst maintaining their integrity (Saunders et al., 2012).

This research strategy is of a concentrative and time-consuming nature, so that it is a small and purposive sample. Interview transcripts or observation notes may represent a large amount of data. In addition, narrative data may not emerge in an easy-to-use structural and coherent form for use in the research. It may be necessary to construct or

reconstruct the story which emerges from interviews with several participants to accomplish analytical coherence. The researcher's role becomes more important in telling the story; decisions must be made about what to leave out, what to include, and how to connect parts of the account (Saunders et al., 2012). This will be discussed in detail in the data analysis chapter. Based on this research strategy, this study will use in-depth interviews as the qualitative method to interpret the contemporary phenomenon in the festival industry and a narrative research approach will be used to help understand the data and to identify linkages and cross cutting themes.

5.9 Choice of Case study

As this research uses a case study as its research method, selecting a city to use for the case study becomes the primary and important consideration to start the process. The researcher decided to choose one city, Seoul, and two festivals from the city, Hi Seoul Festival and Seoul International Fireworks Festival for the primary data collection.

Why Seoul?

The majority of tourism and event research is dominated by Western models, case studies and contexts. This research also refers to a considerable amount of Western literature. However, this is not to imply that Western literature is superior to that of Asian literature. Numerous studies have long been conducted in various fields in the West. The history of tourism and event research in Asia is of shorter duration, and it is recognised that the literature and data available are lacking. For instance, Seoul has been less studied in the tourism and event studies field as a case study than might be expected of a major world city. It is hard to find current research about events and festivals in Seoul, except for studies related to the 1988 Olympic Games and the 2002 FIFA World Cup (e.g., Rivenburgh, 1992; Kang and Perdue, 1994; Lee et al., 2005; Kim et al., 2006; Kim and Petrick, 2005; Horne and Manzenreiter, 2013; Lee and Taylor, 2005; Kim and Morrison, 2005; Horne and Manzenreiter, 2004). However, this makes selecting Seoul as the case study city attractive and this thesis can expect extending research in the future based on

the research results. Therefore, this research aims to apply Western model and contexts by choosing less-researched Asian case. Applying Western model and contexts to Asian case does not mean to measure or test it. It is more about a discussion between the Asian case (in this instance, the city of Seoul) and developed researches previously. Moreover, this researcher considers that such an approach can support demonstrating the new idea or criticising certain phenomena insomuch as studies and numerous data exist. As previously mentioned, Asian literature is insufficient. This new case study will provide new insight into Western literature about contemporary phenomena in festival and city marketing. It is hoped that this research will assist future research on festival tourism in Asia and the West and create empirical challenge to establish theory and debate.

Seoul is the capital of South Korea; the country has been the subject of various historical and political issues over the years, such as the annexation of the country by Japan, the Independence War, and the subsequent division of the country into South and North Korea. The city of Seoul has been trying to rebrand itself as a favourable tourist destination over the years. It has overcome its dark and complicated historical background and it is now considered one of the hub cities of Asia. Even though the country still situated in the middle of complex international relationships, the development of city and tourism continued gradually (Appendix 2). According to the government statistics, the number of tourists never decreased since 2000s (Figure 6.5, p.120). Due to the new type of culture, so called Hallyu, Seoul and South Korea was a huge hit around the Asian country since mid 2000s. As a capital city, Seoul endeavoured to establish reputation in the world through hosting international mega-events and conferences. Since festival culture appeared in 1995, a number of festivals in Seoul rapidly increased. However, despite various efforts and developments, Seoul seemed incomplete in arena of city brand and festival management.

This research does not simply seek a powerful city brand case and factors of its success. It is interested in the process of branding a city, which requires understanding which strategies or policy are being conducted for city branding as well as how and why government interests in city branding. Furthermore, in addition to city branding, this research is related in particular to festival sponsorship phenomena in Seoul. For these

reasons, the city of Seoul was considered an appropriate case for use in the research related to this thesis. A more detailed explanation and discussion of Seoul's selection is set out in Chapter 6.

Two Festivals in Seoul: Hi Seoul Festival and Seoul International Fireworks Festival

After selecting the city, the researcher investigated many cultural festivals held in Seoul by studying government data base and reports. The number of cultural festivals has increased significantly since the 2002 World Cup Games. These festivals are hosted by largely three types of organisations: the city government, the district government, and private organisations. Currently, approximately 400 festivals are held every year in Seoul. The most significant criterion for the selection of the case study was the existence of sponsorship and the type of sponsorship, followed by the potential relationship with the city brand. The size of the festival and its budget were also considered as criteria. Ultimately, there were two noticeable festivals in the lists of Seoul's festivals (Appendix 6 and Table 6.4 and 6.5 in this thesis) which stood out because of their profile, their distinctiveness and their likely contribution to wider city image and brand: The Hi Seoul Festival and the Seoul International Fireworks Festival. General information about these festivals was given in chapter 6 and a detailed discussion via the data analysis is provided in Chapter 7.

5.10 Data Collection

Saunders et al. (2012) suggested that two different types of data should be considered in research plans. The first is known as secondary data, which are data that have already been collected for some other purpose. Primary data are the second type, which involve collecting new information. Primary data are collected specifically for the purpose of the study; such data are new and original whilst secondary data are derived from the existing sources and may not necessarily be for the same purpose as the research project (Jennings, 2010). This research will use both types of data collection. Previous literature, government reports, organisations' evaluation reports, and festival visitor surveys

including statistics are utilised as secondary data. Semi-structured and one-to-one interviews were conducted to collect primary data.

Primary Data Collection: Semi-structured Interview

The research uses interviews as the primary data collection method. Interviews can help gather valid and reliable data relevant to the research questions and objectives (Saunders et al., 2012). Three types of interviews can be used: structured, semi-structured, and unstructured.

Structured interviews are used to collect quantifiable data with standardised questionnaires whereas unstructured interviews are more informal and are used to explore a general area in-depth. The former is an explanatory study and the latter is an exploratory study for research. The alternative to these two interview methods is the semi-structured interview, which embraces both explanatory and exploratory approaches. As an exploratory study, semi-structured interviews may be used to find out what is happening and to seek new insights (Robson, 2002; Saunders et al., 2012). In addition, as an explanatory study, they can be utilised to understand the relationship between variables. Therefore, this research employed semi-structured interview to collect primary data.

Semi-structured interviews are those in which a set of questions are identified in advance, but the researcher is able to modify the order or wording and add new questions or explanations, based on what appears to be the most appropriate during the conversation with the interviewee (Robson, 2002). However, this flexibility makes the research more difficult to replicate, thereby raising concerns about reliability (Robson, 2002). When engaging in the research in quantitative or qualitative methodology, the researcher must address issues of reliability and validity. For instance, the researcher must check the questions and measures being used in quantitative research; in the case of qualitative research, the researcher must ensure authenticity and trust in the empirical data collection and interpretation (Jennings, 201). The reason is that the researcher could manipulate the empirical data and bias the data by only pursuing one particular line of prompting (Jennings, 2010). To overcome data issues, Saunders et al. (2012, p. 382) proposed

practical advice for dealing with each of the data quality issues, including ‘reliability’, ‘form of bias’, ‘validity’ and ‘generalizability’. First, they suggested making and retaining notes relating to the research design, demonstration of the choice of methodology and methods, and the materials collected. These actions can lead to greater rigor for the reliability of the research (e.g., the note can be utilised by other researchers to comprehend the research process while enabling them to reanalyse the research using the collected and recorded data). Next, overcoming the forms of bias can be conducted to prepare the interview. Practical checklists are discussed in Table 5.4, and this researcher kept them in mind while conducting all interviews.

Your level of knowledge about the context of the organisation or culture of the group within which research interviews will be conducted	
The level of information supplied by you to each interviewee	
The appropriateness of the interview location	
The appropriateness of your appearance at the interview	
The nature of your opening comments at the interview	
Your approach to questioning	
Appropriate use of open, probing, specific, and closed questions and the avoidance of leading questions	
The impact of your behaviour during the interview	
Your ability to demonstrate attentive listening skills	
Your scope to summarise and test your understanding	
Your ability to recognise and deal with difficult participants, where this becomes appropriate	
Your ability to record data accurately and fully	

Table 5.4 Measures to overcome interviewer and interviewee bias as you prepare for and conduct semi-structured or in-depth interviews. (Source Adapted from Saunders et al., 2012).

Although the subjective and transactional knowledge of axiology face criticisms contrary to the positivism and quantitative data collection (Jennings, 2010), semi-structured interviews are regarded as an appropriate method to gather rich empirical data. The following are extracts of some paradigms from Jennings’s explanations about the advantages of semi-structured interviews (2010, p. 175):

‘Multiple realities can be determined since the semi-structured interview does not constrain the participant to following the researcher’s a priori reasoning (ontology). The subjective/inter-subjective epistemological viewpoints enable rapport to be established (epistemology). Transactional axiological viewpoints also facilitate establishment of rapport and active participation (axiology).’

Pilot Study

In order to test and improve the methods selected for this research, a pilot study was conducted during a period when the two festivals were held in October 2013. The methods selected for the pilot were interviews with festival visitors and festival organisers. The aims of the pilot were to try out the interview protocols and procedures to test the appropriateness of interviewees' answers to the research questions in order to help better identify techniques and define tactics for the subsequent main interviews.

In total, 50 visitor interviews from the two festivals were conducted during the pilot study. A festival visitor was defined as any person in the festival area who was enjoying the festival with or without a purpose. Both festivals were held in an open space; thus, interviews were conducted on the street or on benches and next to a festival information desk. All locations were good circumstances for randomly choosing interviewees, but they also made it difficult to ask individuals to participate during the research interview. Both festivals' locations had different characteristics. The Seoul International Fireworks Festival is held in a wide-open space next to the Han River, whereas the Hi Seoul Festival is staged on the streets near popular touristic locations as well as the main city business centre. Therefore, visitors to the Seoul International Fireworks Festival seemed apparent in terms of the purpose of their visits whereas visitors at the Hi Seoul Festival seemed less distinct in their purpose due to the location at which the festival was held. Visitors were asked if they were available to complete the interview, and six generic questions were asked—specifically, age, gender, occupation, current city of residence, future intention of the festival, and email address. The interview followed a structured topic, but questions differed depending on interviewees and their answers. Interviews generally lasted 10 to 20 minutes. Sweets were offered after the interview to express appreciation for the interviewee's consent. Many of the visitors provided their perceptions about the research and shared their experiences with the festival. After the pilot study, the direction of the interviews was revised. In marketing studies, visitors' opinions are important. However, visitor interviews might not provide the in-depth knowledge that this research required. Consequently, the research was revised to use interviews with professionals and festival stakeholders and include visitor surveys as the secondary data.

Main Study

Before conducting the main interviews, the researcher developed the topic of the interviews and prepared written notes on the research topics for the semi-structured interview process. After the process, the researcher classified interviewees to be, for example, Hi Seoul Festival employees, Seoul International Fireworks Festival employees, Seoul Marketing Office, Korea Tourism Office, external experts of the festival industry, and festival visitors from the pilot study. Based on the interviewees' classification, the researcher planned approximate schedules for conducting interviews and contacted the interviewees individually by email and by phone at the beginning of March 2015. Interviewees' contact information came from festivals' and the government's official websites, the researcher's individual connections, and the pilot study.

The researcher went to Seoul in mid-March 2015 for three months to conduct face-to-face interviews. Interviewees were at the early stage of preparations for the upcoming festivals, and therefore not overly busy, as both festivals are held in October 2015. There are normally no rules in terms of sample size in qualitative research methods (Quinn Patton, 1990). Henderson (1991, p. 132) stated that *'the researcher using the qualitative approach is not concerned about adequate numbers or random selection, but in trying to present a working picture of the broader social structure from which the observations are drawn'*. Taylor and Bodgan (1998, p. 92) also mentioned that:

"qualitative interviewing calls for a flexible research design. Neither the number nor the type of information needs to be specified beforehand...the size of the sample in an interviewing study is something that should be determined toward the end of the research and not at the beginning."

In total, 46 semi-structured interviews were conducted during the period. The lists of the interviewees and their information are attached in Appendix 8. The researcher set the dates for most interview appointments, but some interviews were postponed due to interviewees' individual schedules. The average time for the interview was approximately 40 minutes. The shortest interview took 20 minutes, and the longest interview took 2 hours. Every interview was conducted in the interviewees' offices and buildings except for those with festival visitors. The researcher had to meet previous festival visitors in a

café convenient for conducting interviews with the interviewees. All interviews took 13 weeks, until first week of June. Interviewees were consisted of 19 related to Hi Seoul Festival (Current and Ex-Employees/ Seoul Foundation for Arts and Culture/ Government), 6 related to Seoul International Firework Festivals with Hanwha, 10 from Seoul Destination Marketing Organisations, 3 from Seoul Institute for city research and Professor in Seoul, 2 from Korea Tourism Organisation, 6 from festival visitors from pilot study.

The researcher first asked for permission to record the interviews and then began with warm-up questions, such as their job position, work experience, or festival experience as a visitor. Most interviews flowed in a similar way, but new questions emerged based on interviewees' answers or the characteristics of their work positions. This flexibility is the main advantage of the face-to-face interview and semi-structured interview. It enables the researcher to modify interview questions. This process allows for the exploration of specifically interesting areas or unexpected contexts. Furthermore, modifying questions or adding explanations for interviewees can gratify their curiosity and clarify doubts, ensuring greater validity of the data collected (Jordan and Gibson, 2004). Likewise, these interview methods can provide rich and detailed answers as a result of the flexibility and validity (Bryman, 2004; Robson, 2002). Sample of interview transcription in Korea attached in Appendix 9.

The limitation of face-to-face and semi-structured interviews is that they are time-consuming for both the researcher and the interviewees. The time factor proved to be an issue in practice. It was not easy to develop an appointment schedule with interviewees based on the researcher's plan. Unpredicted schedule changes and exceptions occurred during the course of the research. Therefore, the period of field study took longer than originally planned because the appointed interview dates were postponed by a number of people. Some interviews were ended in a hurry or a little earlier than the researcher anticipated because of sudden changes in the interviewee's schedule. This is natural and not surprising as interviewees were very busy. As all interviews targeted experts and office workers, the researcher should predict this situation and plan the schedule comfortably to reduce risk. Thus, interviewees agreed to an additional subsequent contact

by telephone or email when the researcher found it necessary to conduct further interviews. The academic interview took up interviewees' valuable time. Interviewees fulfilled the request to help meet the researcher's academic objectives. Therefore, while interviewing few previous festival visitors, the researcher provided coffee or drinks at the beginning of the interview. On the other hand, when the researcher visits to the festival organisation offices, interviewees offered drinks for the researcher before starting formal interview. The researcher gave interviewees a little souvenir from London after finishing the interview. All the interviews were conducted in Korean and subsequently transcribed in Korean. They were then printed on paper and manually analysed using all the same analysis methods described and explained in the next section. Some highlights from the interview transcripts were translated into English in order to utilise quote in the research; examples are included in the Appendix 10.

5.11 Data Analysis

Transcribing and Translating Interview Data

Qualitative research interviews are generally audio-recorded and then transcribed; they are reproduced as a written account utilising the actual words by the researcher (Saunders et al., 2012). This process is the beginning of the data analysis. Most research method textbooks suggest that researchers transcribe the interview data as soon as possible because the process is extremely time-consuming. Saunders et al. (2012) also suggested alternative ways of reducing the time needed to transcribe audio-recordings, such as paying a touch-typist, borrowing a transcription machine, dictating audio-recordings to a computer using voice-recognition software, and only transcribing those sections of each audio-recording that are pertinent to the research (data sampling). These efforts can reduce time requirements, but they bring some potential problems. The most important aspect of transcribing is ensuring accuracy. Although doing so was time-consuming, the researcher transcribed all the data herself in order to avoid mechanical errors. Each interview transcription was saved as a separate word-processed file. Saunders et al. (2012) recommended using a filename that maintains confidentiality and anonymity, but is still easily recognised by the researcher. Therefore, the researcher numbered the word-

processed files. As previously mentioned, all interviews were conducted in Korean and the transcriptions were written in Korean. The researcher tried to translate all the data from Korean to English while transcribing the interviews. However, this process took much more time than expected. Moreover, it seemed difficult to deliver and translate the nuances of the Korean language into English. Thus, the researcher decided to undertake the initial stage of data analysis in Korean and then translate later stages of data analysis into English to ensure accuracy. While producing the transcripts from the audio-recordings, the researcher summarised the key points that emerged from the interviews.

Reading and Coding the Data

There are various ways of analysing interview transcripts. In recent years, computer software has become available to assist in the process of analysing data. However, this researcher decided to follow the traditional way and use manual methods of analysis, which start with reading the transcripts, notes, and documents—called the basic activity of qualitative analysis. According to Veal (2011, p. 397), *‘the reading is done initially in light of initial research questions and/or hypotheses and/or those which have evolved during the data collection process.’*

While reading of transcripts, the researcher started categorising data by coding the information. Miles and Huberman (1994, p. 56) defined codes as:

“tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study. Codes usually are attached to ‘Chunks’ of varying sizes—words, phrases, sentences, or whole paragraphs, connected or unconnected to a specific setting. They can take the form of a straightforward category label or a more complex one”.

Saunders et al. (2012) suggested that chunks of original data allow the researcher to rearrange original data into analytical categories or codes. Jennings (2010) explained that codes can be descriptive, interpretive, or pattern based (Miles and Huberman, 1994). According to Jennings (2010), descriptive codes are the chunk of empirical materials being analysed and interpretive codes come with a deeper level of interpretation or construction and produce inferences. Lastly, pattern codes are created from the further progression of interpretation or construction beyond the interpretive codes. These pattern

codes ascertain themes, processes, and relationships from the data.

Saunders et al. (2012) pointed out that the identification of codes will be allowed by the purpose of the research as represented through the research questions and objectives. Therefore, another researcher with different objectives may derive different codes from the same data (Dey, 1993; Saunders et al., 2012). Jennings (2010) also emphasised that researchers must be aware that coding can be overdone. and warned that researchers can code too many micro-level details. Therefore, researchers should keep making notes of what is being followed by the codes. Based on these various ideas of coding from the previous literature, the researcher kept highlighting the text from the interview transcripts and trying to categorise the data.

Thematic Analysis

Qualitative methodology textbooks have provided guidelines on how to analyse qualitative research data, providing a number of different approaches, such as content analysis, grounded theory, and narrative analysis (Jennings, 2010; Saunders et al., 2012; Silverman, 2014; Veal, 2011). However, instead of these approaches, the researcher selected thematic analysis for the current study. A content analysis is generally known as an analysis used for both quantitative and qualitative research. Content analysis relates to establishing categories and then counting the number of instances. Therefore, it is commonly used with quantitative research, and it is significant for distinguishing how content analysis is utilised in qualitative research (Silverman, 2014). According to Joffe and Yardly (2004), a thematic analysis is similar to content analysis. However, a thematic analysis pays more attention to the qualitative aspects of the material analysed (Joffe and Yardly, 2004). A thematic analysis is used to identify, analyse, and interpret patterned meanings or themes in qualitative research data (Braun et al., 2014). Braun and Clarke (2006) identified the six phases of thematic analysis shown in Table 5.5. This research followed below the six phases to analyse collected data. To search and review themes, the researcher made colour coding in interview transcriptions, the examples are attached in Appendix 11 and 12.

Phase	Description of the process
1. Familiarising yourself with your data	<u>Transcribing data</u> (if necessary), <u>reading and re-reading the data</u> , noting down initial ideas
2. Generating initial codes	<u>Coding interesting features of the data in a systematic fashion</u> across the entire data set, collating data relevant to each code
3. Searching for themes	<u>Collating codes into potential themes</u> , gathering all data relevant to each potential theme
4. Reviewing themes	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), <u>generating a thematic ‘map’ of the analysis</u>
5. Defining and naming themes	Ongoing <u>analysis to refine the specifics of each theme and the overall story the analysis tells</u> , generating clear definitions and names for each theme
6. Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of <u>the analysis to the research question and literature, producing a scholarly report of the analysis</u>

Table 5.5 Phases of thematic analysis. (Source Adapted from Braun and Clarke, 2006).

Identification of Themes and Sub-themes from Thematic Analysis

Phase 1 and 2 processes, as previously discussed, include transcribing, reading and coding. As Braun and Clarke (2006) mentioned, these two phases—transcribing and reading the data—consume a lot of time in research. In the current study, processing 46 interview transcripts was time-consuming and at times frustrating, but Riessman (1993) and Braun and Clarke (2006) explained that the processes can be an excellent method for beginning to familiarise the researcher with the data. During phase 2, the researcher generated and highlighted the initial codes across the entire data set. Through repetitive actions between phases 1 and 2, the researcher was able to identify potential themes from the data. Phase 3 starts after all data have been initially collected and coded, and the researcher can identify a list of different codes derived from the data set. Braun and Clarke (2006) pointed out that phase 3 concentrates on the analysis of the broader themes than codes, including categorising the different codes into potential themes. It also involves collecting all the related coded data extracted from within the identified themes. At this stage, the researcher analysed the codes and determined how different codes can be incorporated to form significant themes. It is useful to utilise visual representations such as mind-maps

or tables in order to assist with the categorisation of the different codes into themes (Braun and Clarke, 2006). This researcher employed minds-maps, writing the name of each code with a brief description on several pages and continuing to organise those into theme piles. Initial thematic maps can be seen in Figures 5.1 and 5.2. During this stage, according to Braun and Clarke (2006), some initial codes can be used to design the main themes whilst others can be abandoned. Moreover, several sets of codes do not seem to belong anywhere, so a 'miscellaneous' theme can be created, even if it is only temporary and does not fit into the main research themes (Braun and Clarke, 2006). Phase 3 can be completed by collating candidate themes, sub-themes, and all extracts from data coded in relation to them. The researcher should understand the importance of individual themes. Nevertheless, he or she must not discard anything in this stage.

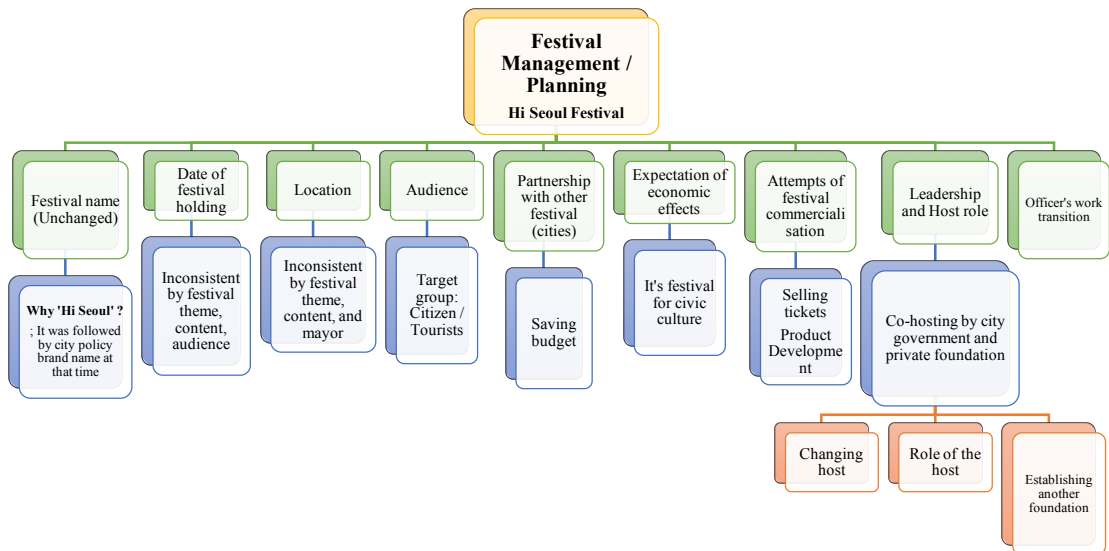


Figure 5.1 Example 1 of Initial stage of thematic analysis toward Hi Seoul Festival

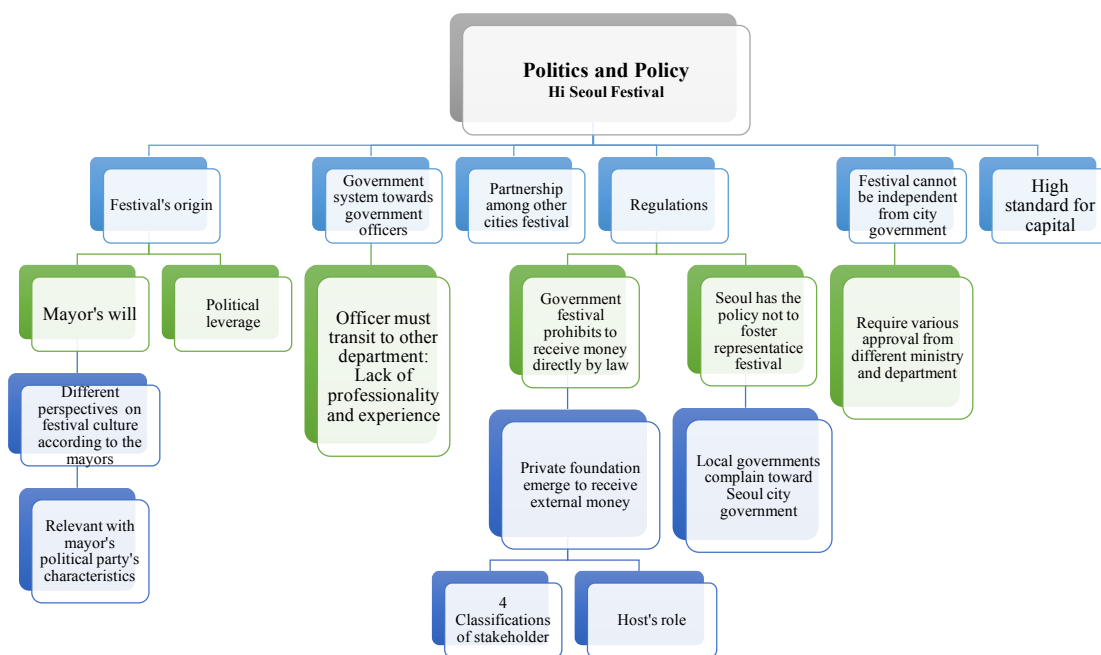


Figure 5.2 Example 2 of Initial stage of thematic analysis toward Hi Seoul Festival

Phase 4 is the beginning of the refinement of these themes. Braun and Clarke (2006) explained there are two levels of reviewing and refining the research themes. Level one involves reviewing the coded data extracts, which involves reading all the collected extracts for each theme and seeking a coherent pattern. When the candidate themes appear to form a coherent pattern, the researcher goes on to level two of phase 4. If the candidate themes do not fit with the extracted data, the researcher should rework the themes and attempt to recreate a new theme. In level two, the researcher reviews the validity of individual themes in relation to the data set and determines if the candidate thematic map precisely reflects the meaning evident in the whole data set (Braun and Clarke, 2006). In this process, the researcher should re-read the entire data set for two objectives: to confirm whether the themes work in the data set and to code additional data within themes that might have been missed in the early coding stages. However, if the thematic map does not properly fit the data set, the researcher should further review and refine the coding until achieving a satisfactory thematic map. Phase 5 starts with a satisfactory thematic map of the data. This research consumed a lot of time between phase 1 and phase 4. After completing phase 4, the researcher would normally have an adequate understanding of the research themes, how those themes and sub-themes fit together, and the overall

discussion of the research data through the themes. Therefore, phase 5 includes defining and refining the research analysis. Braun and Clarke (2006) indicated that this phase includes identifying the core of the individual themes and determining what aspects of the data each theme captures. Moreover, it is important to justify whether or not a theme embraces any sub-themes. Braun and Clarke (2006) emphasised that sub-themes are vital themes-within-a-theme and can provide structure to an especially large and complicated theme.

In this research, the researcher empirically identified five overarching themes: festival management and planning, sponsorship landscape, government and regulation, cultural content, and city brand/festival brand. Within each theme, various sub-themes were identified: economic effects, commodification, commercialisation, budgets, date and venue, festival name, target group, audience, partnership, leadership, safety issues, mayor, city policy etc. All these final themes and sub-themes resulted from a process of refinement of the initial themes and sub-themes. Appendix 13 shown example of final structure emerged themes and sub-themes and Appendix 14 indicated example of trial relation maps among emerged themes and sub-themes for Hi Seoul Festival and Seoul International Fireworks Festival.

Phase 6 is the way of telling the complicated story of the research data and thesis. A thematic analysis can provide a concise, coherent, logical, and non-repetitive explanation of the whole set of data through themes and sub-themes. To support this data analysis, several previous studies have been followed (Ellis and Kitzinger, 2002; Firth and Gleeson, 2004; Kitzinger and Willmott, 2002; Toerien and Wilkinson, 2004).

5.12 Conclusion

Chapter 5 aimed to explain the methodological framework for the present research. This research is characterised by a qualitative research design using a case study and narrative approach. The researcher chose the method according to the appropriateness of the research objectives and research questions. Moreover, this research follows an

interpretivist epistemological paradigm that advises all methodological choices. The interpretivist stance focuses on the process of interpreting the social world. This researcher concentrated on understanding the human role as a social actor and how people interpret the world. As interpretive philosophy is associated with qualitative research, this research necessarily makes sense of subjective and socially constructed meanings representing the phenomenon under study. Furthermore, an inductive research approach is used to establish the nature of truth by being grounded in the real world. The researcher seeks to explain relationships between phenomena.

The most significant point of this research is interpreting how individual social actors and their perceptions of the phenomenon contribute to the formation and development of the city's festivals and how these relate to the city's brand. The research exploits exploratory research as its flexible and adaptable characteristics. This can assist in exploring in-depth human perceptions and behaviours in specific contexts.

The empirical research method (46 face-to-face and semi-structured interviews with festival experts, city brand experts, tourism experts, and festival visitors) was selected to collect the best data for answering the research questions based on the case study. The researcher adopted an epistemological perspective, considering that personal dialogue with the subjects is the best choice for exploring phenomena and perceptions in depth. In particular, the researcher put more weight on the people in charge of the festival industry and city marketing than the festival visitors. As discussed in the pilot study, data collected from festival visitors was determined to be not sufficiently in-depth. Primary data was analysed through reading and annotating efforts. The process naturally led to the creation of categories, known as themes and sub-themes, from the extracted data. After defining the initial and developed thematic maps, the final analysis map involves the write-up of the discussion of the finding in chapter 7. Before starting to discuss findings from analysed data, next chapter 6 introduces Seoul and South Korea from history to contemporary culture and tourism including city brand and policy. In addition, two selected festivals are examined in detail.

Chapter 6 Seoul and South Korea as the case study

6.1 Introduction

The researcher chose a city and the city's festivals to use as a research topic. Seoul, South Korea was selected to discuss and support the research aims. South Korea, officially known as the Republic of Korea, covers 99,290 sq. km and has a population of 51 million people. As of 2014, its gross domestic product (GDP) ranked 13th in the world. It has four different seasons and a mountainous landscape surrounded by water on three sides. The whole country is divided into the capital Seoul, 9 provinces, and 6 metropolitan cities, with 77 cities and 88 counties (Cho and Kang, 2005).

South Korea has been subjected to various historical and political issues over the years, such as the annexation by Japan, the Independence War, and the division of the country into South and North. From a historical perspective, neighbouring countries have influenced Seoul and South Korea greatly in terms of culture, economy, and politics. The city of Seoul has overcome its dark and complicated historical past to become the hub of Asia. In this regard, the city has been trying to rebrand itself as a favourable tourist destination. The UK's Guardian newspaper acknowledged Seoul as one of the 5 most powerful city brands in 2014.

These facts provide a fascinating background for investigating this city in academic research. This chapter begins by introducing the history of South Korea to understand the Korean identity. It focuses on the city of Seoul and its branding based on tourism and marketing contexts. More importantly, this chapter includes a review of the festival culture in Seoul and a detailed explanation of festival selections for the case study.

6.2 History of Korea

Korea is an ancient land with 2,000 years of recorded history. It has a rich and unique cultural tradition. The history traces the origins and development of Korean society from various tribal people who settled on the peninsula and its northern borders to the formation of a distinctive, homogeneous culture that had a long tradition by the 19th century (Seth, 2006; Seth, 2010). The Joseon was the longest dynasty in Korea's history, lasting from 1392 to 1910. The most brilliant cultural achievement in the entire history of Korea, as well as the Joseon Dynasty, is the enactment of Hunminjeongeum¹ by King Sejong in 1446. Since then, a number of literary works have been created, and the culture of Korea has also prospered. There are several noteworthy kings in the Joseon Dynasty who governed the nation well; however, one person frequently mentioned in modern history books of Korea is Heungseon Daewongun². The Daewongun attempted several reforms to strengthen royal authority, such as the reconstruction of the palace, which was the most expensive project of the entire Joseon Dynasty. According to the records of Korean history, his reforms were not well received or successful. However, the Daewongun received a lot of attention—as much as other kings—due to his powerful foreign policy. Although France and the United States forced trade on the Joseon during the 19th century, the Daewongun insisted on isolationism. His isolationist policy was rather simply described as *'No treaties, No trade, No Catholics, No west, and No Japan'* (Kantowicz, 2000, p. 127). Nevertheless, When the Daewongun lost his position to his son, the Joseon Dynasty opened its door to foreign countries, signing a commercial treaty with Japan in 1876. After that, the Joseon Dynasty established diplomatic relations with the United States, the United Kingdom, Germany, Russia, and France, respectively. This era sparked the beginning of the influence of Western political and economic systems and culture on Korea. However, along with this open-door policy came one of the most important and tragic historic events of Korean history: the annexation by Japan.

¹ Hunminjeongeum, the title of the book, explains the representation system of the Korean writing called Han-guel.

² Daewongun is literally translated as prince of the great court. The title was granted to the father of the reigning monarch if that father did not reign himself.

The Korea peninsula was colonised by Japan at the end of the Joseon dynastic monarchy in 1910. The period between 1931 and 1945 saw the Japanese reign of obliterating the Korean nation. During this period, Japan forced Koreans to worship its shrines and speak Japanese. During World War II, approximately 450,000 Korean male labourers were sent to Japan involuntarily. Furthermore, ‘comfort women’ were forced into sexual slavery by the imperial Japanese army (Lee, 2014). The matter of comfort women has been an ongoing controversy between South Korea and Japan until now. Despite the endless tragic histories from this colonial period according to Korean journals and reports as well as Koreans themselves, many changes appeared in Korea’s economy and culture. Some people called it ‘*Modernisation*’ and ‘*Industrialisation*’. According to Cha (2010), Japan introduced a set of expensive policy measures to modernise Korea during the colonial period. The first project was to improve infrastructure; railway lines were extended, and roads and harbours including communication networks were also developed. Figure 6.1 shows rapid changes of the railway system of Korea during 1900 and 1940. The second project was an intensive health campaign. The colonial government improved public hygiene, introduced modern medicine, and established hospitals (Cha, 2010). After the introduction of the smallpox vaccine, mortality rates continued to decline. Figure 6.2 can be utilised as an evidence to support the second project of the colonial government.

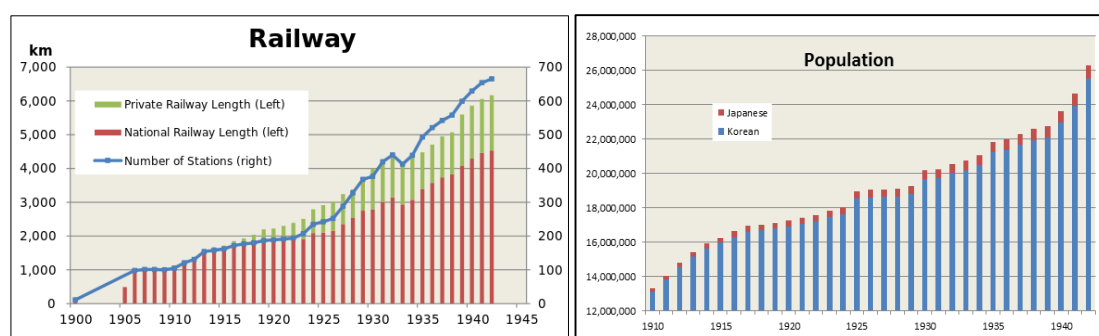


Figure 6.1 Changes to Korea’s railway system, 1900–1940
Figure 6.2 Changes in Korea’s population, 1910–1940

The structure of the colonial economy shifted from agriculture to manufacturing after the beginning of the colonial rule (Cha, 2010). Figure 6.3 demonstrates Cha’s explanations of the Korean economy during the colonial period. He asserts that institutional modernisation, technological development, and the inflow of Japanese capital ended the

Malthusian degeneration and forced Korea onto a path of modern economic growth (Cha, 2010).

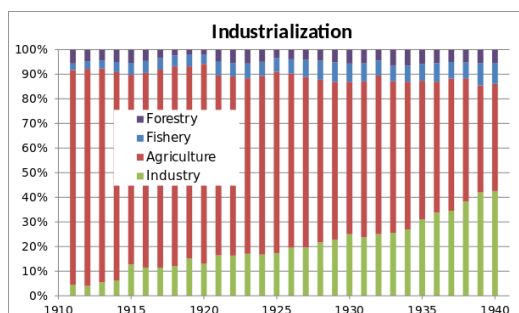


Figure 6.3 Changes to industrialisation in Korea, 1910–1940

Shaw and Savada (1992) reflect on the Korea's economic development by the Japanese efforts during the period,

'The Japanese government played an even more active role in developing Korea than it had played in developing the Japanese economy in the late nineteenth century. Many programmes drafted in Korea in the 1920s and 1930s originated in policies drafted in Japan during the Meiji period (1868-1912). The Japanese government helped to mobilise resources for development and provided entrepreneurial leadership for these new enterprises. Colonial economic growth was initiated through powerful government efforts to expand the economic infrastructure, to increase investment in human capital through health and education, and to raise productivity.' (pp. 139–140)

Colonial periods under Japanese rule ended on 15th August 1945, when American and Soviet forces liberated the Korean peninsula. American forces under General John R. Hodge arrived at the southern part of the peninsula whilst the Soviet army and some Korean communists were assigned the northern part. An American colonel subsequently proposed to the Soviet military administrator in northern Korea that Korea should be split at the 38th parallel. This proposal led to the division of Korea and eventually the Korean War.

On 16th December 1945, at the Moscow conference, the United States, the Soviet Union, the Republic of China, and Britain agreed to take part in a trusteeship over Korea for up to 5 years. For the next year, a Soviet–US joint commission could not make any progress, and the division between North and South Korea deepened. The big difference in policy by the occupying powers led to a polarisation of politics (Robinson, 2007). The US

requested the participation of the UN in the Korean problem, but the Soviet Union opposed the UN's involvement. With the onset of the Cold War, the Soviet–US joint commission failed to unify Korea. In 1948, South Korea held a general election, supervised by the UN, and the Republic of Korea was formed, with Syngman Rhee as the first president. North Korea also declared itself the Democratic People's Republic of Korea, with Kim Il-Sung as prime minister, on 9th September 1948.

The Korean War began when North Korea invaded South Korea on 25th June 1950. The war ended in armistice on 27th July 1953. The two parts of Korea remained in a state of war without a permanent peace treaty, and the Korean peninsula is still divided today. According to one American estimate, approximately one million South Koreans were killed or went missing during the war; 85% of them were civilians (Hickey, 2011). The Soviet Union published that around 1.13 million people were killed in North Korea, with the casualties numbering as high as 2.5 million. More than 80% of the industrial and public facilities and transportation infrastructures were destroyed.

Post-war recovery was different in the two Koreas. Initially, South Korea suffered economically in the 1950s. However, it later transitioned to a democracy and market economy, becoming one of the East Asian Tigers. Politically, South Korea had an authoritarian form of government until the establishment of the 6th Republic in 1987. Today, American troops remain in South Korea in case of an attack from North Korea. It is regarded as part of the functioning UN Command that commands all allied military forces in South Korea.

According to Cha (2010), the Japanese had focused on agriculture in the South and heavy industries in the North during the colonial period. North Korea benefited from the colonial industrialisation, and the standard of living was higher than in the South at the end of the colonial rule (Cha, 2010). These advantages made North Korean leadership confident to invade the South on 25th June 1950. However, after the war, North Korea started to lag behind the increasingly growing South Korea from the late 1960s. The withdrawal of Soviet support and catastrophic weather caused a tragic decline in living standards in the North in the 1990s. According to Pearson (2008), North Korea neglected the production

of consumer goods, as all post-war communist states do; it concentrated on massive state investments in heavy industry, state infrastructure, and military strength (Bluth, 2008). After Kim Il-Sung died, North Korea was expected to collapse, and there was hope for the reunification of the Korea peninsula (Cumings, 2005). However, given their different political and economic systems, South Korea and North Korea are still hostile to one another. Various conflicts have continued between North and South Korea.

One of reunification strategies, the Sunshine Policy, was initiated by South Korean President Kim Dae-Jung in 1998. It aimed to foster better relations with the North. In 2002, U.S. President George W. Bush refused to support the policy and branded North Korea as a member of the '*axis of evil*' (Bluth, 2008). The Sunshine Policy was formally abandoned by President Lee Myung-Bak, who was elected in 2007.

Likewise, South Korea had experienced various historic events to affect to its politics, economic, and culture. A chronological chain of events is summarised in Appendix 1.

6.3 Geo-political issues surrounding Korea

Over 1'500 years, the history of the relationship between Korea and Japan has been described by cultural exchange, trade, war, and political contact. All of these relationships continue to this day. Even today Koreans remember the colonial periods with some pain and resentment (Lee, 2014). However, from the viewpoint of Japan, Watson (2007) argues that Japan's colonising impulses must be interpreted as an integral part of the country's effort to modernise through Westernisation. Moreover, the late 19th century was an intensely competitive geographical situation; thus, the Japanese-led counterforce against the West was recognised as the only way of resisting European domination around the globe (Watson, 2007).

Japan's colonial policy towards Korea has been argued differently by scholars. Regardless of their nationality, several scholars from Korea have acknowledged the influences of Japan on the country's modernisation and industrialisation (Cha, 2010; Yi, 1922; Pai, 1994). Diplomatic relations between these two countries were established in 1965.

However, the relationship between Korea and Japan is still complicated. In 2002, the two countries co-hosted the 2002 FIFA World Cup. Hallyu, known as the Korean Wave, started in Japan in the 2000s based on Korean dramas, movies, and pop music. Today it is called one of representative cultures of South Korea in the world. In 2012, President Lee Myung-Bak stated as follows:

“Japan is a close neighbour, a friend that share basic values, and an important partner that we should work with to open the future. However, we have to point out that chain links tangled in the history of South Korea-Japan relations are hampering the common march toward a better tomorrow in the Northeast Asia region as well as towards improved bilateral ties.” (Lee, 2014, p. 8)

The issues between these two geographically close countries have been continuously conflicted based on their long histories. What happened in the past should not therefore be repeated, and these two nations should find solutions to improve their relations beyond the history.

The relationship between South Korea and the United States started in 1950 with the onset of the Cold War and Korean War. The United States took part in the Korean War to assist South Korea, playing an important role during the war. After the armistice between South and North Korea, American troops remained in South Korea in case of North Korea's further provocation. Since the end of the Korean War, the ties between the two countries have continued strongly in military, diplomatic, and cultural areas. Regarding these ties, Shin (2012) states that neo-realists have perceived the relations as asymmetric. Although South Korea is a sovereign state, the U.S. has acted as its patron in both military and economic terms for decades (Shin, 2012). Experiencing the rapid development of economic, political, and military factors, South Korea's dependency on the U.S. has also proportionally increased. However, in 1994, President Kim Young-Sam and his administration took a strong stance for the nation having nuclear weapons. It conflicted with the Clinton administration of the U.S., which adopted a different policy towards North Korea. The Clinton administration had an engagement policy regarding North Korea. Thus, the subsequent Kim Dae-Jung administration, which adopted the Sunshine Policy, was evaluated to have the best relationship with the American government thus far.

During President Roh's term, diplomatic policy towards the US also maintained a conciliatory approach. Anti-American disputes still existed, such as the U.S. beef import protests in South Korea. However, the next two administrations of President Lee Myung-Bak and President Park Geun-Hye maintained pro-American policies. In 2009, American President Barack Obama called South Korea '*one of America's closest allies and greatest friends*' (Ha, 2013, p.1). As seen from the previous alliance of South Korea and the United States, the political issues of North Korea extended beyond economic relations. Examples include Bush's description of North Korea as a member of the '*axis of evil*' (2002) and Obama's announcement of a '*joint vision for the alliance*' to protect South Korea from the nuclear threat of North Korea (Shin, 2012).

The Korean political landscape has evolved since democratisation, and the country has been divided into conservative and progressive. Although conservatives retained presidential power during the two recent administrations, progressives have not disappeared. As progressives regain power, they will aggressively follow policies related with their identity with North Korea. Therefore, the most significant issues in South Korea are currently to establish national consensus on its policy toward North Korea and the alliance, whereas the main tasks for the U.S. is to propose a congruent policy towards the Korea peninsula in close collaboration with its ally (Shin, 2012). President Lee Myung-Bak has emphasised the significance of the U.S.–South Korea alliance and further seeks to promote trilateral collaboration among South Korea, Japan, and the United States (Shin, 2012). According to Shin (2012), the U.S.–South Korea alliance must adapt to the new environment by changing the domestic and international situations.

Speaking of geographical politics surrounding South Korea, the People's Republic of China must be included. China also participated in the Korean War, supporting North Korea. Thus, both China and the Soviet Union played important roles in determining the future of the Korean peninsula. According to history, there were no formal relations between communist China and capitalist South Korea. As a supporter of North Korea, China sustained close relations with it, whereas South Korea had diplomatic relations with the Republic of China in Taiwan following the Korean War. At the end of 1989, both countries allowed free mutual visits, which allowed for the exchange of academic and

media information as well as the reunions of separated families. Relations between the People's Republic of China and South Korea were officially re-established in 1992. However, South Korea severed diplomatic relations with Taiwan (Republic of China), even though they had been allies for a long time. According to Snyder (2004), trade between China and South Korea increased to £23 billion per year in 2001 from £2.3 billion in 1994. China became South Korea's largest trading partner. The noticeable growth of economic ties was followed by improved cultural relations. Gries (2005) states that South Korea's popular culture has been a big hit in China. On the other hand, with regard to the conflict between China and South Korea, China most strongly opposed the UN's pressure on North Korea.

China has also cooperated with South Korea's government to put pressure on Japanese's conservative right-wing diplomatic government because China was also a victim of Imperial Japan. Under the recently elected President Xi Jinping, the People's Republic of China's relationship with South Korea has grown closer and the FTA between South Korea and China has proceeded. Geopolitically related countries seemed to aware of the close relations between the leaders of China and South Korea.

With regard to South Korea's geopolitical environs, Korea's identity has been constructed with influence from colonial Japan, imperial China, and post-war communist North Korea and capitalist America. Historically, the countries conflicted in various aspects. In modern times, they became allies through each other's pursuit of specific objectives to solve the tasks they faced. This research asserts that this understanding of the historical background of South Korea and its relationship with neighbouring countries may assist in identifying current phenomena in practical society and cultures. In regard to the phenomena, this chapter will later discuss previous literature and secondary data in terms of tourism, city branding, and festivals in Seoul and South Korea to support empirical case studies.

6.4 Tourism Development in South Korea

The concept of tourism in South Korea began with the ‘*Modern*’ government. After World War II and the end of Japan’s occupation in 1945, South Korea established its own modern government in 1948. This government proposed policies and plans for tourism development, establishing the Bureau of Tourism under the Ministry of Transportation in the 1960s (Kim, 2001). In the 1960s, tourism in South Korea began to grow as a result of significant funding support from the government, as reflected in the late 1970s, when the number of inbound tourists surpassed one million for the first time in the country’s history (Cho and Kang, 2005). South Korea hosted the 1986 Asian Games (in the city Incheon) and 1988 Olympic Games (in Seoul); these two mega-events helped increase foreign awareness of the nation which, as the Korean government hoped, brought in more tourism and helped earn the country’s foreign exchange (Kang and Perdue, 1994; Rivenburgh, 1992).

Interestingly, until 1988, Koreans were forbidden from freely travelling abroad (Kim, 2017); the restrictions imposed by the government only allowed foreign travel for government business, private business, and study abroad. Moreover, there were a limited number of people vacationing abroad as only married couples and individuals with invitations from relatives abroad were allowed (Cho and Kang, 2005). On 1st January 1989, the government relaxed the regulations in terms of age, passport issues, and monetary deposit for overseas travel (Kim and Kim, 1996). According to Kim (2017), the number of outbound travellers surpassed one million and university students especially enjoyed the freedom of travelling abroad for their vacation. This liberalisation allowed more Koreans to travel; thus, overall outbound tourism expenditure rose sharply (MCST, 2009).

In the 1990s, the Korean government continued its 1980s’ drive for more tourism. In 1993, a large Expo involving 108 countries was held in one of the independent metropolitan areas called Dae-jeon. In addition, the government enacted the International Convention Industry Promotion Act in 1996, which was a foundation of the convention and conference industry in South Korea. Moreover, the five-day workweek was introduced in

2004. There was increased awareness of a better lifestyle with higher incomes; it allowed Koreans to be able to spend more time on leisure activities and travel.

For the first time in the history of Korean tourism, more than 5 million foreign tourists visited the country in 2000 (Kim and Morrison, 2003). Co-hosting the FIFA World Cup in 2002 ensured South Korea's position as a booming tourist destination (Cho and Kang, 2005). Many event tourism researchers are of the opinion that successful sports events can provide positive effects for a host city or nation—not only economically through the construction of new infrastructures, but also by improving the place's image and the unity within the host community, offering the host community a chance to enjoy sports and meet foreign people (Allen, O'Toole, McDonnell, and Harris, 2002; Bramwell, 1997; Gamage and Higgs, 1997; Getz, 1997; Hall, 1987; Mihalik and Simonetta, 1999; Kim and Petrick, 2005). South Korea hosted the Asia Games for the second time in 2014 and will host the Winter Olympic Games in 2018.

More recently, South Korea tourism has become focused around a theme called '*Hallyu*'. Han and Lee (2008) focus their attention to Hallyu, or the Korean Wave, as an attribution of Korean tourism. Kim et al. (2009) explain that no single agreed upon definition of the Hallyu phenomenon exists. It refers to a new wave of Korean-generated cultural products which are popular throughout Asia and beyond. Hallyu started with a Korea TV drama shown in Japan in 2003. In 2004, the Korea Tourism Organisation initiated the Korean Wave campaign that contributed the vital stimulation encouraging Korea's global growth in the tourism industry. Hallyu included TV drama, films, situation comedies (sitcom), computer games, K-pop music, and fashion based on the variety of popular cultural activities and expression (Kim et al., 2009; Kim and Nam, 2015; Shim, 2006; Yang, 2012). Recently, the Korean rapper PSY and his song '*Gangnam Style*' received extraordinary attention and popularity from all over the world (Recording 2 billion views on YouTube). PSY's success is regarded as a major success of Korean popular cultural products in response to the accelerated growth of Hallyu in the world (Kwon and Kim, 2014). Meanwhile, Kim and Nam (2015) argue that today's international tourism pattern of South Korea is apparently associated with the Hallyu, so new places of Hallyu-related tourism have been developing. Moreover, Han and Lee (2008) emphasise that the Korea

Tourism Organisation implements the Hallyu as a marketing strategy. Table 6.1 highlights the marketing concept implemented by Korea Tourism Organisation for South Korea.

<i>Image distinction strategies by region</i>			
<i>Region</i>	<i>Japan</i>	<i>China/Eastern Asia</i>	<i>American/Europe</i>
<i>Theme</i>	Affection	Excitement	Spirit
<i>Concept</i>	Warm-hearted people	Korea, New Inspiration	Korea Inspiring
<i>Contents</i>	Affection, Careful consideration, and Warmth	Fun, Cheerful, and Energy	Spirit, Mystic, and Tradition
<i>Materials</i>	Mr. Bae Yong-Jun (Korean Celebrity by Hallyu) and Willow leaves	Arirang (Korean Traditional Song) and Performance	Buddhist dance and Korean traditional house

Table 6.1. Marketing concept of Korea. (Source adapted from: Baek and Kim, 2011; Korea National Tourism Organisation, 2010)

According to Table 6.1, the Korea Tourism Organisation deals with Japanese tourists differently than with other Asian tourists, including Chinese tourists. Figure 6.4 indicates that Japanese tourists accounted for the majority of tourists to Korea from 2005 to 2012 (KNSO, 2014). Many Japanese tourists travelled to South Korea to visit filming locations of Korean dramas as part of the Hallyu culture. Thus, the main material directed towards Japan by the Korea Tourism Organisation was also a Korean celebrity based on Hallyu. On the other hand, the strategies for other regions contained traditional and historical aspects of Korea to attract tourists accordingly, as highlighted in Table 6.1.

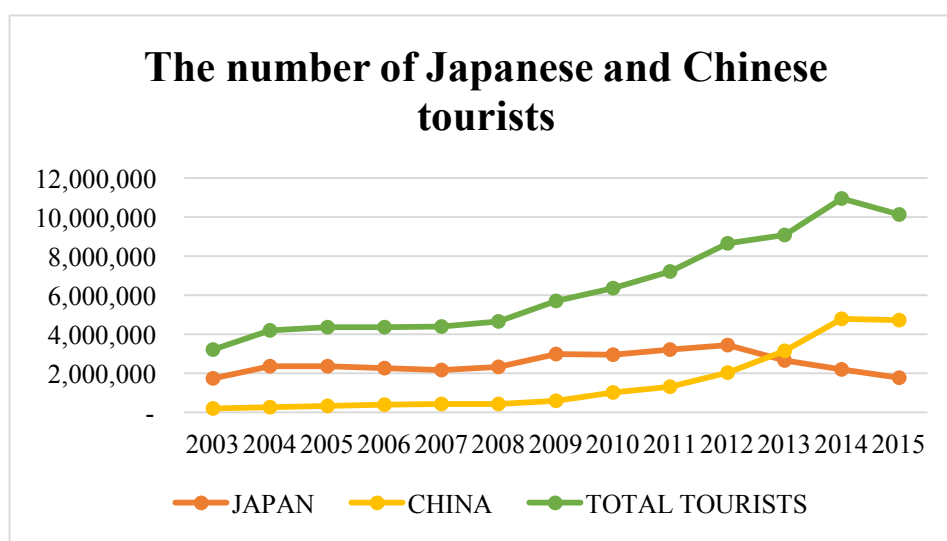


Figure 6.4 Number of Japanese and Chinese tourists (Source adapted from Korea National Statistical Office, 2016, Tourgo, 2016)

According to the National Statistical Office and Figure 6.4, the number of Chinese tourists has notably increased since 2010, surpassing that of Japanese tourists since 2013. As a result, Korea Tourism Organisation developed a new trend of tourism by treating Chinese tourists separately with specific strategies starting in 2010. According to Lee (2011), the largest increase in the number of international visitors occurred among Chinese and Japanese tourists because of the Hallyu phenomenon.

<i>Area</i>	Target group	Activities
<i>Japan</i>	Women Family Youth Senior and etc.	<ul style="list-style-type: none"> • Individual tourists for shopping and beauty • Hallyu (Korean Wave) and Sport events • Youth Education Tours and MICE group tourists • Joint marketing with Japanese travel agencies and local government in Japan
<i>China</i>	Women between 20s-40s Youth and Senior Corporate Incentive tours	<ul style="list-style-type: none"> • Developing mid-to-high-end tourism products • Tourism products for Women (shopping and beauty), and field trips for youth travel groups • SIT – Special Interest Travel (wedding photography, social groups etc.) • Emphasis of visiting Korea promotion for Chinese inland market
<i>Asia and Oceania</i>	Family Hallyu tourists Corporate incentive tours	<ul style="list-style-type: none"> • Seasonal tours (Autumn foliage trips, ski trips etc.) • Shopping tours • Industrial site observation tours • Filming location tours
<i>Americas and Europe</i>	High-income earners Hallyu tourists Corporate incentive tours	<ul style="list-style-type: none"> • Joint tourism packages with neighbouring countries (Hong Kong, China and Japan) and Stop-over • SNS marketing • Development of high value theme products • Niche market (Taekwondo, Korean War Veterans and Korean adoptees)

Table 6.2 Target group and activities by geographical locations (Source adapted from Korea Tourism Organisation, 2014).

Table 6.2 shows the Korea Tourism Organisation’s detailed marketing activities towards the four regions. Korea Tourism Organisation customises marketing strategies for geographic markets. However, it indicates that the marketing strategy focuses on Japan and China more than on other areas. Hallyu has also been included in every region’s marketing activities and target groups in the table. In other words, Korea Tourism Organisation has leveraged the Hallyu trend to develop and promote tourism commodities. Kim and Nam (2015) argue that it is fundamental to generate a vision and goals within a comprehensive plan for the Hallyu-related tourism so as to build more effective and efficient administrative processes and achieve the aims of the Korean national tourism development.

6.5 Tourism Statistics in South Korea

Due to increased income and economic growth as well as the development of transportation in South Korea, people's quality of life has improved, allowing for more individual leisure time, helping the tourism sector to develop. Figures 6.5 and 6.6 show the number of foreign visitors and amount of tourists' expenditure in South Korea since the 1990s.



Figure 6.5 Foreign visitors in South Korea since 1989. (Source Adapted from: Korea National Statistical Office, 2016; Tourgo, 2016)



Figure 6.6 Amount of tourists' expenditures in South Korea from 1995 to 2015 (Source Adapted from: Korea National Statistical Office, 2016; Tourgo, 2016)

As the two tables indicate, tremendous growth occurred from 2007. Although Papatheodorou et al. (2010) concluded that the international tourism industry started to decrease in 2008, these statistics show a distinguishable increase in South Korea. Given the massive number of inbound tourists in South Korea, this research adopted secondary data from the Ministry of Culture, Sports and Tourism, conducted in 2015 (MCST, 2015). This survey was conducted in four International Airports and two International Harbours in South Korea for one year. According to the survey results (attached in Appendix 3), the largest number of tourists were from China, with 5,467,782 people, which accounted for 47.3% of all tourists. Second were Japanese tourists, with 1,800,993 people, which accounted for 15.6% of all tourists. The remaining countries in the top 10 were all in Asia except for the United States, the Middle East, and Russia, which ranked 3, 8, and 10 respectively. Appendix 4 indicates monthly entry statistics. August was the highest month whereas June recorded the lowest numbers in 2015. Regarding the tourism characteristics of foreign visitors in 2015 (Appendix 5) 67.9% of tourists participated in a foreign independent tour (FIT) and were most interested in shopping in South Korea. Seoul was the most popular city in South Korea (78.7%), and the Myung-dong district in Seoul was the most popular destination.

Seoul was a dominant destination city among all cities in South Korea from 2011 to 2014. This secondary data can utilise to support the choice of case study in this thesis.

6.6 South Korea's nation brand and tourism brand slogans

The concept of nation branding is a nation's efforts to develop its international reputation or competitiveness by employing branding and marketing communication strategies (Fan, 2005). Since the 1990s, numerous countries have adopted nation branding. In 1996, according to the British government's advisor Simon Anholt (2008), nation branding focused on the reputation of nations' influence and how they handle economic and political issues, in that sense functioning like a corporate brand image. Oh et al., (2003) defined the components of the national brand as composed of factors, such as economic development, political atmosphere, cultural development, education level, wealth of nation, nation size, density of population, and race of the country. More segmented factors

include industrialisation, social stability, democratisation, natural landscape, historical tradition, national credibility, kindness, personal affinity, global reputation and overall trust. On the other hand, the concept of a tourism brand is divided into two categories: tourism brand for general tourism business as well as tourism brand that delivers the value and image of destination and resources to tourists (Lee and Choi, 2007). Lee and Choi (2007) argued that the national brand is highly correlated with competitiveness of the tourism industry, since the national brand image is a cognitive description to certain countries that people can generally have. Fakeye and Crompton (1991) stated tourists recognise tourism as one product the national brand can be an important factor to select tourist destination, thus the nation brand image is significant in the international tourism industry. Furthermore, the slogan is a strategic key message and important factor in the formation of the brand image (Lee and Choi, 2007). However, the case of South Korea shows distinctive phenomena in the nation brand slogan. When South Korea co-hosted the 2002 FIFA World Cup with Japan, president Kim Dae-Jung's administration launched a large-scale image campaign for South Korea. The National Image Committee³ was established in 2001 to monitor promotional activities under the prime minister's office (Kim, 2006). During the campaign, the national slogan '*Dynamic Korea*' was developed (Cheng, 2008).



Image 6.1 The first nation brand slogan of South Korea, 'Dynamic Korea'

The next president Roh Moo-Hyun's administration continued the National Image Committee, but gave it less priority and a lower budget (Schmuck, 2011). In 2003, the committee supervising the development of South Korea's national brand was built within the Government Information Agency (Cheng, 2008).

Meanwhile, the first official tourism brand was launched in 2007 with Anholt, and it was

³ in Korean, Kukka Imiji Silmu Wiwonhoe

called '*Korea, sparkling*' which implies the passion of Korean as well as Korea's national atmosphere and rich culture (Kim and Lehto, 2013; Korean Tourism Organisation, 2011). Do (2010) stated that the South Korea government spent 3 million GBP in developing the slogan.



Image 6.2 The first national tourism brand slogan of South Korea, 'Korea Sparkling'

Controversy emerged towards using the two different slogans for nation branding in terms of the committee's efficiency and the lack of an integrated brand strategy (Kim, 2006). Moreover, another new South Korea nation branding project established a government agency called the Presidential Council on Nation Branding in 2009. With regard to the new agency, the incoming President Lee Myung-Bak changed the attitude toward nation branding during his first year in office (Schmuck, 2011). From a political perspective, it was assumed that the Lee administration did not initially intent to maintain the previous government's image or any activities related to national brand promotions associated with their political opponents (Schmuck, 2011). Nonetheless, they had a motivation to change their plan in 2008. President Lee Myung-Bak and his administration suffered from civilian protests against American beef imports. President Lee stated South Korea's unsatisfactory international reputation due to the militant unions and violent protests could be the first images that come to foreigners' minds when they think of Korea (Cheng, 2008). This statement could be interpreted as an appeal to the citizens to compromise their social political demands for the greater good of the national standing in the world (Schmuck, 2011). Furthermore, the leader of the Presidential Council on Nation Branding, Mr. Euh Yoon-Dae, criticised the slogan '*Dynamic Korea*' as it brought forth images of violent protests (AFP, 2009). According to Schmuck (2011),

“the practice of nation branding in South Korea is to be understood as an example of the government's continued developmental orientation, the practice of nation branding is defined according to the understanding of proponents of the marketing approach, who usually advise governmental institutions engaging in nation branding. (p. 99)”

While the national brand '*Dynamic Korea*' is gradually forgotten, the new tourism slogan '*Korea, Be Inspired*' was developed by the Korean Tourism Organisation to attract more international tourists in 2010. Kim and Lehto (2012) state that this slogan highlights creativity and enthusiasm to attract foreign tourists. It can be seen below in Image 6.3 that only the phrase changed and the symbol of the window remained from previous slogan. The slogan changed with the controversy from the Presidential Council on Nation Branding that '*Korea Sparkling*' was reminiscent of the mineral water and did not fit into the image of Korea.



Image 6.3 Second national tourism brand slogan, 'Korea Be Inspired'

However, in 2014, another tourism slogan '*Imagine your Korea*' was announced by the Korea Tourism Organisation. The organisation introduced this slogan as a final one for the tourism brand; the meaning being that Korea has many potentials as a tourism destination: natural beauty, arts, music, movies, traditional handcrafts, other aspects of culture and industries (Lee, 2014).



Image 6.4 Third national tourism brand slogan, 'Imagine your Korea'

While the third national tourism brand slogan remained unchanged, most recently, in July 2016, President Park Geun-hye's administration launched a new national brand '*Creative Korea*' by the Ministry of Culture, Sport and Tourism (Yoo, 2016). Kim Jong-Duk, the minister of MCST explained that the slogan included both tradition and modernism.



Image 6.5 Second national brand slogan, 'Creative Korea'

However, it was widely known that the government spent 1.9 million pounds (GBP) to develop the slogan (Kim, 2016). Along with controversy of the budget, a member of the national assembly in South Korea claimed that '*Creative Korea*' plagiarised the slogan of the French government agency called '*Créative France*'. Moreover, '*Creative Economy*' is a main policy slogan of President Park's administration; thus, some critics are concerned that it may not survive the next administration.

The constantly changing national brand slogans are arguable, yet it demonstrates the government's interests and efforts in branding and marketing. As mentioned in the previous section, if the hosting of mega-events (e.g., the Olympics and World Cup Games) was the cornerstone of Korea's tourism development and economic and cultural legacy, it has now evolved into a new dimension based much more on branding of the destination.

6.7 Seoul: Capital of South Korea

Seoul, as the capital and largest city of South Korea, has been at the heart of Korean politics, economy, culture, and society for the past 600 years, from the Korean Empire and the Republic of Korea until now (Seoul, 2014). According to Ra et al. (2002), a city is a living organism and, as such, responds to various factors, such as the society and surroundings; therefore, it tells the story of the city through time. In this sense, the history and culture of Korea and Seoul, the nation and its capital city, exist very closely to each other.

The name of the city changed a few times throughout history. In 1910, under Japanese colonisation, the name of the city was changed from Hansungbu—the name during the Joseon Dynasty—to Kyungseongbu. After independence in 1946, the name was changed

to Seoul. The word 'Seoul' was a common noun to indicate the capital of the country. 'Se' of Seoul means high and numinous in Korean, while 'Oul' translates to field and villages. Thus, Seoul can mean a high and open field as well as a large village or city in Korean. As the city name changed, the government restricted the process of the name, and an administrative division was established in the city of Seoul (Encyclopaedia of Korea Culture, 2013). In 1949, Seoul was raised to the status of the Metropolis of Seoul; by then, the population of Seoul was around 1.4 million people. In June 1950 Seoul was partly destroyed during the Korean War; in 1953, after the war, it slowly began to function as the capital city of Korea again. Since 1963, Seoul has expanded faster which led to the establishment of the current structure of North and South Seoul.

Appendix 2 shows the history of Seoul's spatial characteristics, such as residential environment, urban districts, and transportation links from the ancient period and after its liberation up until the 2000s. As shown in Appendix 2, Seoul has experienced numerous changes and, as a result, Ra et al. (2002) argue that these changes affected the culture of Seoul.

The urbanisation has led Seoul to become a massive metropolitan area today, with many satellite towns. According to the Seoul Government (2014), the population of Seoul surpassed 10 million at the end of March 2014. Compared to other Korean cities, Seoul has distinctive characteristics. Seoul's economy is highly based on the tertiary industries whilst it has significantly smaller agriculture, forestry, and fishery industries because most of the central governmental organisations and institutions as well as major social, cultural, business corporation, and financial institutions are located in Seoul.

Seoul has a 2000-year history as a city, including during the Palaeolithic and Neolithic periods, which gives Seoul a variety of ruins and relics (Seoul, 2014). Seoul also has five palaces⁴. Among these palaces, Changdeokgung (No.23 in Image 6.6) and the Royal Ancestral Ritual Shrine called Jongmyo were registered as World Heritage sites by

⁴ Gyeongbokgung (No. 27 in Image 6.6) Changdeokgung (No. 23 in Image 6.6), Changgyeonggung (No. 22 in Image 6.6), and Gyeonghuigung and Deoksugung (No. 2 in Image 6.6).

UNESCO in 1995 and 1997, respectively.



Image 6.6 Seoul around the Gyeongbokgung palace (adapted from Gruska, 2014)

The area around the heritage sites has been augmented by modern cultural heritage, such as museums and art centres. The mixture of cultural heritage and modernisation efforts in the city contributed extensively to the development of the unique cityscape (Ra et al., 2002). Nevertheless, it is also due to economic development that Seoul has lost a lot of its own traditions and cultural heritage (Min, 2008). It was not until the 1980s, when Seoul had several international events, that the city began to put more effort into preserving and managing its cultural resources (Ahn, 2013). In the 1990s, Seoul focused on the restoration and maintenance of cultural heritage in order to celebrate the past 600 years. As a result, between the 1990s and 2000s, a number of major projects were held, such as the Seoul 600 projects (1990–1996), the Korean Palace Restoration Project (1990–2009), and the Cheonggyecheon Restoration Project (2002–2005). Some projects are still ongoing, such as the city centre revitalisation project and the Hanok (a traditional Korean house; the village is located at No. 13 on Image 6.6) preservation and maintenance projects (Ahn, 2013).

The mayor of Seoul is the second-most powerful job only to the president in the country. Under the previous two mayors⁵ from 2002 to 2011, the top of the agenda was construction-led growth that resulted in many of the projects mentioned herein. As a result, people who supported those mayors asserted that they made great efforts to improve Seoul’s image through the design and showcasing of the cultural aspects of the city and contributions to the branding process. On the other hand, others criticised the mayor’s policy and projects as flashy and extravagant. As a result, a new mayor, Mr. Park Won-Soon, a former human rights lawyer and independent candidate, was elected in 2011 and promised to shift the focus from development to welfare for Seoul’s citizens. Park Won-Soon was also recently re-elected as mayor of Seoul in June 2014.

Ra (2007) argues again, as summarised in Table 6.3 that since 2007, various corporations and institutions have become more involved with the cultural facilities. Seoul has also been trying to improve its cultural facilities by, for example, opening new local libraries and literary art halls. As seen here, along with the rapid growth of the art and cultural market, the participation of major corporations—particularly their investments—has helped Seoul develop its cultural industries.

	Performing theatre	Movie theatre	Museum	Art Museum	Gallery	Library	Literary art hall (community centres)	Total
2002	114	270	64	22	223	40	25	758
2007	285	422	109	36	270	74	31	1227

Table 6.3 Number of cultural facilities in Seoul, 2002–2007 (Source adapted from Ra, 2007)

In 2011, the cultural sector, including cultural contents and the art performance market, accounted for approximately 60% of the total business revenues in Seoul (Ko, 2013). This clearly shows that Seoul is also already transforming into a cultural industries city (Ra, 2013). Most Korean destination image studies concentrate on the *Hallyu*, which refers to the increasing popularity of South Korean popular culture in the world (Choi et al., 2011). The Korean Wave of the past few years, symbolised by Korean pop singer PSY’s great success in 2013, led to a rapid increase in the number of visitors to Seoul (Ko, 2013). The Ministry of Culture of Seoul’s website explains how cultural assets can transform the

⁵ Lee Myung-Bak and Oh Se-Hoon

image of the city. Ko (2013) argues that the cultural sector is certainly one of the next main industries to lead Korea's economy. However, Seoul has not been showing much interest or putting enough effort into utilising culture for its economy when compared to other Korean cities. Therefore, Ko (2013) emphasises that there is a strong need for the development of policies, which promote cultural industries as well as physical and human networks which support it. Ra (2013) also maintains that the city of Seoul is in urgent need of the development of human resources which support the growth of the cultural industries as well as efforts to check and establish future strategies for Seoul's cultural assets and cultural capabilities.

6.8 Branding Seoul

According to the Ministry of Land (2012), 91.1% of the population of South Korea resides in cities, which account for only 16.6% of the Korean territory. This has led to severe competition among cities and encouraged them to adopt various strategies for branding their city (Kim and Lee, 2013). Seoul began to employ city marketing in the early 2000s. After hosting the Korea/Japan World Cup Games in 2002, the public started to realise that the city of Seoul itself is a product and a brand (Kim, 2006). Seoul previously utilised a single marketing strategy to promote the city: The city government delivered messages, considered to be one-sided, from the government to the citizens. However, it has now developed mutual communication based on integrated marketing communication, and it has caused increased civic awareness and the younger generation's sense of value in Seoul (Kim, 2006).

In order to brand and promote a vibrant image of Seoul, on Citizen's Day in October 2002, the government of Seoul announced the '*Hi Seoul*' brand. 'Hi' is the most common way of saying hello in the world, so it is used to deliver a friendly image of Seoul. At the same time, it suggests homophones—namely, 'high' which clearly demonstrates Seoul's ambition and vision to compete with other global cities on the international market (Seoul, 2014). Following that, in November 2006, the sub-brand '*Soul of Asia*' was launched. Its purpose was to clarify Seoul's identity, vision, and goals. The word 'soul' not only means

the spirit, but also has a similar pronunciation as Seoul. Therefore, the *'Soul of Asia'* tells of Seoul's ambition to become a soul—in other words, a centre of the world with diverse Asian culture along with Seoul's new intrinsic culture (Seoul, 2014). Seoul's brand is illustrated in Image 6.7.



Image 6.7 Illustration of Seoul Brand, 'Hi Seoul' and 'Soul of Asia'

Kim, a member of the Seoul Development Institute, conducted research in 2006 which might differ from Seoul government's actual policy, but the institute suggested various directions to improve the city brand. In a survey, Kim (2006) asked 219 foreigners who had lived in Seoul for more than 6 months about the *'Hi Seoul'* slogan. Figure 6.7 provides six pie charts and Figure 6.8 is a single column adopted from Kim's (2006) research results. More than half of the sample size was aware of the slogan *'Hi Seoul'*. In addition, 28% of the sample responded that the slogan was utilised practically, whilst 38% responded that the city slogan *'Hi Seoul'* was not unique compared to other cities' brands. However, 43% responded that the slogan represented the image of Seoul whereas 19% responded that it does not represent Seoul's image. Furthermore, 38% of respondents felt that the brand was not exposed to foreign visitors. With regard to the changing of the slogan, 33% of respondents answered negatively while 28% responded affirmatively. In a nutshell, awareness of the slogan was rather high among foreigners in Seoul. The city government appeared to make efforts to promote the city brand. However, according to other survey results, it still requires a city brand marketing strategy to achieve differentiated positioning. More concretely, the slogan was not utilised practically enough as a city brand. The slogan was as unique as other cities' brands. Including neutral answers, 81% of respondents said that the slogan symbolised the image of Seoul. Moreover, 72% of the respondents disagreed with the need to change the slogan. On the other hand, 78% of the answers, including answers like 'ordinary', indicated that the slogan was not being properly exposed to foreigners visiting Seoul.

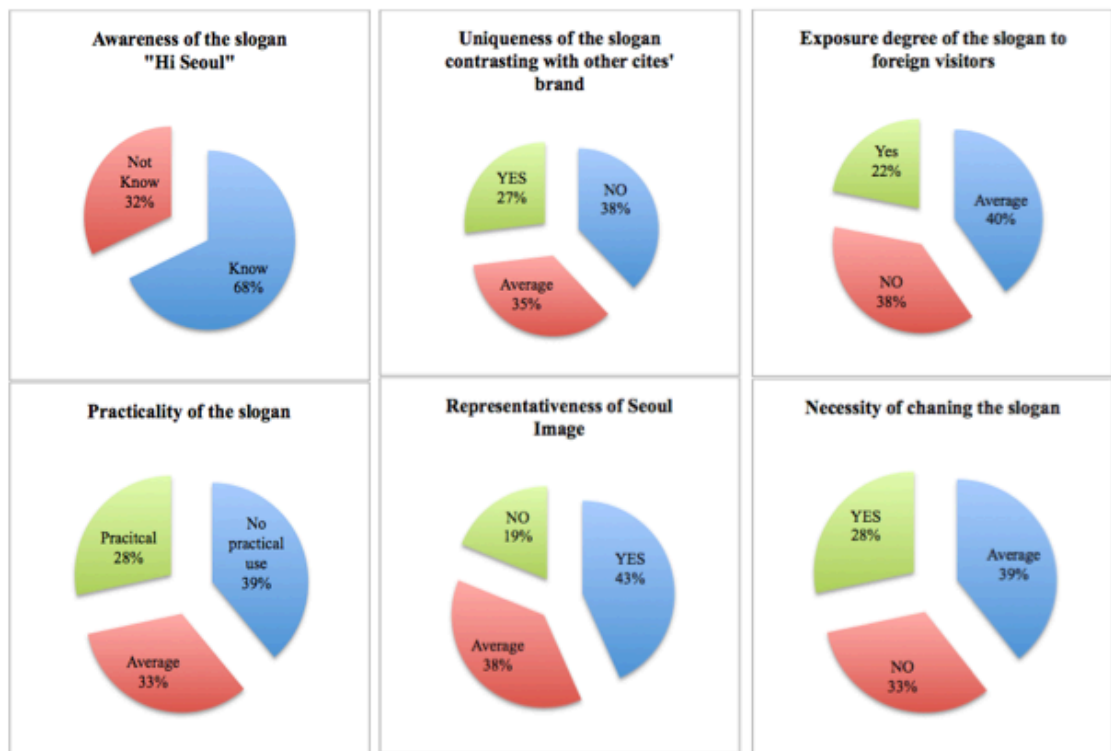


Figure 6.7 Awareness of 'Hi Seoul' city brand among foreigners to develop city marketing strategies with a particular focus on city brand management (adapted from Kim, 2006)

Therefore, Kim's research (2006) suggests that the government should develop strategic marketing plans to promote the city brand based on the current slogan rather than changing it to another slogan. Figure 6.8 illustrates foreigners' answers about their perception of a desirable image of Seoul in the future. They chose IT industries and festival/culture as factors to represent Seoul.

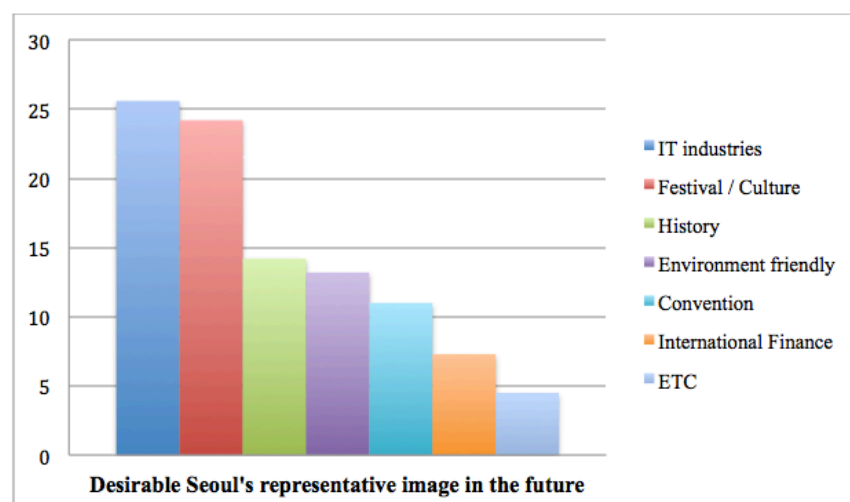


Figure 6.8 Seoul's desirable representative image in the future (Source adapted from Kim, 2006)

Kim's (2006) research mentions that the city government seems to reflect the results of the city's brand value regulation process for the city brand strategy. Based on the survey results, Kim (2006) has suggested the need to define Seoul's vision and core brand value via city identity programs that gather opinions from both citizens and visitors. Moreover, festivals were seen as the second desirable representative image of Seoul in that research. Festival cultures in Seoul and the selection of the case study will be discussed in Section 6.10.

6.9 City policy with mayors of Seoul

The mayor of Seoul is the chief executive of the city's metropolitan government. As Seoul is the capital and largest city in South Korea, this position is regarded as the second most powerful in the country (Seoul, 2016). In the modern era, there have been a total of 32 mayors in Seoul, two of whom have gone on to become the president of South Korea. According to the modern history of Seoul, both festival and city branding has been boosted since the early 2000s. Seoul's city brand '*Hi Seoul*' was launched in 2002, when Lee Myung-Bak was elected mayor of the city. Since then, two additional mayors have been elected—Oh Se-Hoon and Park Won-Soon—and each has used the city policy brand to indicate their administrations: '*Design Seoul*' and '*Hope Seoul*' as well as '*Together Seoul*', respectively. All these city policies have been associated with festival culture and the city branding strategy in Seoul. Therefore, this chapter discusses the mayors' characteristics and city policy brand.

Lee Myung-Bak: '*Hi Seoul*' as mayor and '*Global Korea*' as president

Lee Myung-Bak was a businessman and politician in South Korea who joined the conservative Grand National Party⁶. He served as mayor of Seoul from 2002 to 2006 and was the 10th president of South Korea from 2008 to 2013.

⁶ It is called the Saenuri Party in Korean.

With regard to his city policy, Lee focused on the redevelopment and reconstruction of Seoul. These projects are regarded as his extraordinary achievement. The first city brand of Seoul was launched in October 2002 during Lee's term. It aimed to brand Seoul's dynamic image and promote the community spirits of Seoul's residents (Seoul, 2016). To define the city brand slogan, the city government hosted civic contests and referred to the Seoul Marketing advisory committee's evaluations as well as public opinion polls. 'Hi Seoul' was developed by the city government and officially launched on 28 October 2002. The brand slogan was also utilised to promote tourism in Seoul.



Image 6.8 Slogan during Mayor Lee Myung-Bak's term: Hi Seoul

Although '*Hi Seoul*' was the first city branding strategy in Seoul, an official explanation of its origin was lacking. As president of South Korea (2008–2013), Lee's resources and projects focused on the large scale.

Oh Se-Hoon: '*Soul of Asia*', '*Design Seoul*' and the Han River renaissance

Oh Se-Hoon is a politician who joined the conservative Grand National Party⁷. He served as the mayor of Seoul between 2006 and 2011. Although re-elected in 2010, he resigned after losing the Seoul Free Lunch Referendum in 2011.

According to Seoul (2016b), Mayor Oh Se-Hoon basically maintained the previous administration's city brand '*Hi Seoul*', but added '*Soul of Asia*' under the brand logo in 2006. This may have been due to the fact that both Lee Myung-Bak and Oh Se-Hoon were members of the conservative Grand National Party. Lee (2015) stated that a synergy existed between their political policymaking that affected the scope of Oh Se-Hoon's

⁷ It is called the Saenuri Party in Korean.

ambition for Seoul. Furthermore, when Oh Se-Hoon was elected mayor, Lee Myung-bak was elected president of South Korea. Lee (2015) discussed Oh Se-Hoon's design of the base city policy, saying it could reflect Lee's larger aims as president.



Image 6.9 Slogan during Mayor Oh Se-Hoon's term: Hi Seoul and Soul of Asia

In light of Oh Se-Hoon's city policy, Oh Se-Hoon concentrated on branding the city to increase its competitiveness in the world. Seoul ranked ninth in competitiveness worldwide in 2010 based on the Chinese Academy of Social Science's evaluation (Park, 2011), indicating rapid growth compared to 2006, when the city ranked 27th. In addition, its tourism competitiveness and number of conventions hosted also gradually increased in 2010, along with growth of foreign tourists to Seoul (Park, 2011). Seoul was selected as the World Design Capital (WDC) in 2010 by the International Council of Societies of Industrial Design. Oh Se-Hoon and his city administration started the city policy '*Design Seoul*' to increase the value of the city's brand. Lee (2015) explained that '*Design Seoul*' created a tangible, visible symbol representing Seoul's brand identity for the first time. The main strategies of '*Design Seoul*' were '*airy*', '*integrated*', '*collaborative*', and '*sustainable*' (Design Seoul, 2007). Particular projects included under the strategy were Han River Renaissance, Namsan Renaissance, Street of Design Seoul, City Galleries projects, and the improvement of night-time cityscapes. The Han River Renaissance project was representative of Oh Se-Hoon's city branding plan. The objective of this project was the recovery of nature along the Han River. The city government invested approximately £ 400 million in the project over 5 years (Seoul, 2007). Nonetheless, the project was criticised as waste of the city budget (Yum, 2010). Seoul Action (2010) surveyed the public to assess their awareness of the project. The results showed that Seoul's residents thought the project was Seoul government's development business rather than the restoration of the Han River environment. Yum (2010) pointed out that 90% of expenses were associated with civil engineering construction. The project was halted

in 2011, when Oh resigned.

Lee (2015) argued that Oh left a legacy of both positive and negative policy. Oh Se-Hoon (2010) himself stated that city branding requires long-term, time-consuming strategies. However, Lee and Anderson (2013) argue that Oh Se-Hoon's commitment to focusing on city design was not popular in South Korea. Many people criticised his ambition for design, saying it distracted him from real problems, like the high rate of youth unemployment (Lee and Anderson, 2013). Statistics showed significant growth in tourism during Oh Se-Hoon's design event. Opponents asserted that this was coincidental and the growth could be explained by economic factors driving more foreigners to visit Seoul (Kang, 2010).

Park Won-Soon: '*Hope Seoul*' and '*Together Seoul*' as city policy and the city brand '*I.SEOUL.U*'

Park Won-Soon was a lawyer engaged in social movements in South Korea. Before being elected mayor, he had no previous political experience and introduced himself as a 'citizen' candidate (Choe, 2011; Lee, 2015; Williamson, 2011). He ran as an independent candidate with the support of the Democratic Party and Democratic Labour Party. He was re-elected to a second term in 2014.

Seoul's debt tripled under Oh Se-Hoon's 5 years as mayor (Ahn, 2011). Therefore, Park Won-Soon's priority was to reduce this debt. He suspended or removed major design projects of Seoul (Lee, HJ2015) and decreased the overall budget for design investment. Park promoted himself as the people's mayor. His passion was reflected in the city policy, mostly associated with improving the lives of Seoul's citizen. During his first term, Seoul's city policy brand was called '*Hope Seoul*'. The brand was selected through public participation. The Seoul Government (2012) explains that the slogan was selected based on a public contest; it was not developed by the city government. Such actions were associated with the Park Won-Soon administration's vision. Park Won-Soon's philosophy was based on civic participation and governance. Therefore, city policy contained more civic welfare objectives than previous mayors' city policies.



Image 6.10 Mayor Park's city policy slogan: Hope Seoul

In his second term, Mayor Park Won-Soon launched a new city policy brand: *'Together Seoul'*. Seoul (2016) explains that the vision of the city policy was that people are the heart of Seoul and the government will work with residents to make the city happy. However, Park Won-Soon's practical policy has been sceptical in his second term due to the loss of objectives established in his first term (Lee, 2015). As Park Won-Soon's city policy philosophy focused on governance with civic participation, private participants and committees largely increased in these days. Nonetheless, one person serves on several different committees, limiting the effectiveness of the governance system (Kim Sang-Chul's statement in Lee, HH2015). The Seoul government collected public opinions in various sectors, which were reflected in the projects. Kim (2015) argues that the contents of city government are hardly seen as qualitatively satisfied.



Image 6.11 Mayor Park's slogan in the second term: Together Seoul

Meanwhile, Park Won-Soon launched a new city brand, *'I.SEOUL.YOU'*, as a marketing strategy for Seoul in 2015 (Seoul, 2016b). Many controversies emerged from professionals and the public. Kim (2015) asserts that the city brand *'Hi Seoul'* had officially been utilised since 2002, and the value of the brand was estimated to be approximately £20 million; criticising the new slogan, he asks why the slogan should be changed to something unfamiliar based on an odd combination of expletive even in English (cited in Jung, 2016). The criticism suggested that Park's administration was showing off. This new brand required more than £1 million to change all the *'Hi Seoul'*

branding throughout Seoul (Kim 2015). Park Won-Soon's political opponents have argued that this project will be remembered as a waste of the budget and the taxpayers' money. Despite such controversies, Park Won-Soon and his administration have continued to insist that promoting the city is important and should not be debated as a waste of the city budget. In November 2015, Oh made a speech to university students:

When a brand has been 2% lacking, we should tightly keep it without any changes for 3 generations. Then the brand will finally settle down...all successful brands in the world were born that way. [...] The previous mayor, Lee Myung-Bak, made the city brand 'Hi Seoul', and I felt a 2% lack from the brand. However, I bit my tongue and put up with it. Instead of changing the city brand, I had added 'Soul of Asia' to it.



Image 6.12 New city brand slogan of Seoul in 2015

Park Won-Soon and his administration asserted that the reason for changing the city brand was that China had been resistant to the subtitle of 'Hi Seoul'. Former-Mayor Oh refuted the assertion: *'If that's the reason for changing, they could have removed only 'Soul of Asia' in the city brand'*. He pointed out that Park's excuse seemed cowardly.

6.10 Seoul's Festivals and Management

Many cultural festivals had already been introduced as of 1995, along with the launching of the autonomous local government system throughout South Korea (Baek, 2010). Seoul also began organising various new festivals after 1995. In other words, no significant festival was held in Seoul until 1995. The number of festivals sharply increased in the 2000s. Seoul has a number of festivals led by the metropolitan government, the district government, and private foundations. According to Liu and Chen (2007), events increase a city's competitive power and promote the city's image. In that regard, the city of Seoul and its citizens value their economic and marketing impacts. Regarding the main festival host of Seoul's festivals, the Seoul metropolitan government has several departments, such as the Culture Tourism Design Headquarters, Economy Promotion Head Office, and

the Han River Park Office. Specifically, the Culture Tourism Design Headquarters is sub-divided into the Tourism Department, Cultural Policy Department, and Cultural Art Department. These various departments play a role in hosting festivals in Seoul, along with district governments; in addition, the Seoul Foundation for Arts and Culture and agency companies support the city's government in hosting and managing the festival.

In 1995, Seoul was home to 19 festivals (Baek, 2010). According to statistical data, in 2011, the Seoul metropolitan government held 29 festivals while the 25 district governments of Seoul managed 92 festivals; private organisations hosted 58 festivals (MCST, 2011). Among these 179 festivals, the culture and arts festival type accounts for the biggest ratio: 55% of Seoul's festivals. These can be sub-divided again into the pure arts type and citizen participation type (35.2% and 19.6%, respectively). However, in 2012, Seoul metropolitan government's statistic database showed that the metropolitan government held 27 festivals while the district governments managed 66 festivals; the number of festivals managed by private organisations decreased to 12 in 2012 (MCST, 2012). Although the total number of festivals in Seoul has decreased compared to previous years, among those 105 festivals in 2012, the culture and arts festival type accounted for more than 80% (Appendix 6). Regarding the changes, Baek (2010) argued that many large cities hold the arts festival type because citizens have a greater desire for arts and culture than people in rural areas. The total number seems to have decreased in the Seoul government's database; the research assumes that the government excluded several characteristic festivals at some point. (e.g., one-off event, surprise event festival). According to Seoul's festival evaluation reports (2014, 2015, and 2016), the total number of festivals in Seoul reached around 350 to 400. Moreover, the Ministry of Culture, Sports and Tourism in South Korea has an assessment system for cultural tourism festivals at the national level, and each year it selects 40 festivals (2 representative, 8 the very best, 10 excellent, and 20 promising festivals in 2013) from all parts of the country (Appendix 7). Most of the selections fall within the tourism marketing type of festivals, and the list also indicated the number of tourists and economic effects. On the other hand, the Seoul metropolitan government focuses on arts and culture festivals rather than the tourism marketing type of festival.

Since 2013, the Seoul Foundation for Arts and Culture has been working on establishing a role model for the Seoul Festival Support Centre (SFAC, 2017). The Seoul Festival Support Centre evaluated brand/representative festivals of the Seoul metropolitan government and districts of Seoul and private festivals in its ‘Seoul Festival Evaluation Report’ (Seoul Festival Support Centre, 2017). The purpose of the Seoul Festival Support Centre is mainly to ensure the improvement of festival quality through evaluation in Seoul. In 2014 and 2015, the Seoul Foundation for Arts and Culture conducted an assessment of the selected arts and culture festivals of 2013 and 2014 (20 and 25 festivals, respectively), as shown in Tables 6.4 and 6.5.

No.	Festival name	Host	Type	Date
1	2013 Seoul Book Festival	Seoul Metropolitan Governmer	Civic Culture Exchange	11/7-11/9
2	Seoul Gugak Festival	Seoul Metropolitan Governmer	Professional Arts	10/11-10/12
3	Seoul Architect Festival	Seoul Metropolitan Governmer	Civic Culture Exchange	10/21-10/27
4	Seoul Drum Festival	Seoul Metropolitan Governmer	Professional Arts	10/3-10/4
5	Seoul Lantern Festival	Seoul Metropolitan Governmer	Tourim Marketing	11/1-11/17
6	Seoul Photography Festival	Seoul Metropolitan Governmer	Professional Arts	11/1-12/1
7	Seoul Yangyeonsi Herb medicine Culture Festival	Seoul Metropolitan Governmer	Tourim Marketing	10/11-10/12
8	Seoul Eulalia Festival	Seoul Metropolitan Governmer	Civic Culture Exchange	10/18-10/27
9	Arirang Festival	Seoul Metropolitan Governmer	Tourim Marketing	10/11-10/13
10	Hi Seoul Festival 2013	Seoul Metropolitan Governmer	Professional Arts	10/2-10/6
11	Seongbuk Multiculture Festival	Seoul's District Government	Civic Culture Exchange	10/3-10/31
12	2013 Itaewon Global Village Festival	Seoul's District Government	Tourim Marketing	10/12-10/13
13	Gangnam Fashion Festival	Seoul's District Government	Tourim Marketing	10/3-10/5
14	Nowon Masks Festival	Seoul's District Government	Civic Culture Exchange	10/11-10/12
15	Eunpyeong Noori Festival	Seoul's District Government	Civic Culture Exchange	10/9-10/12
16	Uisoung Hojun Festival	Seoul's District Government	Tourim Marketing	10/12-10/13
17	18th Gangdong Prehistoric culture Festival	Seoul's District Government	Civic Culture Exchange	10/11-10/13
18	6th Dobong Moutain Festival	Seoul's District Government	Civic Culture Exchange	10/11-10/12
19	Hangang Maponaru pickled shrimp Festival	Seoul's District Government	Tourim Marketing	10/18-10/20
20	Hansung Baekje Festival	Seoul's District Government	Tourim Marketing	10/3-10/6

Table 6.4 Selections of Seoul’s cultural arts festivals by Seoul Foundation for Arts and Culture in 2013 (Sources adopted from SFAC,2014)

As the assessments indicate, the criteria of the festival selection include having been held for more than 3 years, having budgets greater than 50,000 pounds, and being hosted or supported by the Seoul metropolitan government and its departments. In the 2013 assessment reports (SFAC, 2014), Seoul’s district festival showed higher achievement in festival planning, operation, and performance than Seoul metropolitan government festivals. The total average of overall achievement was 68.9 points (out of 100 points); the achievement rate of the Seoul metropolitan festival was 65.2 points whereas the rate of Seoul district government festival was recorded as 72.2 points (SFAC, 2014). Thus, SFAC (2014) considered that the district government had more interest and provided support to foster the representative festival of the district. Compared to the Seoul

metropolitan government's festivals, the district government festival has responded positively to the evaluation process (SFAC, 2014). In this regard, SFAC (2014) argued that district governments are more aware of the need for festival consulting than in the past. The report pointed out that some festival organisers in the Seoul metropolitan government's festivals have experienced personnel changes in offices; thus, festival know-how could not be delivered to subsequent organisers, and a proper system has not been established to solve the problem. Therefore, more festivals of the Seoul metropolitan government are pointed out as having the same flaw every year as the district festivals, thereby resulting in difficulties in improving the festival. Moreover, the assessment report concluded that the scale of the festival budget may not be a prerequisite for a successful festival, considering that the festivals with large differences in festival budgets are evaluated together with the highest grade from the assessment. In addition, to the civic cultural exchange types of festivals among the 20 festivals, it can be seen that the increase of the citizen participation type programmes in the festival contents is prominent (SFAC, 2014). Table 6.5 indicates the case study list of the Seoul Foundation for Arts and Culture's Seoul festival assessment report in 2014.

No	Festival name	Host	Type	Date
1	2014 Jongno culture Festival	Seoul's District Government	Tourim Marketing	9/24-9/29
2	2014 Gwangaru Eoul Madang	Seoul's District Government	Civic Culture Exchange	9/26-9/28
3	Seoul Gugak Festival	Seoul Metropolitan Government	Professional Arts	10/10-10/12
4	Seoul Architect Festival	Seoul Metropolitan Government	Professional Arts	10/1-10/31
5	Seoul Culture Night	Seoul Metropolitan Government	Civic Culture Exchange	8/28-8/30
6	Seoul Photography Festival	Seoul Metropolitan Government	Professional Arts	11/13-12/13
7	Seongbuk Multiculture Festival	Seoul's District Government	Civic Culture Exchange	9/13-10/18
8	Itaewon Global Village Festival	Seoul's District Government	Tourim Marketing	10/11-10/12
9	Nowon Masks Festival	Seoul's District Government	Civic Culture Exchange	10/8-10/10
10	SeMA Biennale 2014	Seoul Metropolitan Government	Professional Arts	9/2-11/23
11	Gangnam Fashion Festival	Seoul's District Government	Professional Arts	10/1-10/5
12	Seodaemun Independent Festival	Seoul's District Government	Civic Culture Exchange	8/15-8/16
13	Seoul Drum Festival	Seoul Metropolitan Government	Professional Arts	9/12-9/13
14	Seoul Book Festival	Seoul Government	Civic Culture Exchange	11/7-11/9
15	Seoul Lantern Festival (Bitchorong)	Seoul Government	Tourim Marketing	11/7-11/23
16	Eunpyeong Noori Festival	Seoul's District Government	Civic Culture Exchange	10/9-10/10
17	Uisoung Hojun Festival	Seoul's District Government	Civic Culture Exchange	10/11-10/12
18	19th Gangdong Prehistoric culture Festival	Seoul's District Government	Civic Culture Exchange	10/10-10/12
19	Seoul Yangyeongsi Herb medicine Culture Festival	Seoul's District Government	Tourim Marketing	10/10-10/11
20	3rd Seoul Children Book Festival	Seoul's District Government	Civic Culture Exchange	9/26-9/28
21	3rd World Street Dance Festival	Seoul's District Government	Tourim Marketing	10/11-10/12
22	4th Noryangjin seafood market, Sea in the city Festival	Seoul's District Government	Tourim Marketing	10/25-10/26
23	Hangang Maponaru pickled shrimp Festival	Seoul's District Government	Tourim Marketing	10/17-10/19
24	Hi Seoul Festival 2014	Seoul Government	Professional Arts	10/1-10/5
25	Hansung Baekje Festival	Seoul's District Government	Tourim Marketing	10/2-10/5

Table 6.5 Selections of Seoul's cultural arts festival by Seoul Foundation for Arts and Culture in 2014 (Sources adopted from SFAC, 2015)

The number of festivals increased from the previous year, although some festivals might not have been included in the 2013 assessment because of differences between the assessment period and festival period. Compared to the 2013 assessment report, SFAC (2015, p. 137) summarised Seoul's festivals assessment in 2014 as follows:

-Festival contents are strengthened by cooperation with local organisations and arts organisations

-Citizen-centred programmes have been enriched throughout festivals in Seoul
-The festivals' programme became wider by expanding the festival spaces and utilising spaces creatively

-The festivals' professional capacity developed due to the active festival participation of volunteers

In this report, SFAC (2015) discussed why the assessment categorised festivals into three different types: professional arts, civic culture exchange, and tourism marketing. According to the SFAC (2015), Seoul festivals' organisers are constantly worrying about festival identities and types of festivals because of changes in the festival environment. Furthermore, there was a conflict between the type of festival that an organiser wanted to host and the type of festival that actually occurred, which caused confusion in the festival evaluation process. It is argued that the classification can strengthen a festival's identity (SFAC, 2015). SFAC (2015) pointed out that more visitors would come to enjoy a festival by changing festival organisers' common perception that expanding citizen participation programmes is the method for a successful festival to the belief that a festival has the content and programme that express its identity. On the other hand, some festivals still showed that they could not develop good content due to the frequent replacement of personnel and problems in festival promotion structure (SFAC, 2015). Therefore, SFAC (2015) argued the importance of smooth communication between the festival-promoting parties and the host organisation dedicated to the festival practice. The assessment report from 2014 suggested that the festival offices need to uphold the growth of the festival and festival committee, which holds actual authority, rather than citizen organisations with token authority.

The current research studies festivals' contribution to city branding; thus, it is necessary

to conduct case studies by selecting a city and its festivals. Seoul was chosen as the city for the case study, and the researcher decided on two festivals among the plethora of festivals held in Seoul. As in previous research by the Seoul Foundation for Arts and Culture, the criteria for the festival selection are as follows. First, the history of the festival is discussed. The festival should have its own history from the past. A one-time only event cannot be selected for this case study. Second, the size of the festival is considered. According to the Seoul metropolitan government database, approximately 400 festivals are held in Seoul. To support the research aims, with regard to a festival's contribution to a destination's branding process, it should not be a small district event; it should be large enough to embrace both citizens and visitors from domestic and foreign countries. To decide on the size of the festival, the researcher considered the budget, the number of visitors, and the participation of private sponsors in the past. Moreover, the researcher examined whether the festival can be said to be a representative festival in Seoul. It was important to analyse how the festival integrates with Seoul's various aspects. For instance, does the festival promote Seoul's image or brand? Do the festival's contents relate to the historical background or cultural resources of Seoul? Finally, the criteria also reflect the ownership and sponsorship type in order to address the research questions. Ultimately, two festivals are selected as case studies: The Hi Seoul Festival and the Seoul International Fireworks Festival with Hanwha. Sections 6.11 and 6.12 discuss the suitability of the case studies, providing a detailed explanation.

6.11 Hi Seoul Festival

Lee and Kim's (2010) research into Seoul's branding strategy shows that the Hi Seoul Festival is the most representative event of Seoul. The Hi Seoul Festival is known as a successful festival representing Seoul, the capital of South Korea. Its slogan, 'the most amazing fun goes to Seoul', reflects this point (Hi Seoul Festival, 2013).

Many people from around the world, including the city's mayor, were amazed by the World Cup Games held in South Korea in 2002, which showed Seoul's potential to be a centre of various cultural activities. In the following year, the Hi Seoul Festival was

created with the aim of continuing the excitement from the World Cup Games in order to foster a new festival culture. Since then, this festival has become an annual event initially held in May with the support of the city government and the Seoul Foundation for Arts and Culture, which promotes Korean culture. In October 2015, the Hi Seoul Festival successfully held its 13th event (Hi Seoul Festival, 2016). Table 6.6 indicates how the Hi Seoul Festival has changed its main theme, venue, and season every year. This section introduces the Hi Seoul Festival by time (i.e., 2003–2007, 2008–2009, 2010–2011, 2012, and 2013–2015).

Year	Theme	Period	Venue	Budget	Host (supervisor)	Sponsor	Visitors
2003	Open your Seoul	05.24-05.26 Spring	Seoul Plaza/ Jongno/ Mugyo-dong/ Dongdaemun	£600,000	Seoul Government/ KTO/ Civic community	-	0.6 million
2004	Refreshing Exciting Dynamic	05.01-05.09 Spring	Seoul Plaza/ Cheonggye River/ World Cup Stadium Park/ Ancient Palace/ Myungdong	£670,000	Seoul Government/ KTO/ Civic community	-	1.8 million
2005	Seoul Mania and Green	04.30-05.05 Spring	Seoul Plaza/ World Cup Stadium Park/ Ancient Palace/ Myungdong	£500,000	Seoul Government/ KTO/ Civic community	-	2.02 million
2006	Seoul People, Seoul In	05.04-05.07 Spring	Seoul Plaza/ World Cup Stadium Park/ Cheonggye Plaza/ Palaces	£750,000	Seoul Government (SFAC)	-	1.3 million
2007	Miracle Seoul	04.27-05.06 Spring	Han River Park /Seoul Plaza/ Ancient Palace / Buk-Chon (North village)/ Nodle Island	£1,800,000	Seoul Government (SFAC)	-	4.4 million (foreigners 0.4 million)
2008	Royal Palace of May	05.04-05.11 Spring	Seoul Plaza/ World Cup Stadium Park/ Cheonggye Plaza, Palaces in Seoul	£50,000,000	Seoul Government (SFAC)	SK telecom	1.45 million
	Dive into Summer	08.09-08.17 Summer	Han River Parks (3 Different parks)		Seoul Government (SFAC)	Woori Bank	1.09 million
	Festa in Seoul	10.03-10.25 Autumn	Seoul Plaza/ Cheonggye Plaza/ Daehak Street (University streets)		Seoul Government (SFAC)	-	5.83 million
	Pure Light, White Seoul	12.19-01.18 Winter	Seoul Plaza/ Cheonggye River/ Taepyeong Street		Seoul Government (SFAC)	-	2.61 million
2009	Royal Palace of May	05.02-05.10 Spring	Seoul Plaza/ Cheonggye River	£2,700,000	Seoul Government (SFAC)	-	1.81 million
2010	Non-verbal Performance	10.02-10.10 Autumn	Mainly Han River Park and all the place in Seoul (Seoul Plaza / 5 Palaces in Seoul)	£1,750,000	Seoul Government (SFAC)	Woori Bank	1.89 million (Domestic 1.61million /Foreigners 0.28 million)
2011	Non-verbal Performance	05.05-05.11 Spring	Yeouido Han River Park / Seoul Plaza/ Gwanghwamun Square/ Cheonggye Plaza	£750,000	Seoul Government (SFAC)	Woori Bank	1.76 million
2012	Gestures that set the city in Motion, Street arts	10.01-10.7 Autumn	Seoul Plaza/ Gwanghwamun Square/ Cheonggye Plaza	£1,42,500	Seoul Government (SFAC)	Woori Bank	1.33 million (Domestic 1.12 million/ Foreigners 0.21 million)

2013	<u>Let's play in the Street</u>	10.2-10.6 Autumn	Seoul Plaza/ Gwanghwamun Plaza/ Cheonggye Plaza and all the connection streets	£800,000	Seoul Government and SFAC (Festival committee)	<u>Citi Card</u> <u>/Mammut</u>	1million
2014	<u>Let's play in the Street</u>	10.10-10.5 Autumn	Seoul Plaza/ Gwanghwamun Plaza/ Cheonggye Plaza/ Sejong Street/ Duksugung street/ Cheonggye river street	£800,000	Seoul Government and SFAC (Festival committee)	<u>Citi Card</u>	1.1 million
2015	<u>Seoul Street Arts Festival</u>	10.01-10.04 Autumn	Seoul Plaza / Cheonggye Plaza/ Gwanghwamun Plaza/ Seoul Station/ Sejong Street/ Cheonggye river street/ Duksugung street/ Seoul city arts museum	£800,000	Seoul Government and SFAC (Festival committee)	<u>Citi Card</u>	1 million

Table 6.6 History of the Hi Seoul Festival, 2003–2015 (Sources adopted from Baek and Kim, 2011; Hi Seoul Festival, 2016)

2003–2007

Looking at the festival’s history between 2003 and 2007, various cultural themes were staged, targeting domestic as well as foreign visitors in Seoul Plaza. All events were held in spring during this period. No sponsorship was exposed during the event. Until 2006, the Korea Tourism Organisation also participated as the host of the festival. When the budget was increased by more than two times in 2007, the number of festival visitors increased significantly.



Image 6.13 Hi Seoul Festival promotion posters, 2003–2007 (Source adapted from Seoul street arts festival, 2017)

2008–2009

In 2008, the festival introduced the theme of four seasons—spring (palace), summer (Han River), autumn (arts), and winter (light)—to show the variety of Seoul’s cityscape and life. Therefore, the festival was held four times in 2008. The budget also noticeably increased. The festival started to receive private sponsorship in 2008, but only for two of the festivals (i.e., in spring and summer). According to the Hi Seoul Festival, the 2008 festival was a recognised event that successfully managed to engage with more citizens of Seoul as well as introduce Seoul and the Korean culture to the world. In 2009, the festival was only held once in the spring because of influenza outbreaks. The theme, sharing and hope, responded to the global recession and particularly the economic slump in South Korea. This event was upgraded to a participatory festival rather just being a festival for having fun only.



Image 6.14 Hi Seoul Festival hosted by four seasons of Korea in 2008 (Source Adapted from Seoul street arts festival, 2017)

2012

In 2012, the slogan of the main theme, gestures that set the city in motion, had to do with street art to share the arts and unite Seoul's citizens. This theme generated criticisms and doubts about the Hi Seoul Festival's sustainability as a representative festival of Seoul (Baek and Kim, 2011). After this year's festival, the Hi Seoul Festival held a forum to celebrate its 10th anniversary at the end of 2012. During the forum, many negative opinions came out about the festival's future direction. After the forum, it was decided to hold the festival in the first week of October, and the same theme (street arts) was kept for the next year. Image 6.17 represents a newly constructed theme, Streets Arts in Hi Seoul, promotion poster. Until 2012, the Hi Seoul Festival received sponsorship from Woori Bank, but this sponsorship is hardly evident in the festival's promotional poster shown in the image.



Image 6.17 The beginning of street arts theme in Hi Seoul Festival since 2012 (Source adapted from Seoul street arts festival, 2017)

Figure 6.9 describes the festival's management structure in 2012. It identified the festival as being hosted and managed by both the Seoul metropolitan government and Seoul Foundation for Arts and Culture. In particular, it presented the media stakeholder here. However, considering only the structural system cannot explain the relationship with broadcasters in the Hi Seoul Festival.

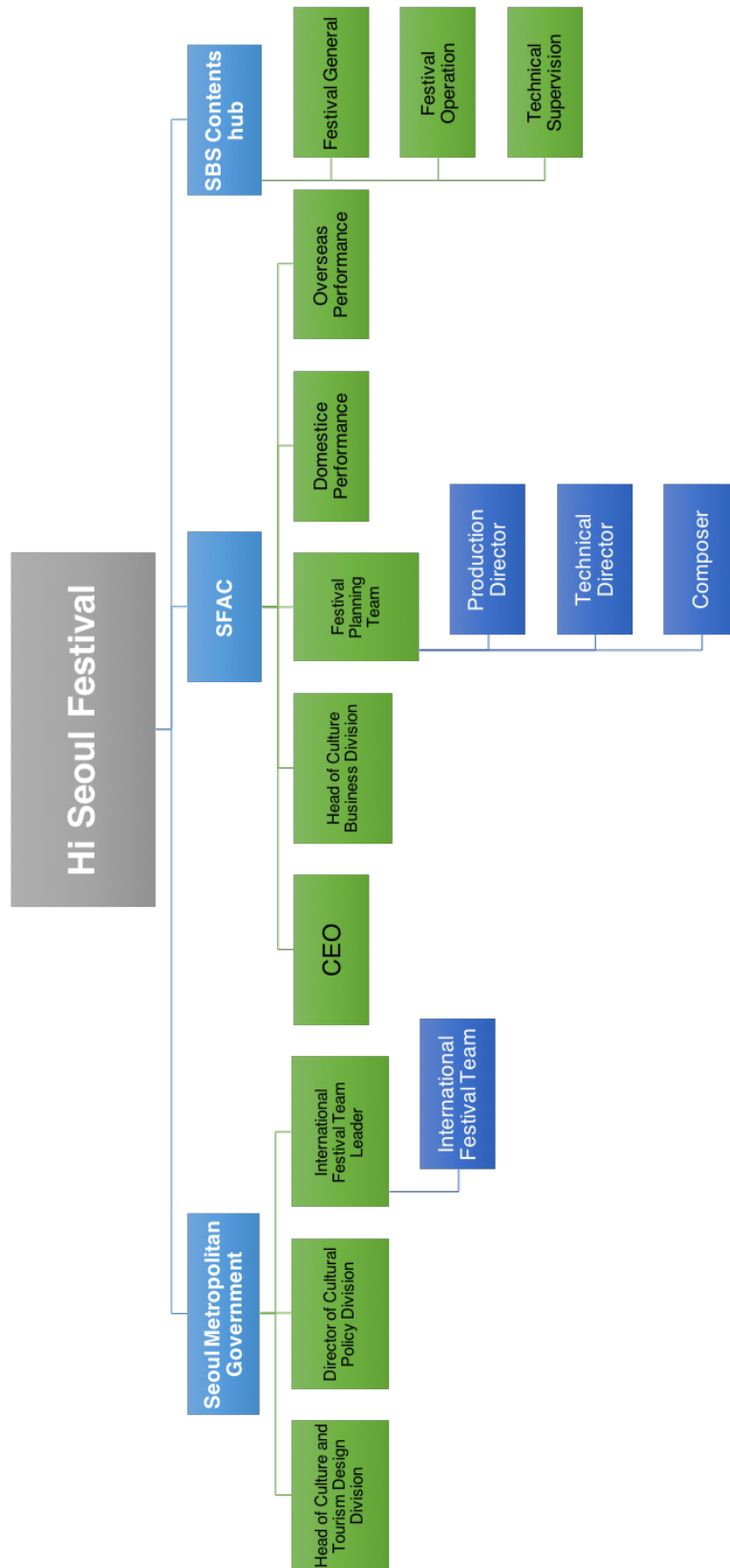


Figure 6.9 Hi Seoul Festival’s management structure in 2012 (Source adapted from Seoul Street Arts Festival, 2017)

2013–2015

Although the forum in 2012 compromised and kept the same theme, the festival’s main slogan was changed to *‘Let’s play on the streets’* in 2013 (Hi Seoul Festival, 2013). Distinguishable differences from the previous events emerged in terms of ownership and sponsorship in 2013. The festival was co-hosted by both Seoul’s government and the Seoul Foundation for Arts and Culture (SFAC). Figures 6.10 and 6.11 indicate the festival’s management structures in 2013 and 2015, respectively. There were two noticeable changes from the previous year: festival committee and sponsorship. These new structures showed that the festival management that previously fell to SFAC was shifted to the newly established festival committee. Compared to 2012’s structure, the role of SFAC was reduced starting in 2013. In 2015, the Seoul metropolitan government and the festival committee seemed to be sharing festival management tasks to host the festival. According to Figure 6.11, SFAC’s role was reduced for the Hi Seoul Festival, becoming only a festival support centre. As such, the idea that the city government and SFAC co-hosted the Hi Seoul Festival should be reconsidered.

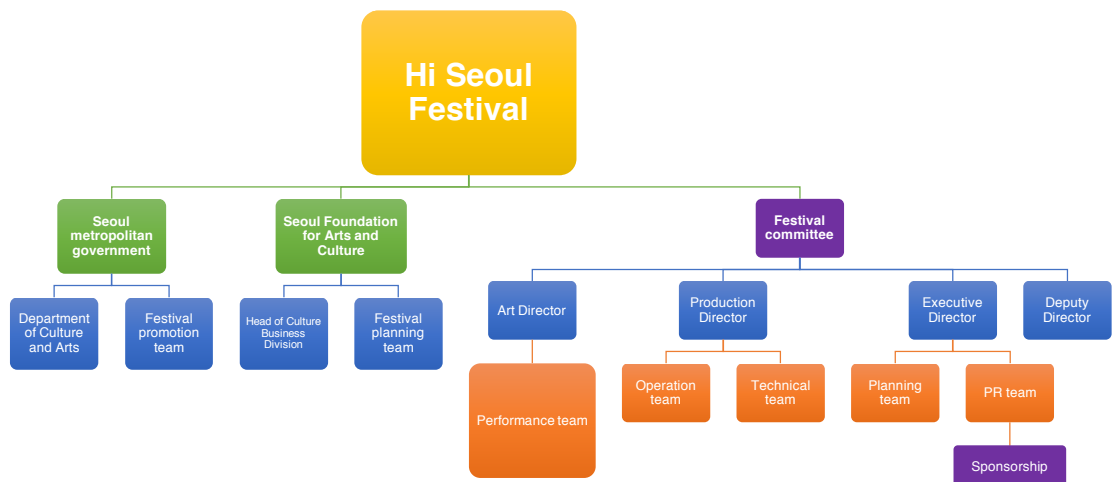


Figure 6.10 Hi Seoul Festival’s management structure with the newly established festival committee in 2013 (Source adapted from Seoul Street Arts Festival, 2017)

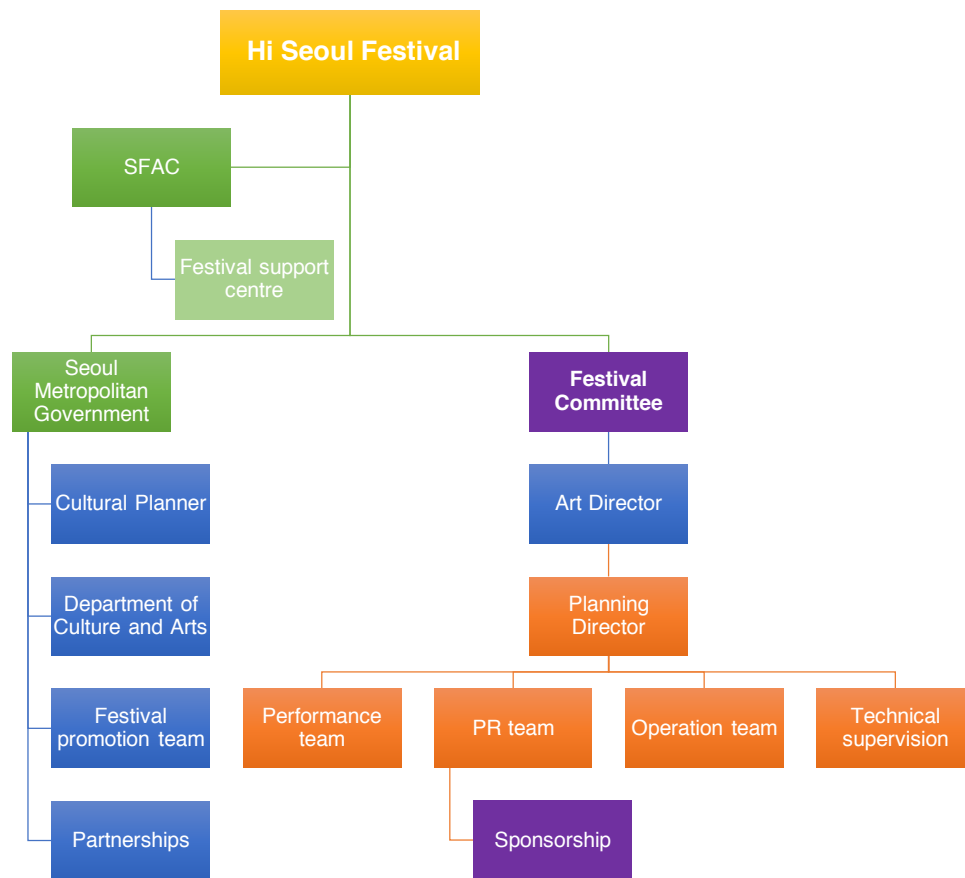


Figure 6.11 Hi Seoul Festival’s management structure in 2015 (Source adapted from Seoul Street Arts Festival, 2017)

As Table 6.6 indicated, since 2013, the budget of the festival has remained the same under the Seoul metropolitan government, but the festival changed sponsorships with two corporations, Citi Card and Mammut, in 2013; Citi Card continued its sponsorship in 2014 and 2015. However, no exposure of private sponsors is evident yet in the promotion posters (see Image 6.18). The exposure of sponsorship appeared in places other than the promotional posters, such as the festival map (see Map. 6.1). The Citi Card could offer benefits to both festival visitors and their existing customers. Festival visitors could easily find the festival performance venues using this map and, if already a Citi Card customer, restaurants around the festival venue offering discounts. This kind of service and promotion was never included in past Hi Seoul Festivals; it came about with a private sponsor’s participation.



Image 6.18 Consistent street arts themes in 2013, 2014, and 2015 (Source adapted from Seoul street arts festival, 2017)



Map 6.1 Map of Hi Seoul Festival’s street arts performance venues throughout the city and Citi Card Sponsorship’s Guide in online promotion version (left) and actual map distributed on the day (right) (Sources from Hi Seoul, 2013 and pilot study in 2013)

Comparing the festival’s history and the general concept of festival management, the researcher concluded that the Hi Seoul Festival has the appropriate characteristics for a case study for this thesis. The case study criteria of this research include the history and size of the festival. The Hi Seoul Festival has been held for more than 10 years. Table 6.6 showed the budgets of and number of visitors to this festival for 13 years, with both

surpassing half a million pounds and people, respectively, since the beginning. The festival has been hosted by the Seoul metropolitan government and sponsored by private corporations. Moreover, it is readily apparent that the festival was named after the city's brand slogan. Whether this festival exploits the name of the city to promote itself or not, it can also be seen as an attempt to become a representative festival of the city. Ultimately, of the approximately 400 festivals that have existed in Seoul, only 10 festivals under the Seoul metropolitan government have been acknowledged by the Seoul Foundation for Arts and Culture. Among those 10 festivals, the Hi Seoul Festival always stirred up controversy in Seoul's media and festival industry. All these facts were fascinating, so it was selected as a case study for this research.

6.12 Seoul International Fireworks Festival with Hanwha

The Seoul International Fireworks Festival with Hanwha has been held every October along the Han River in Seoul. As one of the most popular festivals for people of all ages in Seoul, it has been hosted by the enterprise Hanwha in conjunction with one of the national broadcasters (SBS) and has been supported by the Seoul metropolitan government since 2000. It sets off thousands of fireworks, attracting more than a million visitors every year.

The festival's host, Hanwha Co. Ltd., is a large conglomerate in South Korea with 24 affiliates, including a fireworks company (Hanwha, 2016). Historically, since 1964, the corporation has continuously tried to reinforce and invest in research and development in order to showcase its advanced techniques and provide its customers with a good experience (Hanwha, 2016). Image 6.19 depicts the process of manufacturing fireworks using explosive chemicals in Hanwha's fireworks laboratory. With these efforts, their fireworks skills continue to improve while developing various new fireworks products using safe and effective techniques (Hanwha, 2016). Today, Hanwha's Firework Promotion Department team uses three different types of fireworks technology: a musical fireworks display, a multi-media fireworks display, and a multi-performance fireworks display. The musical fireworks display was performed during the 1988 Seoul Olympic

Games, the 1996 Winter Universiade, the 2002 Busan Asian Games, the 2002 Korea/Japan World Cup, and the 2003 Daegu Summer Universiade (Hanwha, 2012).

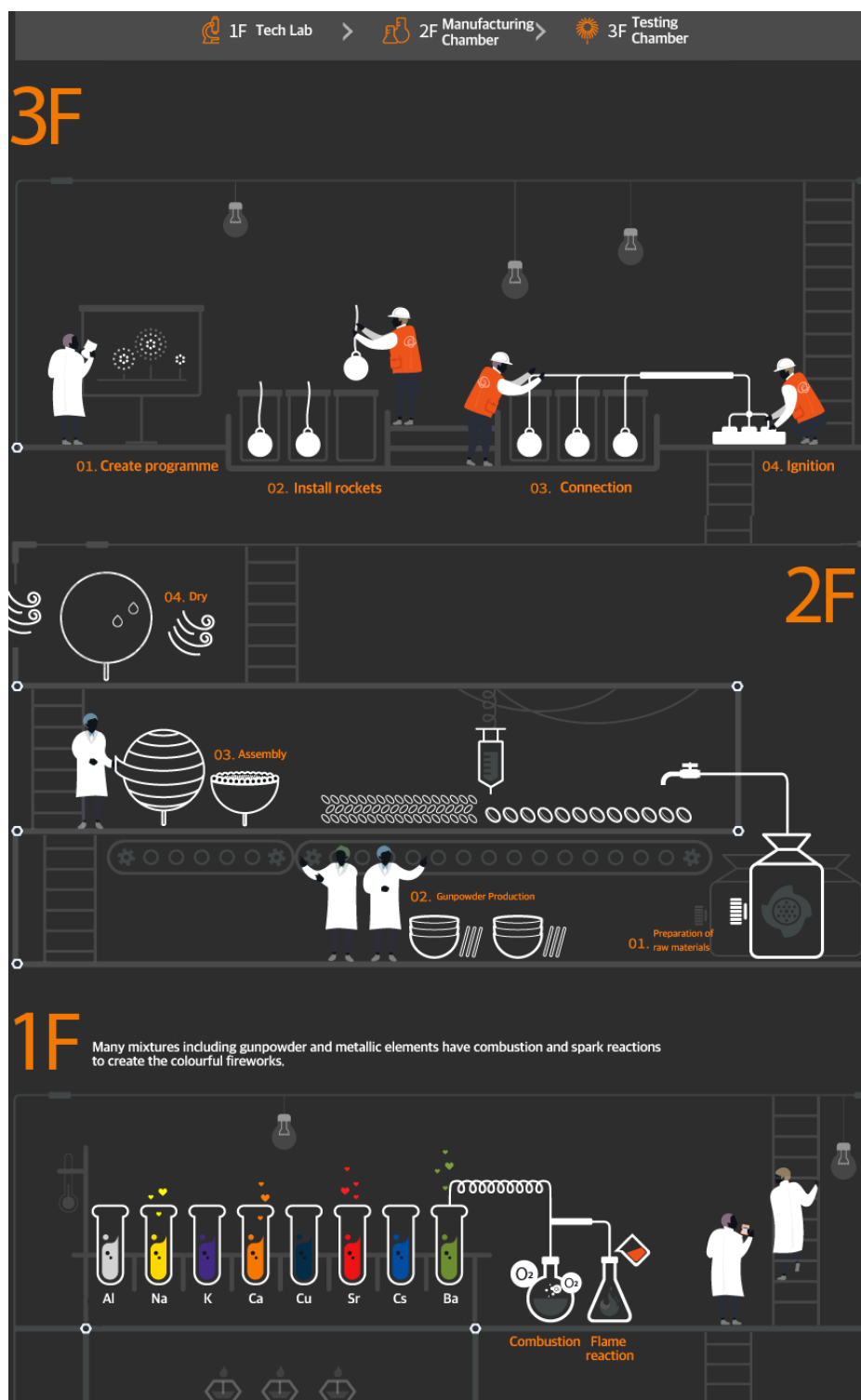


Image 6.19 Process in Fireworks Research of Fireworks Promotion in Hanwha Corporation/Explosives (adapted from Hanwha Corp/Explosives, 2016)

Table 6.7 summarises the history of the Seoul International Fireworks Festival with Hanwha. It shows that the Seoul International Fireworks Festival was held in summer only in 2002, marking a noticeable difference in the history of the festival in terms of the festival’s host between 2002 and 2003. In 2002, the host of the festival was another large conglomerate in South Korea named Hyundai Motors. The Hanwha Corporation was one of the sponsors of the festival. In 2003, Hanwha became the sole host of the festival.

Year	Theme	Poster	Period	Venue	International Participation	Host	Sponsor	Supporter
2000			Every Saturday during 7-28 October	Han River Park	USA Japan China	Seoul metropolitan government/ Hanwha	-	Ministry of Culture, Sports and Tourism/ KTO/ SBS/TBS
2001	Cancelled: the Aftermath of 9/11							
2002	Dream Fantasy		25May 2June 9June 16June 23June	Han River Park	USA Australia Japan China Italy	<u>Hyundai Motors</u>	Korean Telecom co. / Hyundai Marine & Fire Insurance / Hanwha	Seoul metropolitan government/SBS
2003	Dream Fantasy		Every Saturday during 27Sep-11 Oct	Han River Park	Japan Australia China	<u>Hanwha</u>	Daehan Insurance (Hanwha Life insurance)	Seoul metropolitan government/SBS
2004	Dream and Hope		9 and 16 October	Han River Park	China Australia Italy	Hanwha	Daehan Insurance (Hanwha Life insurance) /Hanwha petrochemicals/ Hanwha	Seoul metropolitan government/SBS

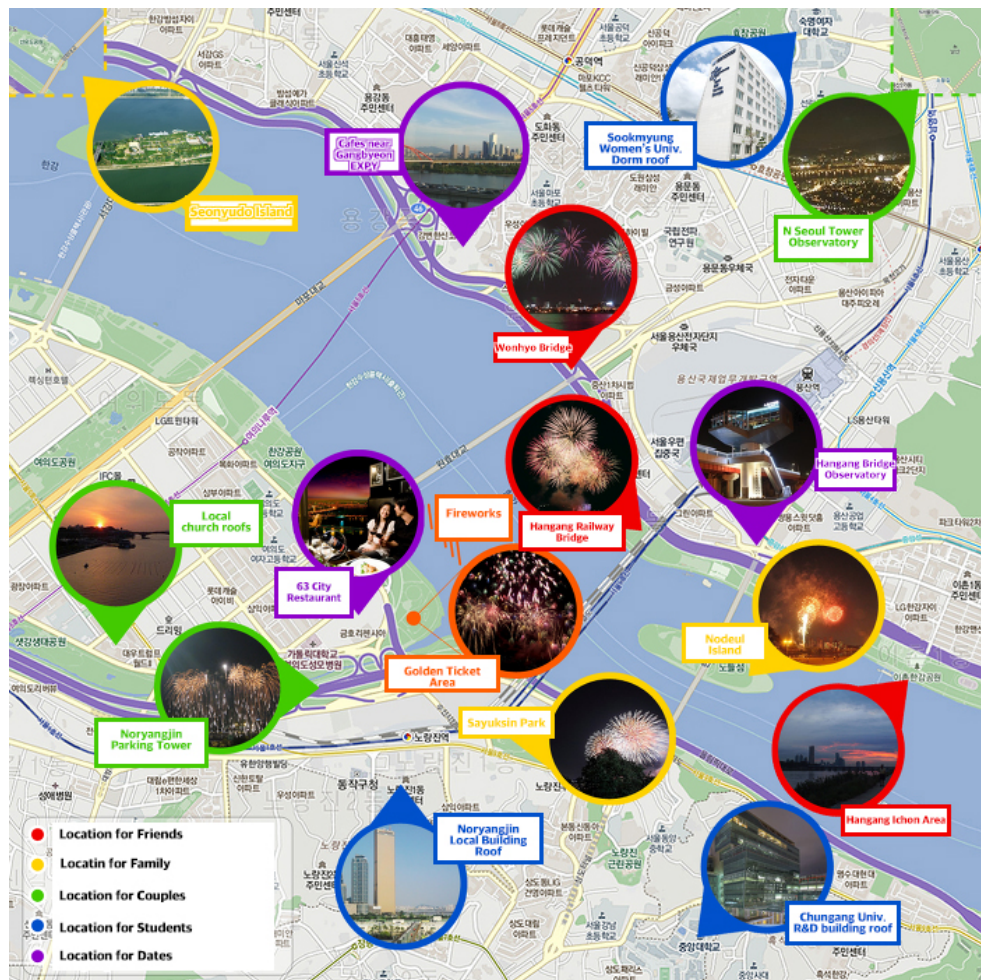
2005	Fireworks for Hope		22 and 29 October	Han River Park	China Italy USA	Hanwha	Daehan Insurance (Hanwha Life insurance) / Hanwha petrochemicals / Hanwha Engineering and Construction corp. / Hanwha Securities Co.	Seoul metropolitan government / SBS
2006	Cancelled; nuclear test of North Korea							
2007	Colourful Journey		13 October	Han River Park	USA Japan	Hanwha	Daehan Insurance (Hanwha Life insurance) / Hanwha petrochemicals / Hanwha Engineering and Construction corp. / Hanwha Securities Co.	Seoul metropolitan government / SBS
2008	Challenge your dream		4 October	Han River Park	Hong Kong	Hanwha	Daehan Insurance (Hanwha Life insurance) / Hanwha petrochemicals / Hanwha Engineering and Construction corp. / Hanwha Securities Co.	Seoul metropolitan government / SBS
2009	Cancelled; the influence of novel influenza							
2010	Great Challenge and Globalisation		9 October	Han River Park	China (Sunny) Canada (Apogee)	Hanwha	Daehan Insurance (Hanwha Life insurance) / Hanwha chemicals / Hanwha Engineering and Construction corp. / Hanwha Securities Co. Hanwha Galleria	Seoul metropolitan government / SBS
2011	Great Power		8 October	Han River Park	Japan Portugal	Hanwha	Daehan Insurance (Hanwha Life insurance) / Hanwha chemicals / Hanwha Engineering and Construction corp. / Hanwha Securities Co. / Hanwha Damage Insurance / Hanwha Galleria	Seoul metropolitan government / SBS
2012	The 10 th Wow		6 October	Han River Park	China (Sunny) USA (Melrose) Italy (Parente)	Hanwha	Hanwha Life Insurance / Hanwha Damage Insurance / Hanwha chemicals / Hanwha engineering and construction / Hanwha investment / Hanwha Galleria	Seoul metropolitan government / SBS

2013	For tomorrow with Hanwha		5 October	Han River Park	Canada (Apogee) Japan (Damaya) France (Ruggieri)	Hanwha	Hanwha Life Insurance / Hanwha Damage Insurance / Hanwha chemicals / Hanwha engineering and construction / Hanwha L&C / Hanwha 63 city / Hanwha investment / Hanwha Galleria	Seoul metropolitan government / SBS
2014	Colour your life		4 October	Han River Park	United Kingdom (Bond, James Bond) China (Pop & Fantasy) Italy (Noisy Neighbors)	Hanwha	Hanwha Life Insurance / Hanwha Damage Insurance / Hanwha chemical / Hanwha Energy / Hanwha Advanced Material Corporation / Hanwha Fund / Hanwha Hotel and Resorts / Hanwha 63 city / Hanwha investment / Hanwha Galleria	Seoul metropolitan government / SBS
2015	Magical Moment in Fireworks Village		3 October	Han River Park	USA (Magic of Love) Philippine (OPM against the World)	Hanwha		Seoul metropolitan government / SBS

Table 6.7 History of Seoul International Fireworks Festival with Hanwha (Sources adopted from Hanwha, 2016)

Meanwhile, the festival venue has not changed since the beginning, and the host of the festival has been consistent, with support from the Seoul metropolitan government and SBS. Only in 2003 was the festival held every Saturday between the end of September and the middle of October. After that, the festival was staged annually in October. The date of the festival also seemed to have been settled as the beginning of October since 2008. When Hanwha became the host of the festival in 2003, its sponsorship landscape also changed, and the festival started receiving sponsorships from Hanwha's affiliated companies. According to Hanwha (2016), the festival began to issue special seat tickets in 2013; the public can get these tickets by winning the pre-event application offered by Hanwha. The people who win the tickets can enjoy the fireworks from a special area called the Golden Ticket Zone (indicated in Maps 6.2, 6.3, and 6.4). The Hanwha Corporation ran an official promotional blog called 'Hanwha Days' to promote the Seoul International Fireworks Festival to the public starting in 2010. Unlike traditional

marketing methods, Hanwha promotes corporations by communicating with citizens through blogs. For instance, blog posts offer suggestions for selecting the best places to enjoy the festival (Map 6.2) and gives tips on how to enjoy the festival as well as details on public transport and areas controlled by the city government. The corporation does not stop with essential information notices; every year it communicates with citizens by posting on the blog about various themes related to the Seoul International Fireworks Festival.



Map 6.2 Various places in Seoul where visitors can enjoy the fireworks festival around the Han River and the iconic 63 Building (Source adapted from Hanwha days, 2013)



Map 6.3 Golden Ticket Zone and event zone named Solar Park at the Seoul International Fireworks Festival in 2013 (Source adapted from Hanwha, 2013)

Meanwhile, the festival concentrated on fireworks as its main programme. In 2013, the festival started to include an experiential event zone for festival visitors called Solar Park, as shown in Map 6.3. Hanwha (2013) regards solar power as a new growth area and one of its main businesses. Solar Park offers an experience space where the Hanwha Corporate Group can inform the public about solar power. The corporation argued that offering this event zone to citizens to enjoy different activities while waiting for the fireworks show to start is a source of civic welfare (Hanwha Group, 2013). According to Hanwha (2014), the festival is further planning to expand event zones as shown in Images 6.20 and 6.21.



Image 6.20 Seoul International Fireworks Festival's overall venue planning (Hanwha, 2014)

Fireworks Plan

2. Major programme

Experience the 5 different images that constitute 'Color Your Life', the central motif of this year's Fireworks Festival.

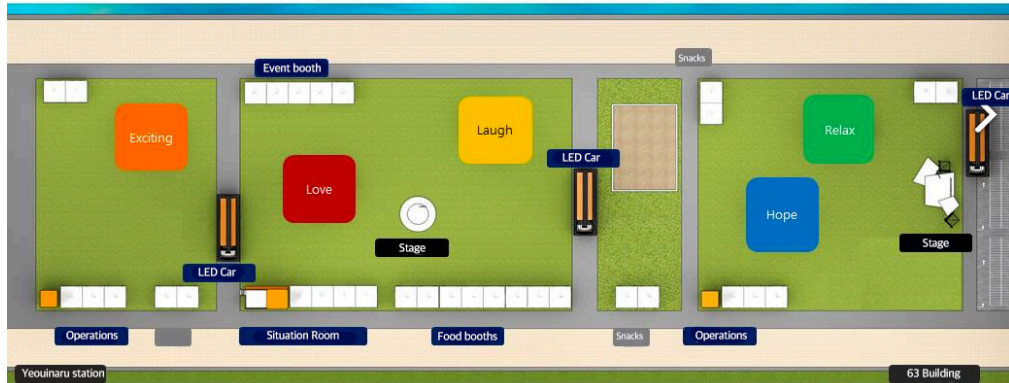


Image 6.21 Detailed planning of event zone in the Seoul International Fireworks Festival (Hanwha, 2014)

Image 6.20 shows how the overall event blocks are organised in the festival venues, including the Golden Ticket Area. Image 6.21 presents detailed plans of the event booth. This planning became more detailed and expanded beyond the Solar Park event zone in 2013. In 2015, the planning was implemented to include additional developed event zones during the festival, as shown in Map 6.4.



Map 6.4 More event zones and Golden Ticket Zone at the Seoul International Fireworks Festival in 2015 (Hanwha, 2015)

The first reason why the Seoul International Fireworks Festival was chosen as the second case study for this thesis is simple: this festival is regarded as a representative of Seoul festivals, attracting more than a million visitors every year (Seoul International Firework Festival, 2017). The budgets for the festival are not officially announced by Hanwha, yet it is approximately 4 million pounds in 2016 (Lee, 2016). The number of visitors and the budgets can be sufficient evidence of the first criteria of the case study. Moreover, similar to the Hi Seoul Festival, this festival has also utilised the name of the city from the beginning and has undoubtedly attempted to become a representative festival of the city. Most importantly, the Seoul International Fireworks Festival showed distinct ownership and sponsorship. Except for industrial festivals, it is hard to find cases where a private corporation owns the cultural festival. Moreover, this festival was listed and scheduled with a relatively small budget in Seoul metropolitan government's festival database in 2012 (Appendix 6). However, it was not considered a representative of Seoul's culture and arts festivals by the Seoul Foundation for Arts and Culture in the report. According to the note in Appendix 6, the Seoul metropolitan government also specified that this festival is not a government event and that cost related to the loosening city regulations.

This unique cultural festival raised the researcher's interest in terms of the relationship with the city. The researcher believed that this festival could help identify the relationship between the festival and city, including the theory of the festival's ownership and sponsorship.

6.13 Conclusion

South Korea has been experiencing various changes—historical, economic, and political—which have influenced society's overall development. Seoul, as the capital of South Korea, has played a pivotal role in enhancing Korea's value and assets.

Since the Cold War, geographical political influences have remained. However, South Korea and Seoul seem to have overcome the complex and dark history based on neo-liberalism. The nation's economic sector has developed tremendously over a short period

of time. Among the various industries, tourism and the event industries have overcome this background. Both Seoul and South Korea have tried to host mega events in the city and nation in order to promote themselves to the world. Recently, the city and nation have considered Korean culture as a source of soft-power competitiveness internationally. Furthermore, they have spared no money in establishing national and city brands. In particular, the capital Seoul has conducted branding campaigns since the 2000s based on city policy. Apparently, the city has tried to establish a city brand with the government's and mayor's support, although the process and results have been controversial.

Although no significant festivals were staged in Seoul until 1995, the festival culture has exploded since the 2000s. The emergence of festivals in Seoul and the city branding campaign may hold key answers for resolving the research objectives.

This chapter has investigated various dimensions of Seoul and South Korea as well as two festivals as case studies. Although approximately 400 festivals are held in Seoul, there are not many festivals left that the Seoul metropolitan government acknowledges. Based on the two festivals' history and characteristics, the reasons for choosing them were discussed. Most of all, these selected festivals' owners and sponsors are distinct and contrasted. Chapter 7 will present the findings from the primary data collection based on the data analysis of this research methodology.

Chapter 7 Findings of the data analysis

7.1 Introduction

As discussed in an earlier chapter, the capital of city of Seoul started organising various new festivals after 1995. The number of these festivals sharply increased in the 2000s. Of the plethora of festivals, this research chose two representative festivals—namely, the Hi Seoul Festival and the Seoul International Fireworks Festival—to compare as case studies. These two festivals are known to be the most popular festivals in Seoul and have different types of hosts and sponsorship. The Hi Seoul Festival is hosted by the metropolitan government, whereas the Seoul International Fireworks Festival is managed by the Hanwha Corporation. The history of these festivals and the relevant discussion were noted in Chapter 6.

This chapter presents the findings gained from a primary data collection conducted via 46 semi-structured interviews. The findings are structured using a thematic analysis. Five main themes emerged from this data analysis: planning and management, sponsorship landscape, government and regulation, cultural content, and the city and festival brand. Sub-themes were found within those main themes. This chapter presents the main themes of each case study.

7.2 Planning and Management of Festivals

Planning and management is the first of the five main themes drawn from the thematic analysis. Several sub-themes were extracted from the data and are included under this main theme. This section begins with a presentation of a general profile of the two festivals and moves on to a discussion of the planning and management issues for both festivals.

Planning the Hi Seoul Festival

To examine this festival's plans in the past, the researcher started with the festival's historical background offered by several interviewees. As described in Chapter 6, the Hi Seoul Festival was first launched in May 2003 at Seoul Plaza. However, the festival changed several times in its festival content, date, and location between 2003 and 2013. According to Interviewee No. 2, the Hi Seoul Festival's origin can be described as follows:

“Mayor Myung-Bak Lee officially said, ‘We saw our united energy during the World Cup Games in 2002.’ It looked like a festival in that every citizen came together and supported the Korean team. Everybody wore red t-shirts, cheered, and even cleaned up afterwards, before returning home and gathering again. The World Cup event in 2002 made Mayor Lee feel confident that we could create a festival.”

Several interviewees had similar stories about the beginning of this festival:

“The Hi Seoul Festival started because Mayor Lee ordered it.” (Interviewee No. 2, 7, 14, 15)

According to the interviewees, the origin of the festival is closely linked to Mayor Lee and the World Cup Games in 2002. However, one interviewee's comment was slightly different from all the others:

“After Myung-Bak Lee was elected Mayor of Seoul, what was said in August 2002 was that there was no festival representing Seoul. The word ‘Seoul’ does not remind us of any festival. That was beginning of the Hi Seoul Festival. That's it. It was pretty simple.” (Interviewee No. 1)

The proposition that the festival originated from the former mayor's idea seems clear in this particular festival research. Moreover, the statement of interviewee No. 1 also implies a relationship between the city and the start of the festival. Interviewee No. 2 argued that a festival was traditionally a kind of promise to people. However, the Hi Seoul Festival changed its festival themes and content several times by 2013, including both data and location. Interviewee No. 2 explained the Hi Seoul Festival's situation in detail. When the city government announced the festival, there were a lot of suggestions from all the festival and city tourism experts. For instance, some suggested that, as Seoul is a

traditional centre of culture in South Korea, the festival had to include traditional culture. Others argued that Seoul is a future-oriented city so the festival needed to reflect future-oriented elements. Another group insisted that Seoul is a centre of the arts; thus, the festival must have arts content. Interviewee No. 2 stated that the Hi Seoul Festival had so many programmes without any unity that the festival came to be known as a ‘*Department Store*’ style festival. Further, Interviewee No. 1 insisted that:

“Hi Seoul Festival’s biggest disadvantage was having so many NGOs. Every NGO wanted to have its own voice on the festival. For example, organisations for handicapped, senior citizens, and other groups all wanted to participate in the festival. Hi Seoul Festival could not have a unique identity the way things were going”

One interviewee even said he constantly heard the statement that “*our festival has no identity.*” Most of the expert interviewees strongly argued that, when people hear the name of a festival, something specific should come to a person’s mind. However, in the case of the Hi Seoul Festival, based on the data analysis, nothing does. Therefore, in 2008, the Festival Committee of the Hi Seoul Festival talked about the themes of the festival, and the ‘palace festival’ concept was suggested. Interviewee No. 2 said they thought only Seoul could hold a palace festival, but after 2009, the palace theme was discarded because there was an opinion that palaces do not represent Seoul. Afterward, the people in charge of the Hi Seoul Festival asked themselves where the best place for staging a festival was. The Han River Park appeared as an answer from a geographic point of view, with the people in charge of the Hi Seoul Festival believing that there would be no need to ban cars there when having a festival. However, Interviewee No. 14 reported that: “*Because the new mayor Oh Se-Hoon emphasised Han River as his city brand, the festival went to Han River.*”

Meanwhile, Interviewee No. 2 remembered someone suggesting “*let’s benchmark the successful festival to improve the Hi Seoul Festival*” during the meeting. London’s Thames Festival was mentioned as a successful case in order to benchmark for the Hi Seoul Festival. To support the idea, some people in charge of the festival started to consider that, if every Seoul citizen came to Han River and enjoyed the festival, it would be the best idea. That’s how the theme of the festival changed once again. Thus, the Hi

Seoul Festival never settled on one idea, as new ideas were accepted continuously. Interviewee No. 2 summarised the change of the festival venue as follows:

“Due to political reasons, the Hi Seoul Festival moved from Seoul Plaza to the Han River. We as festival organisers could not do anything about this kind of happening because it was hosted by the city government.”

Interviewee No. 1 also supported the rationale for the festival’s chosen venue:

“It’s city policy. For example, while Mayor Lee Myung-Bak was said to favour Seoul Place, the next Mayor Oh Se-Hoon went to the Han River, because he insisted on a difference, so he carried forward the Han River Renaissance as an iconic place for the Seoul brand. And then the current mayor, Won-soon Park, came and he returned the festival location to Seoul Plaza and Kwanghwamun.”

For the profile of the Hi Seoul Festival, everything has changed over the last decade, but one thing remained the same until 2015: the festival’s name. However, according to every interviewee, there has also been a discussion about the festival’s name every year since 2003. Despite the argument over the name, the festival kept its brand name. Interviewee No. 2 explained the situation: *“Major opinions of experts said it would be a loss to change the name because many people knew the name after 10 years.”* The opinion survey conducted by the Seoul Institutes showed that many people recognised the Hi Seoul Festival name, so it was decided not to change the name. Even if the city slogan changed, the festival brand name remained the same. This statement implies a relationship between the festival name and city slogan despite any city slogan changes.

When asked why the festival was called the Hi Seoul Festival, every interviewee related to the Hi Seoul Festival said that the name was chosen to reference Mayor Lee Myung-Bak’s city policy brand, ‘Hi Seoul’. Interviewee No. 7 mentioned that:

“In spite of the controversies about the name, it was maintained because Mayor Oh Se-Hoon was in the same political party as Mayor Lee. After Mayor Oh, the controversy became severe.”

Interviewee No. 2 also said that:

“As Park Won-Soon was elected the next mayor, the argument about the festival name became hotter, because Mayor Park wanted to change the name from the

one the previous governments used.”

Planning for the Seoul International Fireworks Festival with Hanwha

The Seoul International Firework Festival with Hanwha has been held every October in Han River Park since 2000, except for 2001 and 2002. The Hanwha Group initiated the festival in 2000. According to the interviewees, when this festival started, more weight was put on the corporation group promotion than the city of Seoul. The Hanwha company was originally the Korea Explosives Group, and it grew from several mergers and acquisitions of others, including the Korea Life Insurance Company, followed by a change in the brand name to Hanwha in 1991.

“When we started the festival, Hanwha did a consumer survey on the image of the Hanwha Group. In 2000, 10 years after the corporation name change, most consumers still remembered Korea Explosives and the image of explosives was too strong.” (Interviewee No. 4)

Regarding that image of the company, Interviewee No. 21 argued that Hanwha was mostly doing business with the government rather than the private sector or general consumers. This was because Hanwha had few consumer goods at that time. Indeed, Hanwha had been dealing with the question of how to present the company’s image to consumers. They considered fireworks as a solution that could change their image. After researching the best practices of overseas fireworks festivals, Hanwha started to plan the Seoul International Firework Festival.

This festival was hosted in October every year except 2002. Regarding this, interviewees explained that it relates to the commemoration date for the founding of the Hanwha Group. According to the interviewees who were in charge of the festival, finding a location for the festival was simple during the planning process. Hanwha is based in the Chungcheongdo⁸ region of South Korea. However, the corporation chose Seoul rather than Chungcheongdo because Seoul is the biggest city in Korea as well as its capital. Hanwha had just acquired the 63 Building through a merger and acquisition at that time.

⁸ Located in the middle of South Korea, and it takes approximately 2 hours to reach by car

The 63 Building is well-known as iconic architecture of Seoul. The building is located in front of the Han River, and the riverside is a very good location for fireworks. The Han River in front of the 63 Building was an ideal location to present the image of the Hanwha corporation group as well as prevent fire incidents.

The festival's title was initially the Seoul International Fireworks Festival; however, it was changed to the Seoul International Fireworks Festival with Hanwha a couple of years ago. Interviewees were questioned about this change to the festival name. They explained the festival's sponsorship from the beginning. Many different companies supported Seoul International Fireworks Festival with Hanwha when the festival started in 2000. Hanwha did not pay all expenses; even the Seoul metropolitan government sponsored it too. The second scheduled festival was cancelled in 2001 because of the 9/11 terrorist attacks in the US. The actual second festival was held in May 2002. It matched the 2002 World Cup Games, and Hyundai Motors sponsored the festival 100%. However, for the third festival in 2003, all other companies became reluctant to sponsor the Seoul International Fireworks Festival. They argued that fireworks reminded people of the Hanwha corporation group, so why should they support the festival, as explained by Interviewee No. 4. Since then, Hanwha has paid all the expenses without any external private sponsorship. In 2007, Hanwha believed the people were aware that the festival was hosted by Hanwha. Nevertheless, a consumer survey showed that too many people were not aware of it. The corporation continued with the survey for years and still received the same result. Interviewees for the Seoul International Fireworks Festival explained that there was a trend that many other companies started to emphasise their corporation's image and marketing around 2012. Therefore, Hanwha decided to promote the Hanwha brand more actively in the festival from 2012 onward.

Management of the Hi Seoul Festival

According to the data analysis, current festival employees agree that a transition period is necessary before the identity of a festival can be fully established. They argue that was why the festival has tried various concepts since the beginning of 2003. After the current Mayor Park Won-Soon was elected, it was proposed that citizens should have easy access to the festival to enjoy it. The festival thus was changed to a street arts festival in 2013,

and all the systems to support that change were put in place. The festival's organisation also changed. A festival organisation committee was formed, and an art director was appointed for a three-year term. The art director directs the festival office that manages the festival.

The Hi Seoul Festival is well known for being hosted by the city government. However, there have been some changes and differences in the festival's host and its role. Interviewee No. 9 explained that the Seoul Foundation for Arts and Culture (SFAC) hosted the festival with funding from Seoul metropolitan government until 2012. Then in 2013, the business was handed over to the Seoul metropolitan government, and the government has hosted the festival since. However, the Hi Seoul Festival is officially presented as being co-hosted by the Seoul metropolitan government and SFAC because many performance teams are invited to the festival and the SFAC has a Content Support Business department that supports certain organisations or performance teams on the condition that they develop contents and perform them at the Hi Seoul Festival too. Thus, the Hi Seoul Festival continues to use the term 'co-host'. The SFAC has hosted the festival for nearly 10 years since 2003. It has the expertise, and the Seoul metropolitan government needs its members to be in the festival office.

According to Interviewee No. 7, the Hi Seoul Festival was a one of the SFAC's businesses until 2011. In 2012, that business was handed off to the Seoul metropolitan government, which tried to organise a private festival foundation office. The new private festival foundation office was a temporary organisation because it was not yet incorporated. Because the festival office was a temporary unit, the Seoul metropolitan government handled all the administrative and management tasks, while the SFAC handled the overall operation of the festival. Interviewee No. 7 argued that the SFAC is like a government agency, but the Seoul metropolitan government established the SFAC because the city government could not handle certain issues in the first place. For example, when companies provide case sponsorships, they cannot be used for the festival as it is considered City of Seoul revenues. Thus, the Seoul metropolitan government wanted to establish a foundation. Yet Interviewee No. 7 considered establishing a foundation to be almost impossible considering the complex process. The SFAC is almost the same as a

private foundation. Although the new festival foundation office is incorporated, it is no different from the SFAC. Based on this problem, some interviewees said it would be better for the SFAC to be in charge of the Hi Seoul Festival next year, whereas others said that it would be better to incorporate the private festival foundation office within the Seoul metropolitan government and make them to handle the festival.

Interviewee No. 14 argued that a performance and arts festival requires experts who know performers, overseas experts, and current trends. However, festivals managed by government officials are restricted by a lack of expertise. Secondary data from the SFAC (2014, 2015) also highlighted this problem. Moreover, Korean government officials rotate their work or positions in departments every few years. With regard to this, Interviewee No. 14 strongly mentioned a rhetorical question as follows: *“How can people document practical experience and human networks?”* Interviewee No. 14 continued to explain the situation as follows: *“When someone moves to another position, he/she just gives the new person in charge only a phone number. The new person has to start all over. Also, if the head orders something and it is changed, the work goes nowhere.”* She insisted that this background leads government-initiated festivals to have problems of inconsistency.

Moreover, among the inconsistency in these officials’ work environments, the Hi Seoul Festival has a partnership with other city festivals. Current festival employees among the interviewees consider the partnerships to have positive perspectives. The Hi Seoul Festival works with other festivals, such as the cities of Ilsan⁹, Ansan¹⁰, and Gwacheon¹¹, which have similar street art festivals around the same time. Those festivals are hosted by the respective city governments, so that they have connected each other. Interviewee No. 9 explained the reason for the partnership as follows: *“They invite foreign arts performance teams together and share the cost. Through this partnership It can save festival budgets of each city governments.”* However, previous employees and festival experts among interviewees also argue that this is why the Hi Seoul Festival has no identity. A street arts festival’s content and programme are determined by arts

⁹ Goyang Lake-park Arts Festival

¹⁰ Ansan Street Arts Festival

¹¹ Gwahcheon Arts Festival

performance teams at that time. Sharing those arts performance teams in different cities and different named festivals can cause doubt about the festival's identity.

Previous employees of the Hi Seoul Festival suggested that expected significant economic effects from the festival are not appropriate. Local festivals in small towns with 2000 or 3000 people do have economic effects because visitors from other regions come and stay, spending money during the festival period. According to the Cultural Festival database of the Ministry of Culture, Sports and Tourism in South Korea (2013), many representative festivals in South Korea have showed economic effects with statistic reports of tourism income. Moreover, the Seoul metropolitan government classified cultural festivals, which can expect economic effects, into a tourism marketing type of festival in their database. In the SFAC's assessment report, the Hi Seoul Festival was classified as a professional arts and culture festival, not a tourism marketing type. Interviewee No. 2 asked, *"Who is going to visit Seoul to see the festival?"* He continued, saying that the Hi Seoul Festival is after all for Seoul citizens. He emphasised that it is not about economic effects, but rather presenting and celebrating the city's culture and arts. Interviewee No. 19 also strongly insisted that *"I don't understand why we need to discuss the economic value of an arts festival. Added economic value is simply a collateral consequence."* On the other hand, the current chief festival manager mentioned that the Hi Seoul Festival office tries to expand such economic benefits. According to Interviewee No. 5, the measurement of economic benefits is different from other local tourist festivals. Normally, they measure economic effects in terms of how many tourists from other regions visit the festivals, how much they spend, and how the festival affects the business conditions of the area. In Seoul, nonetheless, festivals can have only a limited direct effect, and many tourists do visit even without the festival. Therefore, the economic benefits should be considered as raising the value of the festival, and that increased value is expected to have good effects on the overall economy. For instance, souvenir sales will go up if the value of the festival is increased. Although the Hi Seoul Festival does not charge for street arts in general, which are open to the public, the festival office wants to realise the value of certain arts performances by charging. Interviewee No. 5, the chief manager said that sponsorships from private companies would contribute to the economy as well. Accordingly, she emphasised that, *"If the festival is valuable, then the companies will pay for sponsorship. These are some examples of our strategy to increase our value."*

Several interviewees suggested that, although the Hi Seoul Festival is a cultural festival, it should sell tickets like industrial or tourism marketing festivals to improve the quality of the festival (Interviewees No. 1, No. 5, No. 7, No. 19). They argued that the Hi Seoul Festival should charge entrance fees—not totally, but partially—taking examples from overseas such as the Festival d’Avignon in Southern France or the Edinburgh International Festival. These individuals argued that entrance fees guarantee quality. One interviewee asserted that people have to take a different view of entrance fees: an entrance fee does not mean compulsorily charging the public. Moreover, it is believed that festival visitors are willing to pay if the festival content is good enough. Current employees, such as Interviewee No. 7, indicated that selling tickets has been an issue, but selling them is not that easy. Because the Hi Seoul Festival is hosted by the Seoul metropolitan government, dealing with revenue is cumbersome. Furthermore, other employees did not understand that charging fees helps promote high quality performances. Interviewee No. 9 mentioned:

“it is difficult to achieve selling ticket project because the Hi Seoul Festival’s concept is centred on open spaces, not closed spaces. In addition, showing the performances to a small audience that has tickets does not fit into the overall concept of street arts.”

On the other hand, another interviewee contradicted this belief, saying that it may sell tickets even in open spaces. Festivals could have some viewing zones, like the Chuncheon International Mime Festival in Chuncheon. However, in Seoul, it is impossible to block Seoul Plaza or Taepyeongro.

Meanwhile, Interviewee No. 15 explained his idea for the commercialisation of the festival for economic benefits. He proposed charging fees to the public in such a way that people would still feel it is free:

“For example, the festival can create a badge and only those with that badge can enter an indoor performance. The badge would be a kind of ticket, and it can also be a souvenir.”

The festival manager accounts for the commercialisation plan for cultural items. According to that plan, the Hi Seoul Festival has considered having supporters for specific

programmes and allowing companies to support those specific programmes or performances. They are planning to charge fees for some experience programmes related to street arts and will also sell Hi Seoul souvenirs. Likewise, the Hi Seoul Festival is trying to commercialise cultural items. To do so, however, requires a separate independent organisation to attract sponsors, collect donations, and develop character products. One government officer said it would be great to produce souvenirs that would remind the visitors of the festival. As the Hi Seoul Festival does not have a separate entity focused on that aspect, it is not easy. Some interviewees argued that was, in fact, the purpose of establishing the private foundation office. For example, the Seoul Lantern Festival has a separate incorporated entity, although it is supported by the city government. In the case of the Hi Seoul Festival, that incorporation is not easy, so commercialisation is not easy either.

Management of the Seoul International Fireworks Festival

According to the Hanwha officers interviewed, basically two departments work on the fireworks festival under the Fireworks Promotion Business team of the Gunpowder Application Business. Part A handles the national level event while Part B covers the internal events for the Hanwha Group (Part A and B are their actual names, as represented by the interviewees from Hanwha). These roles and responsibilities are described on the organisational chart of the Hanwha Group. The Hanwha officers said Part A and B do work together on most fireworks events. Furthermore, there is a headquarters team and a field team. The headquarters team is in charge of planning, production, direction, and administration. Budgeting and financing are also the tasks of the headquarters team. The field team carries out the actual event.

In terms of a partnership with other festivals, in South Korea there are three major fireworks festivals: Seoul, Busan¹², and Pohang¹³. The Hanwha Group handles all three festivals. Interviewee No. 21 explained these three festivals:

¹² Busan International Fireworks Festival

¹³ Pohang International Fireworks Festival

“We are solely in charge of the three festivals, so we tried to make some differences according to each city. For the Seoul International Firework Festival, we call it an international festival, so we invited several foreign teams to demonstrate their fireworks performances. For the Pohang Fireworks Festival, there is a competition programme with foreign teams. For the Busan Fireworks Festival, we were the only performer. This is what Hanwha did to have differences between the three festivals.”

However, Interviewee No. 4 pointed out that the situation of each of the three festivals refers to each other as a programme as they have hosted festivals for more than 10 years. He added that the situation is characteristic of Korea and very unique. In terms of uniqueness, the Seoul International Firework Festival Director noted,

“All the fireworks festivals in the world charge except those in South Korea. I do not mean you have to pay to see the fireworks. The fireworks are free, but some seats require a fee, and those who have paid can thus enjoy the fireworks from the best seats.”

Interviewee No. 4 used the example of the Omagari Festival in Japan. The festival has more than 100 years of history. Although the population of the Omagari region is only about 90,000, 700,000 people visit Omagari for the festival. Revenues from entrance fees generate about £2.3 million. Interviewee No. 8 also argued that,

“We have difficulty improving the festival’s quality with the limited budget, so we plan to sell a part of the tickets to foreign tourists. Of course, the Hanwha Group is not taking that revenue. We will use the revenue to improve the quality of the festival—for example, for facilities for the festival visitors.”

The Seoul International Firework Festival is also considering commercialisation to improve the quality of the festival, sell tickets, and have a festival event with a concert. They are thinking of processing and selling tickets to foreign tourists through those tourist companies or agencies that directly handle foreign tourists via the Korea Tourism Organisation or the Ministry of Culture, Sports, and Tourism.

Hanwha officers have stated that the Seoul International Firework Festival image does contribute to the public welfare; thus, it is still free. Interviewee No. 4 commented that,

“While the Seoul International Firework Festival has become a major tourism resource, we have not succeeded in commercialising it yet. We have a lot of

people gathered together. But we have not been able to derive some output from it. We give them satisfaction, but we have no economic benefit.”

On the other hand, another opinion on the fireworks festival stated:

“It depends on perspectives. Because the festival is performed at night, visitors have to stay. It will contribute to the local economy. They have to spend on accommodations and food. Second, it attracts so many people that it is related to local business. I think it will foster employment, too.” (Interviewee No. 21)

7.3 The Sponsorship Landscape

All Korean Festivals have four concerned parties: the host, the supervisor, supporters, and sponsors. According to Korean dictionaries, ‘*host*’ is the party that holds something, ‘*supervisor*’ is a party that manages something, ‘*supporter*’ is a party that supports cooperatively, and ‘*sponsors*’ are those who support in the background. For example, the Hi Seoul Festival is officially hosted by the Seoul metropolitan government, supervised by the SFAC, and supported or sponsored by certain banks and private companies. Interviewee No. 2 argued that supervisors may be the same as the host or may be quite different. The Seoul city government officials cannot manage all the festivals; they delegate that management to someone else, who are called supervisors. So, the supervisors are the actual host of the event, while the host is more symbolic. However, the host and the supervisors do not have distinct roles and responsibilities. They work together. The host intervenes; especially, festivals funded by the government or the public sector cannot be free from their hosts. Interviewee No. 4 stated that the Seoul International Firework Festival is hosted by Hanwha and the Seoul Broadcasting System (SBS) and supervised by Hancom, an ad agency that is an affiliate company of the Hanwha Group. However, the agency Hancom is not listed on the posters or advertisements. They actually operate the event instead of the host. In the case of the Seoul International Firework Festival, supporters are those who give money—they are the actual sponsors. Sponsors are usually the city government or public sectors. Private companies contribute money, so they are called supporters, whereas government agencies do not contribute monetarily but rather support administratively. Based on this explanation, the Hanwha Group is a

100% financial supporter, and the Seoul metropolitan government sponsors the Seoul Fireworks Festival administratively.

Changes in Sponsorship Type for the Hi Seoul Festival

As discussed, the Hi Seoul Festival is hosted by the city government, supervised by the SFAC, and sponsored by banks like either Korea Exchange Bank or Woori Bank. Interviewees said the Seoul city government sends proposals to companies from whom they want sponsorship. However, according to previous employees, it was difficult to get sponsorship from private companies. Every company is reluctant, as they are not interested in the Hi Seoul Festival. They do not believe they can get the needed output compared to their required input. Regarding this, Interviewee No. 2 implied that the companies underestimate the brand value of the Hi Seoul Festival. However, Interviewee No. 7 stated that companies prefer a festival with a powerful brand. Festivals with a powerful brand attract whatever companies they want because their brand is so strong. During the interview, he asked: *“Why is getting support for Hi Seoul then so difficult?”* He explained that it may be because this festival is hosted by the Seoul metropolitan government and the SFAC, which is perceived as a double-edged sword. Because the festival is hosted by a government, it has a strong administrative organisation, and it will not die out. On the other hand, because it is hosted by the government and the sites are public places, companies are not allowed to expose themselves fully. Companies are not satisfied with just a little exposure on Sejong Street of Seoul, and every interviewee answered similarly. Hi Seoul Festival’s interviewees described in detail that Woori Bank has been the biggest sponsor for the Hi Seoul Festival. Woori Bank has also been the city of Seoul’s major bank for 100 years (as of 2015). They manage all the taxes of Seoul. The Seoul metropolitan government never changed their bank. Every year, the Seoul metropolitan government publicly announces they are selecting a bank to manage Seoul’s budget of 20 trillion Korean won. According to the interviewees, other banks also apply for the position. This raises a question: *“Why does Woori Bank only manage Seoul’s budget?”* Based on the interviewees’ opinions, it is because Woori Bank already has the necessary IT system in place. If another bank was selected, then they would have to rebuild the whole IT system because Woori Bank will remove their system.

As Woori Bank manages a great amount of the Seoul metropolitan government's money, the bank has supported the Hi Seoul Festival and also several other festivals in Seoul. It looks like a contract relationship between the Seoul metropolitan government and Woori Bank. Interviewee No. 2 said a team at the Myungdong Branch of Woori Bank is in charge of the public sector. Festival managers usually prepare a proposal for the sake of formality that says how Woori Bank has been exposed through the Hi Seoul Festival and "*Woori Bank*" is printed on more than 100,000 catalogue sheets and so on (Interviewee No. 2). However, current festival employees admit there is a shortage of money for staging the festival. In 2012 when SFAC hosted the festival, the budget was £1,425,000. In 2013, the festival was handed off to the Seoul metropolitan government, and the budget became £800,000—a 47% reduction—while the schedule and size of the festival remained the same. A few interviewees (especially No. 5 and No. 9) said the Hi Seoul Festival is actively seeking more private sponsorships because of this budget limitation.

Meanwhile, Interviewee No. 15 argued that some companies like Citi Card have recently sponsored the Hi Seoul Festival because they appreciate its brand value. He continued and said that it may be desirable to have *chaebols* like Samsung or Hyundai. Chaebols are a South Korean term for a business conglomerate, usually a family-controlled multinational company controlled by a chairman. Yet he supposed that they would demand too much control. With regard to chaebols' sponsorship of festivals, Interviewee No. 2 indicated that Samsung is one of the most prominent companies that sponsors festivals around the world. Samsung sponsors major festivals in Europe, Russia, Canada, and other places. However, Samsung does not have to invest in brand marketing in Korea because their domestic market is not growing, so they do not need a marketing effect in Korea. Previous festival employees argued that they had tried to make proposals to large companies like Samsung or LG, suggesting that these companies could benefit from festival sponsorship. However, the companies know their domestic market is already saturated, so they prefer to invest in emerging markets like India.

In terms of what a company wants from the sponsorship of a festival, put simply, companies want a symbolic space with more people. Interviewee No. 7 stated that, when

the Hi Seoul Festival was staged at the Han River, a GM company requested a DJ booth with a big car shape in return for a £35,000 contribution. The proposal was not accepted because Han River Park Management Law banned the temporary construction. He offered examples of another private festival as well. The Chuncheon Mime Festival is more than 20 years old and held at the same site, and they can do everything they want. The same is true of the Jara Island Jazz Festival in Korea. A company called GS in Korea constructed a huge supermarket out of containers for this festival. Hyundai Card built a huge rest area for festival visitors. All the visitors were surprised to see those facilities, so they were great advertising for the companies. Such results are what companies want.

Not only is there government regulations for the sponsorship of the Hi Seoul Festival, but there is another difficulty in that the Hi Seoul Festival changes its concept every year. Therefore, festival organisers have to propose and explain what the Hi Seoul Festival can provide companies every year. One interviewee highlighted that no companies will help with sponsorship when the concept and site of a festival continuously change. Interviewee No. 31 argued that every festival has to have a sponsor that matches the festival. Considering this statement, Woori Bank and the Korea Exchange Bank have sponsored the Hi Seoul Festival in the past. Now, however, the Hi Seoul Festival is sponsored by Citi Card. Research has found that those two banks and credit card company do not have much in common with the festival, and the audience hardly notices the sponsorship of these banks. Moreover, it is thought that financial institutions have little motivation for brand recognition by participating in a festival. Regarding this issue, the current public relation manager (Interviewee No. 6) explained the difference between banks and card companies. She also indicated that Woori Bank has a political motivation because they manage Seoul's city funds. The Citi Card marketing team wants to provide services in person, and the festivals provide those channels for them to connect with customers. In fact, the Hi Seoul Festival has an advantage in terms of its locations. In general, Seoul Plaza and Sejong Street are allowed to be open to private companies for their marketing. In the festival manager's view, Citi Card differs from other companies in that it emphasises providing its unique services to existing customers while other companies only focus on new customers. Citi Card has no promotion to find new customers at the festival. It is important for them that the Citi Card brand be exposed to the public during

the festival. They want to show off their marketing activities. Citi Card does not want to increase the number of customers at the festivals.

Accordingly, the Hi Seoul Festival selects sponsor companies that are not related to what the companies represent, but rather what contributions they will make. The festival manager said that the Hi Seoul Festival rules out those companies that request too much exposure or want to promote themselves in a way that does not match the festival's content. Today's companies do not want simple exposure because this can be done much more effectively through media. Thus, more companies go to the festival, willing to support the festival with some programme or content because the company wants to build a good relationship with customers at the point of contact at the festival.

Changes in Sponsorship Type at the Seoul International Fireworks Festival

The most noticeable change of sponsorship for the Seoul International Fireworks Festival has been the change from multiple sponsors to a single sponsor system. In the beginning, the Seoul International Fireworks Festival received support from Kyobo Life Insurance Company, the Seoul metropolitan government, and Hyundai Motors. According to Interviewee No. 4, all these companies became reluctant to sponsor the festival. Thus, the third festival was almost cancelled in 2003. Then Hanwha's Chairman made the following statement: *"Okay, they are right. This festival is for our image. We will not rely on others. We will pay all the expenses"* (Interviewees from Hanwha).

For the Seoul International Fireworks Festival, the Hanwha Group holds 100% leadership and supports it now. While the festival is free, some seats are assigned as special seats. Hanwha officers explained that there are about 7000 special seats, and those seats are given to supporting companies. The supporting companies are Hanwha Group affiliate companies. According to Interviewees No. 4 and No. 8, the Seoul International Fireworks Festival provides the seats according to the fund contributions, but this is not officially announced to the public. The affiliate companies then give those tickets to their VIP customers.

The Hanwha Group manages three fireworks festivals in three different cities in South Korea—namely, international fireworks festivals in Seoul, Busan, and Pohang. The difference between them is determined by whether Hanwha makes a proposal or not. The Seoul International Fireworks Festival gets its monetary support solely from the Hanwha Group, and the Seoul metropolitan government is a supporter. The government's roles in the Seoul International Fireworks Festival are mainly providing cooperation from the police, fire departments, and so on. For this process, Interviewee No. 4 suggested that it is more like a notification to the city government requesting support: *"We pay all the expenses, and so we just tell them how we will do and what we want from them."* On other hand, another interviewee mentioned that the Seoul metropolitan government may be not as interested in the Seoul International Fireworks Festival as other cultural festivals in Seoul because the Seoul International Fireworks Festival is a private type of festival.

However, for the Busan International Fireworks Festival, the Busan metropolitan government takes the lead, and the central government and local companies in Busan sponsor the festival. Hanwha participated in the festival as a supervisor supporting the fireworks products. Therefore, although Hanwha manages the festival contents and programmes, they have to make an effort and deliver a proposal to the Busan metropolitan government and private corporations of Busan because their monetary support depends on that proposal. Interviewee No. 23 said they often create a story about Busan or what Busan City wants to communicate via the Busan International Fireworks Festival. Moreover, according to the interview data from Hanwha officers, Hanwha expects more active administrative activities for the fireworks festival coming from the Busan metropolitan government than Seoul metropolitan government.

7.4 Government and Regulations (Policy)

This section examines the relationship between city governments and festivals. Government influences both public and private festivals, but in different ways. The discussion starts by determining each festival's origin and investigates the extent of city

government leverage on these festivals. Furthermore, festival policy and regulations exist that affect these festivals. These sub-themes are also discussed in this section.

Government Role and Regulation at the Hi Seoul Festival

In the official festival White Book (report), Mayor Lee Myung-Bak officially states that *“We saw our united energy during the World Cup Games in 2002.”* Cheering the national football team looked like a festival in that every citizen came out and supported the Korean team. During the World Cup Games, everybody wore red T-shirts (the symbolic colour of the national team), supported, cleaned, went home, and gathered again. These World Cup Games made Mayor Lee Myung-Bak confident that Seoul and its citizens could produce a festival. Every interviewee agreed with the origin of the Hi Seoul Festival: Mayor Lee Myung-Bak ordered the city government to host Seoul’s representative festival at Seoul Plaza (Seoul Plaza was renovated during Mayor Lee’s policy term) after the end of the 2002 World Cup Games.

Likewise, the Hi Seoul Festival originated with the mayor’s will. The interviewees’ opinions in terms of the relationship between the mayor and the Hi Seoul Festival can be summarised as follows: *“When a new mayor comes, things change. In South Korea, a new mayor changes everything.”* Describing these changes, first, in 2007 Mayor Lee Myung-Bak’s successor, Mayor Oh Se-Hoon, ordered a change in the festival’s venue from Seoul Plaza to Han River. He emphasised that the Han River was his city brand. It was the Han River Renaissance and Han River miracle. Mayor Oh Se-Hoon placed more emphasis on giving the city a definite brand image. Thus, the budget was huge, and the festival was a very active one at that time.

In 2012, the new Mayor Park Won-Soon returned the festival venue to Seoul Plaza and Kwanghuamun and scaled down the budget because his political philosophy emphasised civic welfare rather than arts and culture. Interviewee No. 2 stated that a festival is very political. He assumed the mayor’s perspective on festivals was the cheapest way to attract the citizens’ attention and communicate with them. Thus, most politicians tend to utilise the staging of a festival as their personal achievement during their incumbency. On the

other hand, Interviewee No. 15 indicated that, when a new mayor is elected, the mayor has his own administrative principles and philosophy. Those are not political, but they are related to policy and administration. In the case of Seoul, several interviewees suggested that the festival may be relevant to each mayor's city policy and city marketing. Whereas Mayor Lee Myung-Bak advertised Seoul Plaza through the festival as his achievement, Mayor Oh Se-Hoon insisted on making a change to apply his city brand to the festival. Some interviewees said that the Hi Seoul Festival was retained because Mayor Oh Se-Hoon was in the same political party as the previous Mayor Lee Myung-Bak, although there have continued to be controversies (ranging from the festival's name to suggestions of maintaining or even abolishing the festival).

The Seoul metropolitan government seems to exert strong leverage on the Hi Seoul Festival. Most interviewees agreed that those festivals funded by the government or public sector cannot be free from their hosts (government). They talked about this as one of the major characteristics of city festivals. To explain, several interviewees made statements concerning the government's strong leverage on the Hi Seoul Festival based on funding, as follows: In Seoul, there are various types of festival. Among the types, commercial festivals are related to a specific field, such as music festivals. They can make money because they are competitive in the market with selling tickets. On the contrary, those focused purely on art or citizens' participation types of festival cannot make money and do not pursue economic benefits. Furthermore, these types of festivals are held in an open space, so it is not practical to charge entrance fees. Therefore, those festivals are free and must be funded by city governments and companies.

One big advantage of the government's strong leverage on a festival as suggested by festival organisers is that the Hi Seoul Festival can do anything it wants because it works together with the Seoul metropolitan government. For example, the Hi Seoul Festival was the first festival event held in the five national palaces (in 2008). According to the previous Hi Seoul Festival manager, the Hi Seoul Festival had previously attempted to stage the event in the palaces, but the palaces were considered only a place to maintain, not to utilise. These palaces in Seoul are managed not by the Seoul metropolitan government, but rather by the Cultural Heritage Administration. The administration was

strongly opposed at first. However, after a couple of years, they even proposed continuing the events because people liked them so much. These venues are made possible because the Hi Seoul Festival is hosted and managed by the city of Seoul and the SFAC. Another festival manager pointed out that the most difficult problem for a festival is the site and the numerous regulations. One festival officer explained his roles related to the sites in detail:

“We have to get approval for all spaces we use. For example, if we want to have an event on Taepyeongno (a street in Seoul), we have to get approval from the Seoul Metropolitan Police Agency. Also several departments in the Seoul City Government must approve the use of sites: The Department of General Affairs for Seoul Plaza, Cheonggyecheon Facility Management Corporation for Cheonggyecheon, the Department of Historical City for Gwanghwamun Plaza. They are in charge of those sites, so they check them every day. We received approval through separate consultation for everything from waste management to prevention of prohibited facilities.”

Likewise, because the Hi Seoul Festival is hosted by Seoul metropolitan government and all its venues are in Seoul, it is relatively easy to get cooperation from other parties and communicate internally. However, Interviewee No. 7 called Hi Seoul a giant with handcuffs, especially when it comes to attracting private sector funding. It is hosted by the government, and the sites are public places, so private companies are not allowed to expose their brands. A festival office proposal is not what companies want; they want a symbolic space with more people.

One interviewee told a real story related to the private sponsor, Citi Card, during a festival.

“We provide small spaces to Citi Card company, and they serve the audience with drinks and shelter—that is good, isn’t it? So we allowed them to post their brand beside the Hi Seoul Festival. The next day, they covered all the walls with their brand. It was a big issue in the city government. It couldn’t allow that even though it was something private companies really want—having some space that looks like their company’s space. But the city of Seoul never allowed it.”

Based on these happenings, the Hi Seoul Festival is likened to a giant that can do whatever it wants, but it is also wearing handcuffs so it cannot allow what private companies want.

The Hi Seoul Festival is funded by the Seoul metropolitan government, whose budget has been reduced since 2013 due to Mayor Park Won-Soon's city policies. Since then, the Hi Seoul Festival has aggressively pursued private companies in order to get more sponsorship. However, it is illegal for the Seoul metropolitan government to receive monetary sponsorship directly from private corporations, so they created SFAC to be able to acquire sponsorship from companies under the law. In 2013, the Hi Seoul Festival was handed over entirely to the Seoul metropolitan government by SFAC. The Seoul metropolitan government then newly established a festival committee office with experts who have experience in handling private festivals.

The current festival committee office is a temporary organisation. The Seoul metropolitan government has tried to make the committee office into a corporation, but it takes a long time, and it is not an easy process (Interviewees No. 7 and No. 9). Furthermore, when making the festival committee office a corporation, some argue it has no meaning because SFAC already had the characteristics of a private foundation. Others say it would be better to incorporate the festival committee office and let it handle the festival. The person in charge of the Hi Seoul Festival said this discussion is a bit sensitive, so the two opposite opinions are almost 50:50, as they do not know the future of the festival at the moment.

Some interviewees suggested that the Hi Seoul Festival may change into a private festival to overcome certain disadvantages, such as inconsistencies because of excessive government leverage, or to get sufficient monetary support. Others argue that it is total nonsense for the private sector to hold such a big festival. One interviewee asked, "*How can private organisations block the roads?*" He answered his own question by saying "*only the government can do that.*" The interviewee explained that, if some private organisations say, "*we are going to enjoy ourselves,*" then there would be a riot. Interviewee No. 2 used the example of the 2008 candlelit vigils caused by mad cow disease. People blocked the entire road and hung out; as a matter of fact, this was a kind of festival. Interviewee No. 2 suggested that a festival, especially a city festival, must be half-public and half-private. Accordingly, experts in the private sectors plan the programmes under sufficient autonomy while the government supports administrative

backup, places and venues, the handling of grievances, and safety. They appreciate that government officials' administrative efforts of significant, particularly in large cities.

Interviewee No. 15 offered a slightly different view on the political issues related to the changes in the Hi Seoul Festival. Although politics may have an impact, not everything can be interpreted from a political point of view. For example, the Hi Seoul Festival was initially held in the spring, then in all four seasons, and now in autumn. He assumed that, although politics may have affected this process, the administrative agencies influence SFAC's operations. Recently the Hi Seoul Festival was made separate and independent from the Seoul metropolitan government. The festival also tries to organise its own planning process, and the organisation committee was newly established. In regard to this change, Interviewee No. 15 continued his opinion by saying that the Hi Seoul Festival is in the process of an evolution involving the process of gaining independence from the political influences when planning the festival.

The Government's Role and Regulations of the Seoul International Firework Festival

In terms of the origin of the Seoul International Fireworks Festival, Interviewee No. 4 said it originated as an effort to re-imagine the corporation's external image for consumers, whereas Interviewee No. 8 argued the festival is not a festival intended for the Hanwha Group's promotion but rather a social activity contributing to the civic culture. Regarding these different perspectives, a Hanwha officer clearly summed it up, saying that both opinions are accurate.

The Seoul International Firework Festival started with the sponsorship of both the Seoul metropolitan government and several private corporations. However, it came close to cancelling the third festival because not every sponsor wanted to support the festival anymore. Other corporations realised that fireworks reminded them of Hanwha, so there was no necessity for other corporations to support Hanwha's event. The chairman of the Hanwha Group, Kim Seung-yeon, has hosted and sponsored the festival alone since then. Most of the interviewees agreed that staging a festival requires city government participation due to the city regulations and policies. A fireworks festival usually requires

the input of many public agencies because many people gather, and there is a need for safety, transportation, police, and a fire department. The Seoul International Fireworks Festival utilises the Han River and River Park to stage the festival. All locations belong to the Seoul metropolitan government, and they loosen the site regulations for the duration of the festival. The Seoul International Fireworks Festival involves fireworks on the water; the fire department comes and stands by until the festival ends because the festival utilises fire. For the convenience of festival visitors, public transportation extends its operating times; this requires Seoul subway agency support. Likewise, the Seoul metropolitan government supports all kinds of administrative tasks to support the Seoul International Fireworks Festival.

Interviewee No. 7 pointed out that all this support from the Seoul metropolitan government is regarded as one of Seoul's tourism marketing efforts. Interviewee No. 22 said Seoul supports the Seoul International Fireworks Festival because the event is well known and has the power to market Seoul still further. However, the Seoul metropolitan government does not engage in the festival's planning and operations. According to Interviewee No. 21:

“The Seoul metropolitan government does not engage in details. We do discuss at the overall level. In some sense, it is more like a notification requesting support. We pay all the expenses, so we just tell them what we will do and what we want from them.”

Interviewee No. 8 pointed out that the Seoul International Fireworks Festival is a private festival thus, the Seoul metropolitan government is not very interested in it:

“After all, many people come to see and enjoy our festival, and our company and city government disagree on many issues of safety. Also, the city thinks we have to develop various programmes to attract foreign tourists. We have to work together on those issues. If the Seoul International Firework Festival were an event hosted by Seoul, then the officials would work on it to secure numerical data. There are certain difficulties because it is not.”

7.5 Cultural Content

This research effort studied cultural festivals as one of the various types of events and festivals. Apparently, the two case study festivals have different objectives and audiences. However, both the Hi Seoul Festival and the Seoul International Fireworks Festival belong to the cultural festival category because they embrace the arts and culture in their content and programmes. This section identifies each festival's arts and culture areas using the analysed sub-themes.

The Hi Seoul Festival's Arts and Culture

The Hi Seoul Festival has changed themes and content several times, but its core characteristic indicates that it is a cultural festival. The current and previous employees also agree that the festival's main goal is to provide Seoul citizens with more opportunities to enjoy culture and the arts. According to Interviewee No. 1, the Hi Seoul Festival wanted to capture Seoul's cultural content to make tourism resources available for tourists so that the Hi Seoul Festival could sell the Seoul brand internationally and generate revenues from tourism. However, he asked *"Why is the Hi Seoul Festival considering the contents of Seoul to invite foreign street art performers? You have to make a cultural brand of the city's potential."* Several other festival experts also raised issues about inviting overseas art performers. With regard to that issue, the current festival manager responded that street arts were born in Europe. People have to go to Europe to see that kind of culture, as the Hi Seoul Festival only invites world-class performances and shows them to Seoul's residents.

Interviewee No. 16 said that the Hi Seoul Festival gathers more than half of its performers from overseas because they have built a network of performers after working with them since 2008. Interviewee No. 15 agreed with that opinion, stating that the Hi Seoul Festival audience can enjoy high quality performance as it helps Korean artists improve themselves. He explained that overseas artists can introduce new techniques to Korean artists and provide domestic teams with valued opportunities to communicate with foreign teams. The foreign teams may also invite Korean teams to their country if they

are good. Furthermore, inviting foreign performers can create a B2B community of creators and producers. All creators can present their ideas and propose working together. However, previous employees have argued about inviting overseas performers, who usually have bigger stages and are more popular than Korean performers in the Hi Seoul Festival programmes. Moreover, Hi Seoul Festival's previous planning and management team mentioned this situation with partnership with other city governments as a sub-theme. The Hi Seoul Festival works in other festivals, such as the Ansan Street Arts Festival, Ilsan Goyang Lake-park Arts Festival, and the Gwacheon Arts Festival, to share the cost of bringing foreign performers as a package. These cities' government pay the airfare and expenses together, and then they share the cost of the performances. Thus, the popular street arts performers are not for the Hi Seoul Festival only. The performers go to Seoul and then Gwacheon, Ilsan, and Ansan. Interviewee No. 2 discussed this focus, but from a different perspective:

“Yes, the Hi Seoul invites many foreign performers. It may be expensive to invite them for only the Hi Seoul Festival. Luckily other cities, such as Ilsan, Ansan, and Gwacheon, have similar street art festivals around the same time. Thus, we can work together and invite those famous performers at a relatively low cost.”

He argued that inviting foreign artists does not mean that they are better than Korean performers. They have longer histories and can stimulate and work with Korean artists. He believes invitations to overseas performers can benefit the generation and development of street arts in Korea. Interviewee No. 9, a current festival manager, also supported this conclusion:

“Now domestic performances have been improved a lot. The Seoul Foundation for Arts and Culture recently opened the Street Arts Centre. Many teams develop their programmes and practice there. Also they are now being invited by many countries.”

Meanwhile, most festival officers stated that the festival's goal is related to the civic culture. However, some interviewees doubted Hi Seoul Festival's cultural goal for itself. Interviewee No. 7 indicated that the Hi Seoul Festival's history of theme and contents as follows:

“The Hi Seoul Festival was made by Mayor Lee Myung-Bak’s order in 2003 and then maintained because the next Mayor Oh Se-Hoon was in the same political party with Mayor Lee Myung-Bak. However, the identity of the Hi Seoul Festival became an issue. For instance, the Hi Seoul had Jultagi, built a pontoon bridge, had parades on the Han River in 2007 and held a festival in the palaces in 2008. Its characteristics changed every year. When a new mayor was elected, a new policy was set. Mayor Park Won-Soon was more focused on social welfare. There were opinions about getting rid of the festival in 2012.”

As discussed in the first theme analysed related to festival planning and management, the Hi Seoul Festival started because Mayor Lee Myung-Bak ordered it.

“It was not initiated by the citizens. Next, Mayor Oh Se-Hoon emphasised the Han River as his city brand, so the festival was staged at the Han River. It became scaled down when Mayor Park was elected because festival-like activity did not fit his city policy philosophy.” (Interviewee No. 14)

Interviewee No. 2 underpinned those opinions by suggesting that a festival is more of a political act than a cultural purpose. According to his statement, a festival is one of the cheapest ways to attract citizens’ attention and communicate with them on the mayor’s point of view. The mayor can get the whole city excited about the cost of building 100 meters of streets. It can be his personal achievement too. Interviewee No. 34 emphasised that not only the Hi Seoul Festival, but also most festivals in South Korea are not centred on just cultural contents. Those festivals are pork barrels used whenever a new mayor is elected.

During the first decade, the Hi Seoul Festival experienced inconsistency in its festival themes and contents. According to the festival organiser, in 2012, the issue was raised to the level of the mayor’s office, and festival planners opened the forum to discuss the issue with several experts. Thus, in 2012, the Hi Seoul Festival became a model festival to test whether street arts fit well with the city of Seoul. After the festival, there were heated discussions regarding whether to continue the festival or not as well as whether to keep its name and identity. The Hi Seoul Festival tried out various concepts for the 10 years before 2012.

One key issue was the palaces. Seoul has five major palaces, so there were different opinions on how to utilise them. Some argued that palaces have walls, and walls have many limitations. However, street arts get rid of all walls. Some insist art can be done inside and outside of any walls and include everything, so they thought street arts were a good option for a large city like Seoul. Interviewee No. 7 criticised the fact that so-called experts think the programmes in the Chalon Festival in France and the Thames Festival in London can also be done in Seoul. He asserted they do not understand the differences; the environment of Seoul compared to those two countries is totally different. He stated that the discussion was very complicated in the forum due to the various opinions. Ultimately, it was determined that street arts fit very well because they entail various genres and can be done in either big or small spaces.

In 2013, it was tentatively determined to continue the concept of street art. The Hi Seoul Festival professed to be a street arts festival in 2010, and it was announced this way in 2013 (Interviewee No. 13). There are a lot of unique streets in Seoul, as it is a diverse capital. Street art was born in Europe, but several of the interviewees compared it to the Hi Seoul Festival. Interviewee No. 13 stated that, although European cities are very beautiful and doing something on the streets of those cities is very well organised and good, Seoul does not feel like those cities. However, he also argued that it can be hard to find street arts in metropolitan cities and a new identity; thus, street arts of the Hi Seoul Festival offer an advantage. Yet Interviewee No. 14 doubted that Seoul has high-level street arts. She agreed with the huge street arts event held in front of City Hall. However, she doubted if it represented Seoul's art society or industry or if Seoul citizens appreciated street arts and were willing to participate. Indeed, she argued that these issues are why the festival is limited in becoming a brand of Seoul. Behind the discussions on the current festival contents, many interviewees worried that it remains the same even now—although, of course, it may change if a new mayor wants to change it. Interviewee No. 19 strongly insisted that,

“The Hi Seoul Festival has been staged over 14 years. Compared to other festivals in the world, the Hi Seoul Festival is making baby steps; it is not an old festival. It can be seen as a new festival. Thus, the festival should carry out

various attempts to find appropriate content. I do not think experiencing inconsistency regarding the festival's contents or themes is a bad thing."

Interviewee No. 5 also supported that opinion:

"It has been three years since it started the street arts festival. You may say it changed, but I would say it improved. Although other cities have street arts festival, Seoul has its own characteristics—those of a mega city. Seoul citizens also distinguish themselves in the street arts. In 2013, we tried to introduce those characteristics to the street arts. Last year, 2014, we developed it as one step. This year, 2015, the director focused on what a street arts festival looks like in a large city. That is, we are trying to aggregate everything into this festival."

The Seoul International Fireworks Festival's Arts and Culture

People in charge of the Seoul International Fireworks Festival indicate their festival's goal is related to the civic culture. Interviewee No. 8 emphasised that the Seoul International Fireworks Festival is never a festival for the Hanwha Group and its public relations. Accordingly, this festival is one of the most important social contribution projects in the Hanwha Group. He explained that the Seoul International Fireworks Festival's concept is that fireworks can give love and heal people in their difficult and busy everyday lives. Moreover, it was emphasised the Seoul International Fireworks Festival is free to all who are enjoying the fireworks, while people pay for firework festivals in many other countries.

Nonetheless, Interviewee No. 4 stated that, in the past when Hanwha started the Seoul International Fireworks Festival, more weight was placed on group promotion than branding the city of Seoul. This purpose related to the objective of re-imaging the corporation's brand image. The Hanwha Group was originally the Korea Explosives Group, and it grew large with several mergers and acquisitions and changed its name to the Hanwha¹⁴ Group in 1991. As a result, most consumers still remember Korea Explosives and the image of explosives and gunpowder is very strong. Since then, the Hanwha Group has tried to change its brand image for consumers, and they believe the

¹⁴In the Korean language, Korean Explosive is pronounced *Hankook Whayak*, so Hanwha is an abbreviation taken from Hankook Whayak.

people do not know about gunpowder, but they love to see the fireworks. Thus, fireworks became a solution to use to re-image their corporation.

The Seoul International Fireworks Festival's purpose can be simply divided into civic culture and re-imaging the corporation. However, Interviewee No. 28 provided another perspective on the goal of the Seoul International Fireworks Festival. He argued that Hanwha has a lot of gunpowder in their inventory after a year. Gunpowder expires after a certain period of time. He supposes that the Hanwha Group had to get rid of their inventories for these reasons, saying that *"fireworks also provide a good shot for advertisement when they shoot the off with the Hanwha Building in the background"*.

Interviewee No. 28 said the festival's identity is one of public interest. According to this opinion, one of the focal points of a traditional festival is reciprocity, meaning a give and take. Interviewee No. 28 explained that, when structuralism scholars, such as Levi-Strauss (1987), studied festival general types in South-eastern Asia, North Africa, Java Island, and South Pacific regions, the most interesting characteristic finding was *'reciprocity'* of Marcel Mauss (Ryu, 2013). Wealthy people offer a lot to the local festivals, such as food and meat. The more you offer, the more you are respected. While the wealthy people compete with each other to offer more, the local people share and enjoy all the food that is offered. This activity became one cycle. The traditional society was then developed based on this reciprocity: mutual benefit as well as *potlatch* (Mauss, 1991; Ryu, 2013; Yoon, 2012). In a tribal society, by sharing and enjoying benefits together, bad things are prevented that lead to coveting what someone else has. However, today the big corporations do not share what they have; they just make their profits. For those who look at festivals from a functionalist point of view, a festival is ritual revolt. The Venice Mask Festival or the Andong Hahoe Mask Dance Festival are examples that support this concept; they are days when the working class is allowed to undertake a so-called *ritualised rebellion* against the upper class. Therefore, many use festivals as a way of preventing riots or even rebellion. Again Interviewee No. 28 argued that *"Hanwha also offers the stock (gunpowder), which they no longer need to the citizens as a festival, which then gives them (Hanwha) a good reputation. Along with its social and moral*

responsibilities, the Seoul International Fireworks Festival can also be a great help for both corporate reputation and marketing.”

Interviewee No. 22, a Seoul International Fireworks Festival organiser, explained the history of fireworks in order to explain the Seoul International Fireworks Festival’s cultural content development. Fireworks were invented during the Sui Dynasty in China in the 7th century. Korea started using fireworks in the 13th century. In Europe, classical music was also performed to the fireworks, as exemplified by Handel’s Music for the Royal Fireworks. Fireworks have a long history; they have existed for more than one thousand years, and every part of the world likes them. Cultures may differ according to their geography and age; however, there is no geography and age for fireworks. People of all ages and both sexes enjoy fireworks.

Interviewee No. 22 shared a documentary that he watched exploring why people like fireworks. According to the documentary, people are fascinated by the catharsis produced by their visual and auditory effects. Once again, Interviewee No. 24 said everybody likes fireworks festivals because they are a non-verbal performance, and people can enjoy such festivals by simply watching them, without conversations or any special expressions. The fireworks festival stimulates people’s emotions with the brilliant and various colours of the visual effects and the musical effects. These are further supported by the development of new technology.

Interviewee No. 4 said there are differences between normal fireworks and a fireworks festival. In the past, fireworks festivals just shot off the fireworks; there was no story involved. Today, fireworks festivals usually have three formats, utilising new technology. First is the musical fireworks show, where they shoot the fireworks off to music. If festival has a theme like love, then the fireworks are shot while love songs play. If the festival wants to include some story, there are images and narrations, and lasers can be added to make multi-media fireworks show.

Similar to the Hi Seoul Festival, the Seoul International Fireworks Festival has also invited fireworks performance teams from all over the world. Regarding these overseas

performers, Interviewee No. 8 suggested it is not because the festival has *'international'* in its festival name. Every country has its own style of fireworks. European countries prefer charming fireworks. Japan uses character fireworks or brilliant fireworks. China amazes people with a heavy volume of fireworks. Each country has its own style. Thus, the Seoul International Fireworks Festival believes it is more appropriate to show a variety of fireworks styles by inviting many teams from different countries. Moreover, there is competition among these different countries' fireworks companies to show better or newly developed fireworks techniques at the festival.

7.6 City Brand/Festival Brand

This research has tried to identify a festival's specific roles for city branding. The researcher considered that a city brand and a festival brand have an inextricable relationship in South Korea. Several interviewees were questioned about that relationship and asked about their perspectives on the city brand and festival brand. There were distinguishable stories identified during the interviews, and they included the co-existence of two different city brands in Seoul and a comparison between a national brand and the city brand. This section examines the key question of whether a festival brands the city or the city brands the festival.

Seoul's City Brand: 'Hi Seoul'

The Hi Seoul Festival name came from the city's brand name. When the festival first began, Seoul's slogan was *'Hi Seoul'*. We use the past tense because officially the city now uses another city brand slogan. All interviewees stated that a new city brand slogan comes with each new mayor. Interviewee No. 3 explain the reason for the difficulty in settling on a city brand in Seoul:

"One reason is politics. For a brand to settle down takes at least 10 or 20 years, and it should go on for hundreds of years. However, we have a new mayor every third year and the brand changes with them."

Interviewee No. 25 also explained that the South Korean government nicknames its administrations after its newly elected president. It is the same in the Seoul metropolitan

government. 'Hi Seoul' was named when Mayor Lee Myung-Bak was elected, and it was inherited by Mayor Oh Se-Hoon (they were in same political party). However, there is some confusion about the word 'inherited' regarding the 'Hi Seoul' city brand because some of the interviewees (No. 1, No. 3, No. 14, No. 29) suggested that Mayor Oh Se-Hoon had his own city brand slogan: '*Design Seoul*' and '*Han River Renaissance*' (Mayor Oh Se-Hoon emphasised the importance of a city brand and utilised the Han River as his brand). According to Interviewee No. 32,

"The brand 'Hi Seoul' was supported by Mayor Oh Se-Hoon, and it was well known to the citizens. Therefore, the government agency could not get rid of that city brand." Interviewee No. 25 commented that, "in fact, the official slogan of Seoul is now 'Together Seoul'. Before this, it was 'Hope Seoul'."

Moreover, Interviewee No. 32 stated that:

"When Mr. Oh Se-Hoon was the mayor of Seoul, there was a definite brand image of Seoul because he emphasised design. When Mr. Park Won-Soon was elected, however, he was more focused on welfare than the image of Seoul, and those brand images of Seoul almost vanished."

The interviewees expressed different opinions toward the city brand. When the researcher spoke to Interviewee N. 15, it was realised that different types of city brand can exist in Seoul. Since 2002, '*Hi Seoul*' ('Soul of Asia' was added later in 2006), '*Design Seoul*', '*Hope Seoul*', and '*Together Seoul*' came from different mayors and reflected their city policy as well as their political parties. Interviewee No. 15 said,

"When a new mayor is elected; he has his own administrative principles and philosophy. Those are not political, but are related to policy and administration. A city slogan should reflect his philosophy."

On the other hand, taking Interviewee No. 3's story of the city brand, '*Hi Seoul*' was the only city brand slogan developed to reflect a tourism policy and also utilised for tourism marketing. For example, he argued that "*every agency of the Seoul government used 'Hi Seoul'. The Seoul Tourism Organisation used those words abroad too, and medium to small companies used that brand for export.*" There have been several city policy brands after '*Hi Seoul*', and the current government uses '*Together Seoul*'. The Seoul metropolitan government searched for a new city brand slogan, holding a competition

open to everyone, including foreigners, in 2015. The contest's advertisement stated Hi Seoul's role in the city as follows:

“Thank you ‘Hi Seoul’ for your effort in introducing Seoul to the world since 2002, which not only brought in many tourists, but also improved Seoul's image. Thank you. Your efforts will not be forgotten!” (Seoul Metropolitan Government, 2016). The Seoul metropolitan government newly established a Seoul Brand Promotion Committee in October of 2014. Now ‘I.SEOUL.U’ was officially announced as the city brand in 2016. (This fact was discussed in more detail in Chapter 6.)

These situations indicate the co-existence of two city brands in Seoul. One is based on the mayor's city policy, reflecting his political philosophy. The other represents the city with the purpose of city branding and tourism marketing. This focus applies not only to Seoul's brand, but also the national brand of South Korea, which seems to be in a similar situation. According to a pilot study, when asked about the recognition of Seoul's brand, some citizens answered *‘Hi Seoul’*, whereas other responses included *‘Sparkling Korea’* and *‘Dynamic Korea’*. With regard to this variety, Interviewee No. 3 argued that as Seoul is the capital of South Korea, the two brands are inseparable. The two slogans mentioned in the latter interview were recognised as national brands of South Korea. *‘Sparkling Korea’* was a tourism brand offered by the Korea Tourism Organisation, and *‘Dynamic Korea’* was a national brand offered by the National Brand Committee. According to Interviewee No. 35, the national brand and the tourism brand can overlap. There was also a controversy surrounding the two, and some also argued that two different brands exist, while some suggested that they should be combined into one. Interviewee No. 15 criticised the political influence when making national brands. He explained these influences in detail:

“The President of Korea University and the President of a KB Bank, both acquaintances of President Lee of South Korea (mayor of Seoul who started the ‘Hi Seoul Festival’ and the city brand ‘Hi Seoul’), formed the National Brand Committee. At that time the national brand was ‘Dynamic Korea’, which was controversial. With terrorist attacks happening elsewhere in the world, some said, ‘Dynamic Korea’ reminds you of ‘Dynamite Korea’. So they wanted to change the brand name. But it was not changed. Yet the committee had to produce some results. So they did...well... at that time, the Korea Tourism Organisation had a tourism brand called ‘Sparkling Korea’. It was awkward at first, but it adjusted and was becoming well known. Any brand could have a

controversy about whether it is good or bad, but the more important thing is how much of a lasting impact that brand has on the people. In spite of the awareness of the national brand increasing to 20%–25% around the world, the committee decided to get rid of it and make a new one for political reasons. However, the committee was dissolved after one day. It is a good example of both a wasteful and wrong committee.”

Interviewee No. 3 also pointed out that the brand is handled by the highest level agency in South Korea.

“The Korea Tourism Organisation has to have the approval of the Ministry of Culture, Sports, and Tourism. The Seoul Tourism Organisation has to have the approval of the Seoul city government. The brand is not concerned with tourism only, so it should consult with the central government. The brand is planned by the central government and it is often argued that is too weak. The reason is the politics.”

Likewise, Interviewee No. 15 stated that the Korea Tourism Organisation is opposed to getting rid of ‘Sparkling Korea’ and ‘Dynamic Korea’, but it could not reverse the decision that was made at a higher level. Neither the city brand nor the national brand could avoid having political influences in Seoul and South Korea. Furthermore, Interviewee No. 14 criticised the process in that there is something missing in creating the city brand of Seoul,

“Any city can make a brand by attempting city policy, deciding on the identity, making symbols, promoting it, and so on. But I think there must be some common spirit. For example, one of the most successful city brands is ‘I Love NY’ (I ♥ NY). You may think ‘What’s in a heart?’ or ‘Is it such a big deal?’ but citizens of New York really love that brand. It is something that everybody shares. But ‘Hi Seoul’ isn’t. When the ‘Hi Seoul’ brand was made, there was citizen participation and expert polls—most citizens don’t know this, however, a sample of 10,000 people is too small for a city like Seoul with 10 million people.”

Based on all the interviewees’ comments, the concept of a city brand does seem to be ambiguous and inconsistent in Seoul. The interviewees could not come to a conclusion about what Seoul’s brand is or should be. Nevertheless, they believed there was an inconsistency in the city brand and pointed out the reason being the mayor bringing a city brand forward to match his policy.

Branding a City to a Festival or Branding a Festival to a City

This section investigates the relationship between a city and its festival in branding. The question is whether a city is branded through the festival or the festival is branded through the city. The current Hi Seoul Festival producer (Interviewee No. 16) believes both ideas are correct. Interviewee No. 10 argued that *“using the name of the city in the festivals was beneficial to Seoul in the past because it reminded people of Seoul, and helped promote Seoul. Now that Seoul is well known, festivals can benefit from using ‘Seoul’ in their names because people will think, ‘Oh! This festival is in Seoul!’ Eventually, it is reciprocal.”* Interviewee No. 17, the festival’s project manager, said Seoul and the Hi Seoul Festival interact in terms of branding each other because they share a brand name. The current chief manager of festival planning, Interviewee No. 5, stated that:

“Many people consider the Hi Seoul Festival as a representative festival of Seoul because of Seoul’s image. It is also true for foreign countries because the festival is well known internationally. Conversely, those who already know Seoul may think of Seoul differently because it has an art festival. Street arts festivals are especially open and social. The Hi Seoul Festival allows Seoul to be considered as a city with social and cultural characteristics like European cities.... I think our festival helps Seoul’s branding by making street arts so that Seoul citizen can enjoy arts and culture.”

Interviewee No. 11, who is from the Seoul destination marketing organisation, suggested that the Hi Seoul Festival is trying to incorporate a city image into its overall plan, even though the festival has many unique components, such as art performances on the streets without stages. In fact, Interviewee No. 17 argued,

“The Hi Seoul Festival has the city name in its title, so festival organisers can reflect on the city’s image and the overall festival image, such as Seoul’s memories, Seoul’s histories, or the people of Seoul. However, it is not realistic to apply Seoul’s image to every single programme in the festival. If all programmes go along with the city image, it tends to become tacky. We believe nobody wants an outdated festival.”

Interviewee No. 19 also asserted that *“a festival should not solely be about Seoul—it is where performers from all over the world meet citizens with Seoul as a venue I think the idea of branding centres everything around Seoul... I believe that just thinking of a*

relationship between the festival and city because a festival takes place in Seoul is ridiculously outdated. That kind of perception may have worked a hundred years ago.” However, having the city name in the festival name is considered to be part of the city marketing. Interviewee No. 35 indicated that most festivals in Seoul take the format of a Seoul ‘something’ festival, because Seoul itself is a brand, and nothing more ornate is needed (see Table 6.4 and 6.5 in Chapter 6). In terms of the naming of festivals, Interviewee No. 25 explained that there are many private sector festivals in South Korea that have used the same name for a long time. According to Interviewee No. 2, *“it is one of the most prominent characteristics of festivals in South Korea, not just Seoul. There is the Chuncheon Mime Festival, the Boryeong Mud Festival, the Punggi Ginseng Festival and so on. They have the intention and will to sell their towns by inserting their town names.”*

In terms of Interviewee No. 2’s examples, many local festivals in South Korea are named after their city and the city’s representative product. Interviewee No. 20 from the Korea Tourism Organisation discussed how festivals should have unique materials in order to become popular or successful, especially from an economic perspective. He asserted that *“the most important thing is that you should be able to know what a festival is going to be about, even after hearing its name only.”* Interviewee No. 20 continued, saying, *“unlike many festivals in the provinces that are easy to understand, many people wonder what kind of festival the Hi Seoul Festival is, because the content and city policy of the festival has changed continuously with the change in three mayorships of Seoul.”* Interviewee No. 14 suggested that *“those local festivals are based on their unique characteristics or products. They are also focused as a tourism item. They are considered as a commodity to promote the local area’s economy. Seoul is different. The festival is only a part of many resources. A festival cannot benefit Seoul as a whole”*. Interviewee No. 19 insisted that Seoul has various interests (stakes), and the argument for Seoul to have a representative festival is illogical. With regard to those perspectives, Interviewee No. 31 suggested that local festivals try to promote the locality or its economy, but Seoul festivals do not know what the difference is between a metropolitan area and small local cities. *“No one can think of a festival that represents New York or Paris. Both cities have*

so many festivals that are very big and have different contents.” Interviewee No. 15 used a local festival in South Korea as an example:

“Let’s think of the Gimje Horizon Festival. Gimje’s population is about 90,000. The representative brand of the Gimje Horizon Festival¹⁵ can cover all of Gimje and that population. Gimje has the brand ‘Horizon’ on almost everything—taxi banners and all the agricultural products like ‘Horizon Corns’, ‘Horizon Rice’, ‘Horizon Potatoes’ and so on. They had a brand identity (unification) with ‘Horizon’.”

Interviewee No. 15 argued that Gimje can do this because the city is small. In Seoul, too many people will not agree with a brand, saying *‘we are doing well’, ‘we have our own brand’, ‘we are too big to fit in that concept’* and more. Interviewee No. 20 also mentioned the Gimje Horizon Festival. According to Interviewee No. 20, the success of the Gimje Horizon Festival is credited to the expertise of the people in charge. The problem with South Korea’s governmental authorities is the circulatory system of jobs. One cannot work in one place for long because of personnel appointments. The expertise in festivals is also relatively limited because people move every one or two years. However, one person was in charge of the festival in Gimje for more than 10 years, and unlike other festivals that improvise an organisation temporarily before the festival, it has one large, specialised, well-structured organisation that allows them to prepare well beforehand and allows the operations to go smoothly.

Meanwhile, another problem with the Korean festivals is that the heads of local governments use it for their personal campaigns to show off during elections. According to Interviewee No. 20, they use it to tell the citizens that *“this festival happened after I came into office—I commissioned this festival to advertise our city, so you should support me in the next election.”* This is why being selected for the Representative Culture and Tourism Festival list is a matter of life-or-death for many local government authorities. What is important is not the amount of money received, but the fact that they are

¹⁵ The Gimje Horizon Festival was officially selected as a representative festival by Korea Tourism Organisation.

recognised by the central government. All motives lead to elections, which is why many of the festivals in South Korea are in complete disarray.

Interviewee No. 20 asserted that cultural festivals should start with the objective of helping people understand their culture or history or the local government authorities' image. However, because they are held even when sufficient conditions are not met, a problem arises where there is no real content in these festivals. They randomly open food markets instead. He explained that the booths (venues) of food markets are sold to private sectors because some festivals place more weight on economic values. Like the Seoul International Fireworks Festival, many festivals in South Korea also have the word 'international' or 'world' in their festival titles. Interviewee No. 14 argued that *"it is like a cultural flunkeyism. In a festival that is focused on performance and arts invitations to foreign teams, it may aim at the cultural quality of the citizens, because they do not have enough opportunities to view those performances. Also, Seoul is a global city, so it does not make sense to emphasise something Korean. As a global city, many foreigners do come and enjoy the festival, so they have to have 'international' in the names."* Interviewee No. 2 further mentioned how recently many festivals have given up the word 'international' because people see it as being boorish.

The Korea Tourism Organisation produces a top list of representative festivals of Korea and provides monetary support to them every year (Appendix 7). However, neither the Hi Seoul Festival nor the Seoul International Firework Festival, along with most festivals in Seoul, are on that list. According to Interviewee No. 3, *"Seoul's festival never wants support funds from the Korea Tourism Organisation. Seoul is representative even if it is not selected. We don't get sponsorship from market leaders. There is no need to support the leader."* He continued to explain that *"when Seoul does something, the local government raises issues about it. I think it is their promotion strategy."* Interviewee No. 3 used the example of the current dispute between the Seoul Lantern Festival and the Jinju Lantern Festival (Jinju is a city in the southern part of South Korea). Recently, the Seoul Lantern Festival changed its name to the Bitchorong Festival¹⁶. Although those two

¹⁶ *Bitchorong* is Korean for the gleam of a lantern or simply lantern light.

festivals are not alike at all, Interviewee No. 3 noted how the Jinju Lantern Festival has claimed that the Seoul Lantern Festival copied their festival's art and culture. Regarding this issue, the Seoul government expressed regret about Jinju's action. For example, Jinju produced negative publicity media to slander the mayor of Seoul and its city government officers, which is a violation of their portrait rights under the law. However, the government of Seoul also announced they would not take legal action against the Jinju city government for the co-existence and cooperation of the capital and local government. The Jinju Lantern Festival had expressed a lantern where a policeman in the Joseon Dynasty was drunken and sleeping. If the same was found in the Seoul Lantern Festival, it would be a big issue because someone would say "*'my ancestor was a policeman. Your festival is disgracing my family'*". Likewise, if it is done in other areas, the media reports would say that it was very funny and humorous. Seoul is an exception because it is representative of South Korea." Therefore, Interviewee No. 3 argued that Seoul has a policy not to foster representative festivals because it will cause local government complaints. Although the Seoul city government calls some festivals its representative festival internally, they do not apply to be on the list of representative festivals selected by the Ministry of Culture and Tourism, as "*it may lose more than it gets through becoming Seoul's representative festival.*"

7.7 Conclusion

This chapter has presented the findings from qualitative interviews based on a data analysis. As an interpretive paradigm of this research, these interviews were designed to be narrative between the researcher and the informants to reach an understanding of research objectives. The narrative approach and the recollections of interviewees' perceptions of lived experiences at two festivals were helpful in gaining deeper insights into the relationships between festivals and city branding in Seoul. A thematic analysis of the transcribed interviews allowed for the development of five main themes and several sub-themes. This chapter has examined five main themes: planning and management, sponsorship landscape, government and regulation, cultural content, and city brand and festival brand.

Clearly, the two case studies offered different characteristics based on informants' perspectives, as indicated in the five themes. Dependent on the host type of festival, the Hi Seoul Festival showed more of a relationship with the city government and represented the Seoul mayors' political influences on the festival. On the other hand, the Seoul International Firework Festival is relatively free of characteristics of the city government and its regulations. This result led to the overall aim of this research, which was to discuss the relationship between the festival and the city branding process with its emerging political interference and issues of inconsistency. Based on these analysed findings and the discussion of them here, the next chapter discusses previous literature in more detail to determine the main research objectives.

Chapter 8 Discussion

8.1 Introduction

The aim of this research is to identify the contribution of festivals to city branding by analysing festivals in Seoul, South Korea. A plethora of festivals have been staged in Seoul; among these festivals, two case studies were selected which have contrasting ownership and sponsorship characteristics. This chapter presents a comparative discussion of two festivals, linking the findings to the previous literature.

The findings from the primary and secondary data were presented in Chapters 6 and 7. In this chapter, the discussion is organised in key sections reflecting the themes and sub-themes that emerged from the data analysis and findings—namely, political interference and inconsistency in festival and city branding in Seoul. Overall, consistency was the main influence on the planning and management of festivals as well as the city branding strategy in Seoul. Moreover, the findings indicated a relationship between these themes.

This chapter discusses four areas: changes of city brand slogans in Seoul and South Korea, distinctiveness of festivals in Seoul and South Korea, consistency and inconsistency in festivals and sponsorships, and links between a festival's identity and city brand under the political leverage.

8.2 Changes of City Brand Slogans in Seoul and South Korea

The capital of South Korea, Seoul, has been at the heart of politics, economy, culture, and society for the past 600 years. During Japanese colonisation and the Korean War, Seoul was totally destroyed; however, in 1953, after the Korean War, the city slowly started to function as the capital again. Since then, Seoul has been through rapid changes that affected its politics, economy, and culture (Cha, 2010). According to Cha (2010), the rapid economic growth was based on tertiary industries, and Seoul became a large

metropolis because most of the central governmental organisation and institutions as well as major social, cultural, and business corporations and financial institutions were located there. Along with these changes, tourism and a festival culture have emerged since the 1990s in South Korea (Baek, 2010; Cho and Kang, 2005; Lee, 2011; MCST, 2011). Moreover, central and metropolitan governments in South Korea began to pay attention to city branding in the early 2000s (Cheng, 2008; Kim, 2006; Kim and Lee, 2013; Kim and Lehto, 2013; Schmuck, 2011). These research findings make it possible to identify the relationship between city branding and political changes. Seoul currently has two primary types of city brand: one based on city policy and the other made for city marketing and tourism (Seoul, 2016). Seoul also employed a city marketing strategy during the early 2000s. According to the previous literature, people began to recognise the city of Seoul itself as a product and brand in 2002 after it hosted the Korean/Japan FIFA World Cup Games (Kim, 2006). In order to make a brand and promote a vibrant image of the city, the government of Seoul announced the '*Hi Seoul*' brand on Citizen's Day in October 2002. With regard to this announcement, the current research indicated that it was Mayor Lee Myung-Bak's order to create a representative cultural festival with the brand. Thus, the '*Hi Seoul*' brand originated from a city policy, but was also utilised for city marketing and tourism. Several interviewees mentioned that the city brand should have had a consensus among citizens to promote the city as a marketing strategy. However, people pointed out that '*Hi Seoul*' lacked this consensus based on the awareness survey results (Lee and Kim, 2010), which is why it did not last as long as expected. Furthermore, the city policy brand changed every time a new mayor was elected (e.g., '*Design Seoul*', '*Hope Seoul*', and '*Together Seoul*'). Interestingly, none of these city policy brands were selected as a city marketing brand. '*Hi Seoul*' remained the city's marketing brand but was no longer utilised officially, except for the Hi Seoul Festival. On the other hand, the city policy brand has been promoted with stickers and posters throughout Seoul. Unfortunately, the promotion stickers were placed in the same locations, without the removal of the previous city brand slogan. As Gelder (2011) explains, city branding is heavily dominated by political and financial influences which are likely ineffective. For instance, the city branding process depends on the electoral cycles, despite the fact that the government has a tendency to change everything, which makes the city brand a very fragile situation.

Meanwhile, there was always controversy regarding the use of the 'Hi Seoul' brand in the festival's name. Mayor Oh Se-Hoon kept the 'Hi Seoul' brand in the name of the festival throughout his entire term. One interviewee said that this was because Mayor Oh Se-Hoon and former Mayor Lee Myung-Bak were in the same political party and shared a similar policy agenda. Controversy resurfaced when Mayor Park Won-Soon was elected; he was not only in a different party from his two predecessors, but was also a former human rights lawyer. Thus, this political philosophy focused on civic welfare rather than promoting the city and investing in arts and design. These mayors' backgrounds and political philosophies can be distinguished from the four city policy brand slogans. Mayor Lee Myung-Bak's 'Hi Seoul' is homophonic to 'high', which demonstrates Seoul's ambition and vision to compete with other global cities on the international market. Mayor Oh Se-Hoon's brand 'Design Seoul' concentrated on making Seoul the best design city. He had an ambition to make Seoul the design capital of the world prior to 2010, setting up diverse design policies for the city and establishing the Cultural Tourism Design Centre. During the city branding process, Mayor Oh Se-Hoon made great efforts to improve Seoul's brand image through design and by showcasing the city's cultural aspects. According to Lee (2015), a synergy existed between their political policymaking that affected the scope of Mayor Oh Se-Hoon's ambition for Seoul. Furthermore, when Mayor Oh Se-Hoon was elected, former Mayor Lee Myung-Bak was elected president of South Korea. Lee (2015) discussed how Mayor Oh Se-Hoon's design of the base city policy could reflect Lee Myung-Bak's larger aims as president.

Both '*Hope Seoul*' and '*Together Seoul*' were Mayor Park Won-Soon's city policy brand slogans. Mayor Park Won-Soon aimed to increase the budget for welfare and reduce the budget of exhibition and construction projects (Lee, 2015). He promised to reduce the Seoul metropolitan government's debt, provide public rental housing, and offer free meal plans for elementary and secondary school during his term (Lee, 2015; Williamson, 2011). City marketing budgets, including those for festivals and tourism, inevitably decreased. In short, the city policy brand changed with each mayor's administration, and people with different values evaluated each brand, along with their respective mayors, differently. Previous literature highlighted the need for consistency and coherency in city branding (Kavaratzis and Ashworth, 2004; Kavaratzis and Ashworth, 2006; Keller, 2000;

Middleton, 2011). However, four city brand slogans were promoted to the public for more than decade in Seoul. Middleton (2011) strongly argued that the city may have different target audiences and brand communication reflecting their needs, but the core brand should be consistent, as one brand in a city.

Many cities do not have an official brand promoted by the government. If a city is fascinating on its own, people recognise this and visit the city even if no official well-known city brand exists. Interviewees No. 2 and No. 14 think a brand should be made naturally. Compared to widely known city branding slogans in the world, Seoul's city brand slogan is weak; the city does not automatically bring a brand to people's minds. However, we should not necessarily take a pessimistic view of Seoul's city brand in the future. Kim and Lee (2013) discuss the concept of city marketing for the local economy and culture in Western countries during the 1970s (Ashworth and Voodg, 1994; Kavaratzis, 2004; Kotler et al., 1999; Ward, 1998). The term *city marketing* first appeared in European urban literature during the 1980s (Paddison, 1993). The city marketing phenomenon reached epidemic proportions in the beginning of the 1990s. Ward (2005, p. 229) describes the phenomenon as:

Everywhere throughout the older industrial countries, cities were experiencing major structural changes as their older industries declined without obvious replacements. As it dawned on the leaders of these cities that they were indeed peering into an economic abyss, with all the associated demographic, social and political implications they began to seek new sources of wealth and new ways of stating their importance as places

However, Seoul began to concern itself with city marketing only in the early 2000s (Lee and Kim, 2010), meaning Seoul is still in the stage of developing a city brand. The main concern here is that Seoul's metropolitan government seems to obsess over artificially creating a city brand with a slogan rather than making the best use of the pre-existing brand. Furthermore, it is subjected to too much political influence. This phenomenon exists not only in Seoul, but also in the national brand. Capital and national brand tend to be compared in marketing research, but sometimes cause confusion (Anholt, 2007). According to the pilot study of this thesis, some people recognised '*Hi Seoul*' as Seoul's city brand while others chose '*Sparkling Korea*' and '*Dynamic Korea*'. However, in the

case of South Korea and Seoul, the brand concept seems slightly different. Based on secondary data research, South Korea's national brand was developed from two different institutions: The Korea Tourism Organisation and the National Image Committee. According to Interviewee No. 15, political influence led to the National Image Committee's national brand slogan '*Dynamic Korea*', whereas the Korea Tourism Organisation launched '*Korea Sparkling*' as the first official tourism brand in 2007 under Anholt. From the beginning of the establishment of the National Image Committee in 2001 under President Kim Dae-Jung, political influences emerged. President Roh Moo-Hyun's administration subsequently continued the National Image Committee, but gave it less priority and a lower budget. The two brands overlapped, causing confusion and controversy. Some argued to keep both brands; others insisted that they must be combined into one. Continuing the controversy, '*Dynamic Korea*' was criticised for reminding people of negative images, such as '*Dynamite Korea*', whilst people became accustomed to '*Korea Sparkling*' which was well known to the public (Interviewee No. 15). In 2009, the leader of the newly emerged Presidential Council on Nation Branding, Euh Yoon-Dae, criticised the slogan '*Dynamic Korea*' as it brought forth images of violent protests (AFT, 2009). The Presidential Council on Nation Branding was established during President Lee Myung-Bak's administration. Schmuck (2011) explains that President Lee Myung-Bak changed the attitude towards nation branding during his first year in office. From a political perspective, it was assumed that the Lee Myung-Bak's administration did not initially intend to maintain the previous government's image or any activities related to national brand promotions associated with their political opponents.

Yet, President Lee Myung-Bak and his administration suffered from civilian protests against American beef, and he argued that South Korea's unsatisfactory international reputation due to the militant unions and violent protests could be the first images that come to foreigners' minds when they think of Korea (Cheng, 2008). Therefore, the Presidential Council on Nation Branding wanted to contribute to the national brand for political reasons by getting rid of the tourism brand and making a new one. However, the Presidential Council on Nation Branding was dissolved without making a new brand. Meanwhile, the Korea Tourism Organisation developed the slogan '*Korea, Be Inspired*' in 2011 and, more recently, '*Imagine your Korea*' and '*Creative Korea*'. All of these

change processes in the national brand are similar to Seoul's city brand formation process. Indeed, instead of the confusion between capital and national brands, both Seoul's and South Korea's brands showed negatively unique characteristics which were continuously changed and not utilised effectively. The analysed data suggest that politicians exploit the brand and its branding process for their own objectives. Previous literature has suggested that powerful leadership and cooperation among stakeholders are necessary to establish a consistent core brand and coherent branding strategies (Parkerson and Saunders, 2005). Long-term supports and plans were sustained from previous studies of city and nation branding (e.g., Birmingham, Glasgow, and Singapore as well as Taiwan) (Aulakh et al., 2002; Myerscough, 1991; Peterson, 2009; Chen, 2014). This political leverage and the lack of leadership are not the only problems for city branding in Seoul, as will be discussed in subsequent sections of this chapter.

8.3 Distinctiveness of festivals and city branding in Seoul and South Korea

The previous section discussed Seoul's city brand slogan based on comments made by interviewees' perspectives and secondary data collection. This section focuses on festival and city branding in Seoul and South Korea to argue their distinctiveness in the world. Asia has a very different culture and society to the West. Nonetheless, festival tourism and marketing in the Western context have been studied for a longer time, resulting in more related empirical research and literature. Although it always helps to understand fundamental theories and phenomena, these do not always apply for Asian case studies. Distinctive cases from Asian countries can allow them to develop independently to establish their own theories and approaches and also provide fresh insights into dominant Western ideas. An obvious difference between Korea and Western countries in culture is language. South Korea has its own language system, called Hangeul. Sometimes it is difficult to translate Korean into English while maintaining the subtle nuances of the language. As previously mentioned, Western theories and definitions developed earlier, and Korean academics often adopted Western ideas. However, this is not an uncritical absorption of knowledge, but rather involves the interpretation of Western knowledge and

utilisation in the Korean context with the Korean language. This was apparent from investigating festivals' ownership and stakeholders in Seoul and South Korea. Four different terminologies indicate the festival stakeholders. In Korean, these are known as '*Ju-Choe*', '*Ju-Gwan*', '*Hyeop-Chan*', and '*Hu-Won*', translating into, respectively, host (auspice), supervision (manage), sponsor, and support in English. However, these four terms have been duplicated and utilised in overall festivals and events in South Korea. Some people do not realise the delicate difference of Korean among these four terms in festival culture. Most people in general do not care to classify these stakeholders. In 2014, two local governments in South Korea enacted a system for using the four terms because many cases have used the names interchangeably and indiscriminately (Choi, 2014; Lee, 2014). For instance, despite city government support of a festival through the city's budget without any actions in festival management, the city government is transformed as a host organisation (*Ju-Choe*) of the private festival on the advertisement posters in South Korea. In this festival culture environment, the configuration of these stakeholders within the Hi Seoul Festival has varied considerably from the start. The shift in 2012–2013 was the most noticeable. Until 2012, '*Ju-Choe*' was the Seoul metropolitan government and '*Ju-Gwan*' was the Seoul Foundation for Arts and Culture. '*Hyeop-Chan*' was Woori Bank. Since 2013, the festival's advertising poster and official website introduced the Seoul Foundation for Arts and Culture as another '*Ju-Choe*' along with the Seoul metropolitan government (co-hosting), whilst '*Ju-Gwan*' is now the Hi Seoul Festival Office (also called a festival committee or festival organisation office by people, including interviewees, this office newly launched in 2013). Furthermore, '*Hyeop-Chan*' changed to private corporations from a private bank. In terms of this change, Interviewees No. 7 and No. 9 explained that the festival business was handed off to the Seoul metropolitan government in 2013 and, since then, the Seoul metropolitan government has been hosting the festival. The Seoul metropolitan government claims it is a co-host with the Seoul Foundation for Arts and Culture because the latter has a Content Support business team that supports diverse arts organisations and performance teams performing for the Hi Seoul Festival. Thus, as a street-arts performance festival, the Hi Seoul Festival is able to invite many foreign and domestic performance teams through the systems of the Seoul Foundation for Arts and Culture. Another explanation of this co-hosting is that the Seoul Foundation for Arts and Culture has a degree of expertise in the area of

supervision, as it has supervised (*Ju-Gwan*) the Hi Seoul Festival for about 10 years since 2003. Thus, the Seoul metropolitan government requires those members of the Seoul Foundation for Arts and Culture dispatched to the newly established festival office to help manage the festival.

On the other hand, the Seoul Foundation for Arts and Culture members describe the situation and the title of co-hosting the festival as uncomfortable. Some staff members were even reluctant to call it co-hosting and did not understand the need to establish another private organisation for the Hi Seoul Festival. They argued that the Seoul metropolitan government established the Seoul Foundation for Arts and Culture in order to regulate the sponsorship. According to the data analysis, when a corporation sponsors a festival with cash, a public festival cannot use it for the festival under the government regulations. The cash is considered revenues of the Seoul metropolitan government. Moreover, commercialisation such as making souvenirs or charging an entrance fee is not easy due to city regulations and civil complaints. Therefore, the Seoul metropolitan government wanted to establish a separate (independent) incorporated entity to supervise the festival instead. However, all interviewees related to the business agreed that it is realistically impossible to do this because of complicated city regulations. Despite such difficulties, the Hi Seoul Festival attempted to bring about a change in the ownership and stakeholders accordingly to the data analysis.

Another noticeable change was discovered in the sponsorship arrangements. The Hi Seoul Festival was sponsored (*Hyeop-Chan*) by Woori Bank for a long time. Similarly, other public festivals in Seoul had sponsorship from the bank. The partnership of cultural festival and private bank is a distinct characteristic of festival sponsorship. It is important to recognise the motivation of private bank sponsorship in general. People in the festival industry suggested that Woori Bank has political motives. According to the analysis, Woori Bank has been the Seoul metropolitan's major contracted bank for 100 years and manages all the taxes of the Seoul metropolitan government. The Seoul metropolitan government has never changed its primary bank. Every year, the government publicly selects the bank that will manage its budget of £13 billion. Although other private banks also apply for the position, only Woori Bank manages the budget because it already has

the necessary IT system in place. If another bank were to be selected, it would have to rebuild the whole IT system, which would cost more than £ 10 billion, as Woori Bank would remove the system. It is a form of a hidden contract: in exchange for managing the city's taxes, this private bank provides the government with sponsorship for several public cultural festivals.

Many international banks sponsor festivals and events. In 2014, Barclays sponsored the Hay Festival in the UK and Da:ns Festival in Singapore. Standard Bank (2017) is presented as a sponsor for the National Arts Festival in South Africa. Deutsche Bank (2017) also sponsored the Hong Kong Arts Festival. The Bank of Palestine (2015) offers its sponsorship to several cultural festivals dedicated to the Palestinian identity and history and the Palestinian people. Moreover, bank sponsorship is more active toward sports events rather than cultural events. According to HSBC (2017), it currently sponsors three sports events throughout the world: golf, rugby, and tennis. Barclay (2017) has sponsored the Premier League since 2001, and the bank agreed to a new sponsorship until the end of the 2018–19 season. RBS (2012) explained that its objective of sponsorship has changed from a focus on brand visibility and hospitality to brand awareness. Thus, RBS wants to offer sponsorship to local communities and society as a whole. Following traditional approaches, RBS has built relationships with key clients such as the Williams F1 team, the Open Championship, and RBS 6 Nations. However, it has expanded the sponsorships to Set4sports for Andy, Jamie, and Judy Murray as well as rugby, cricket, golf, baseball, and Gaelic sports (RBS, 2012).

Although bank sponsorships of festivals and events are not a unique activity in the world, the examples of festivals and sports events provided here involve sponsorships by multiple corporations and organisations, including banks. Yet there was no other private sponsor for the Hi Seoul Festival except Woori Bank at that time. O'Hagan and Harvey (2000) explained that, as a private sponsor, the corporation provides money to the event and the corporation receives advertising or certain benefits from exposure of its name during the event. In general, a private sponsor's purpose is to engage in direct sales, brand awareness, and image improvement (Stevens, 1984). In the case of Woori Bank, it does not seem to pursue the purpose of increasing brand awareness or civic welfare by

sponsoring the cultural festival like other banks in the world. Strand (2012) provides 10 steps for getting corporate sponsorship for festivals and events. According to primary data collection, Woori Bank does not need the proposal to sponsor the Hi Seoul Festival. The main objective of Woori Bank's festival sponsorship is to achieve internal government contracts for the corporation, making the relationship between the Seoul metropolitan government and Woori Bank unique in terms of festival and event sponsorship.

In Seoul, public festivals have been entangled with different interests. Among the stakeholders, the Seoul metropolitan government as a festival owner has the power to control overall festival operations. The mayor, as the second most powerful position in the country, is also the head of the Seoul metropolitan government (Seoul, 2016). The mayor can control policy, so city policy reflects the mayor's political philosophy and represents his political party's objectives (Lee, 2015). Thus, the fluctuations of the Hi Seoul Festival are closely connected to the mayor's city policy. In the case of the Hi Seoul Festival, the venue of the festivals was especially utilised to demonstrate the mayor's city policy. Mayor Lee Myung-Bak, the 32nd mayor of Seoul metropolitan, pledged the restoration of the Cheonggye River and the destruction of the worn-out Cheonggye elevated highway. During his term, the area in front of city hall was rebuilt and renamed the Seoul Plaza in 2004. These two restored locations became the venue for the Hi Seoul festival. However, when Mayor Oh Se-Hoon was elected in 2006, the Hi Seoul Festival's venue moved to Han River. The Han River Renaissance Project is well known as Mayor Oh Se-Hoon's city policy. These two mayors concentrated on the improvement of the city with redevelopment and reconstruction. The Hi Seoul Festival's venue followed two mayors' city developments planning. In regard to these, the political leverage combined the role of the festival and city branding. Both mayors utilised their political status to reconstruct the city and use the festival to showcase their achievement.

Meanwhile, Mayor Oh Se-Hoon was especially interested in city design and city branding for tourism marketing (Lee, 2015; Park, 2011). According to Mayor Oh Se-Hoon's journal, he asserted that brand equals competitiveness in the 21st century (Oh, 2010). South Korea's primary income is generated through the trading business; thus, national brand image affects the competitiveness of the export products. Mayor Oh Se-Hoon

considered marketing to be the most effective means for creating the city brand image (Oh, 2010). According to Oh (2010), only steady investment in marketing could help Seoul achieve a successful city brand image. Moreover, he insisted that a marketing competition had begun amongst prominent cities in the world because city marketing abroad can attract foreign tourists as well as inward investment through potential citizens (Ashworth and Voodg, 1990; Kotler et al., 1993). With regard to Mayor Oh Se-Hoon's city marketing strategies and city policy, there was a successful case study of city marketing with arts and culture in Asia: Singapore. Singapore's Prime Minister Goh Chok Tong (MICA, 2000, p. 11) mentioned the city's objectives in the outset of the 'Renaissance City' government report as follows:

We have reached a stage in our economic and national development when we should devote greater attention and resources to culture and the arts in Singapore. Culture and the arts add to the vitality of a nation and enhance the quality of life.

In Singapore, the idea of city's cultural strategies appeared at least five years earlier than in Seoul, South Korea. The Renaissance City report indicated the aim of the report as follows:

To establish Singapore as a global arts city. We want to position Singapore as a key city in the Asian renaissance of the 21st century and a cultural centre in the globalised world. The idea is to be one of the top cities in the world to live, work and play in, where there is an environment conducive to creative and knowledge-based industries and talent. (MICA, 2000, p. 4)

The report suggested benchmarking other cities in the world to achieve a Renaissance city in Singapore, mentioning that *'we should aim to reach a level of development that would be comparable to cities like Hong Kong, Glasgow and Melbourne in five to ten years. The longer-term objective would be to join London and New York in the top rung of cultural cities'* (MICA, 2000, p. 4).

Peterson (2001) introduced Singapore, a small nation and population whose international influence is much bigger, especially in terms of economic development. Singapore is the Asian home for many corporations in finances, transportation, and communication. According to Peterson (2009), the city had prepared to become an arts hub based on the government report. Prime Minister Goh Chok Tong highlighted the need to be more

creative and connect the Renaissance City planning to arts creativity and the development of future economics. Thus, he spoke to the National Arts Council as follows: *'Allocate an additional £500,000 per annum for NAC to reinforce our efforts to promote our artists overseas...Allocate an additional £1.1 million per year to make events such as the Singapore Arts Festival and Singapore Writers Week the leading ones in Asia'* (MICA, 2000, p.7). In these contexts, the Singapore Arts Festival has been seen as a key cultural event for several decades. Peterson (2009) pointed out the festival's distinctive identity established under the leadership since 1999.

Lee (2015) describes Mayor Oh Se-Hoon as an enthusiastic person who recognised city branding and marketing as a long-term investment. Mayor Oh Se-Hoon increased the budget for city marketing abroad tenfold compared to the previous year in 2007. Similar to the Singapore case, the change in the Hi Seoul Festival's budget also demonstrated his passion for city branding, as the budget increased more than twice in 2007 and the Hi Seoul Festival was held four times in 2008 with three times the budget compared to the previous year (Baek, 2010). As Oh (2010) mentions, the city branding process takes time, and the results do not appear immediately (Gelder, 2011). Dinnie (2011) also describes a long-term commitment to the city brand strategy as one of the key conditions for achieving the sustainability of the city brand and an adequate budget allocation as the city can be responsive to societal changes. Mayor Oh Se-Hoon had faith in city branding as a long-term investment, yet he was not able to avoid condemnation from others in terms of Seoul metropolitan government's marketing budget. When Mayor Park Won-Soon was elected, everything changed again according to the new mayor's city policy and administration. All the interviewees involved with the Hi Seoul Festival agreed that change is inevitable and this festival's future could not be assured. Observing the action of the Seoul metropolitan government and South Korea's central government, there seems to be a vicious cycle of instability in city branding as well as festival culture. People involved in the festival are not responsible for the festival's lack of identity. Broader political changes are the major contributor.

This research seeks to understand why sponsors support festivals. Diverse festivals exist in Seoul and South Korea. Many of them are sponsored by the central government, which

has encouraged cultural festivals throughout the country via the selection of representative festivals (KTO, 2016). Therefore, all public festivals compete with other festivals in order to become a representative festival, meaning they would receive more financial support (subsidies) from the government (Carlsen, 2009). However, the sponsorship may affect the details of the festivals and further its identity, raising doubts about the objective of sponsoring festivals. Regarding the governmental leverage of festivals, in the case of the Seoul International Fireworks Festival with Hanwha, there has been less influence from the Seoul metropolitan government. This festival has been hosted and sponsored by the same body, the Hanwha Corporate Group, for over a decade. The Seoul metropolitan government has only supported the administrative tasks of the festival, such as relaxing regulations and providing cooperation from the fire department and the department of transport in the city (Interviewees No. 4, No. 8, No. 21, No. 22, and No. 24). Likewise, comparing the roles of the government in the Hi Seoul Festival and Seoul International Fireworks Festival found contrary characteristics for this research's data collection. The researcher considered that the correlation between financial support and leverage by a government or private corporation can be discussed with another festival from Hanwha Corporation. This idea was presented during interviews with Hanwha officers. According to the findings, Hanwha Corporation has two more fireworks festivals in South Korea: Busan International Fireworks Festival and Pohang International Fireworks Festival. Based on the interviewees' statements, Busan International Fireworks Festival has been hosted by the Busan metropolitan government and supervised by the Busan Culture and Tourism Festival Committee. In addition, several local private corporations sponsor this festival, and Hanwha Corporation only provides the festival with fireworks techniques and the overall contents/structure (Interviewees No. 4, No. 8, and No. 23). Interestingly, the form of ownership and sponsorship of the Busan International Fireworks Festival is similar to the current form of the Hi Seoul Festival management structure. In other words, the main difference between these two fireworks festivals in Seoul and Busan is whether Hanwha Corporation makes proposals to the governments and private corporations or not. In the case of Busan, Hanwha Corporation's fireworks related officers need to get monetary sponsors from other corporations, and the sponsorship depends on their planning (e.g., how much the sponsors are exposed during the festival, how sponsors are to be exposed, and how to

design the festival overall). In addition to private sponsorships, Hanwha Corporation has made efforts to promote the Busan metropolitan government, making a story of the city or what the government wants to communicate through the festival with citizens. In addition, as a direct way of advertisement, Hanwha Corporation has exposed its name to the public through the festival's title, adding '*with Hanwha*' to Seoul's fireworks festival since 2010, unlike the fireworks festival in Busan. The differences in the fireworks festivals mean that Seoul International Fireworks Festival is hosted by the Hanwha Corporation and self-sponsored, so the corporation has the decision-making power. On the other hand, the Busan metropolitan government hosts the Busan International Fireworks Festival, and the Hanwha Corporation only supplies fireworks products and organises the festival contents (Interviewee No. 4). Thus, the corporation may not be in the position to put its brand name on the festival and focuses more on external sponsorships.

Meanwhile, according to the interviewees, the Hanwha Corporation has been introduced as a performer in the festival, supplying the fireworks and organising the festival contents and programmes as well as proposing the planning reports to the private corporation and government. The issue is that this sounds like the role of festival host. However, the Hanwha Corporation cannot be found anywhere on the Busan International Fireworks Festival's official website or in any sort of promotional material. As discussed earlier in this section, many cases have indiscriminately utilised the four terms of host and sponsor in the local government in South Korea (Choi, 2014; Lee, 2014). What is certain is that the Busan metropolitan government utilises the festival as a city image, city branding, and part of its tourist attractions. Although this can indicate a lack of understanding of the terms or cultural festivals in South Korea, it could be a well-managed public-private partnership system, which is invisible to the public. According to Getz (2005, p. 260),

“The best sponsors are not just those that provide the most resources but those ensure harmony, or a close fit between the goals, images and programs of each... partnership goes beyond long-term contracts. It implies a meeting of the minds on what is best for the event and the sponsor—a good fit.”

This section focused on the distinctiveness of festivals in Seoul and South Korea—namely,

the Hi Seoul Festival and Seoul International Fireworks Festival. This section raises the issue of the relationship city branding and political leverages with festivals. The Hi Seoul Festival has been widely known as a public festival hosted by the government. It showed this relationship precisely with the Seoul metropolitan government and political leverage. In particular, the single private bank sponsorship is a distinctive characteristic compared to other festivals and events in the world. On the other hand, the Seoul International Fireworks Festival with Hanwha can be classified as a private festival because a corporation exclusively owns and sponsors the festival internally. Thus, it receives less influence from the government and is free from political leverage. This has been further justified by the discussion of Hanwha Corporation's other festival in Busan, the Busan International Fireworks Festival.

Compared to popular festivals in the world, these two festivals in Seoul have a shorter history and seem to still be in a transition period toward for becoming a better festival. The important factors for surviving a unique festival culture in Seoul and South Korea have been analysed from the discussion of two case studies; they require powerful leadership, a reduction of political leverages on the festival, and a city branding strategy and long-term investment and strategy to maintain the purposes of the cultural festival as well as city branding.

Regarding the discussed transition period of Seoul's two festivals, the matter of consistency or inconsistency was raised from the research analysis. Thus, the next section describes festivals' ownership and sponsorship based on the history of the two festivals discovered from the secondary data collection and discussed based on previous literature.

8.4 Consistency and inconsistency in festival ownership and sponsorship

The Hi Seoul Festival and the Seoul International Fireworks Festival with Hanwha have been regarded as two representative festivals in Seoul based on the data analysis. The only similarity between them was that both utilised the city name in the festival titles

from the beginning. Today they are held in the same season during the year. These two festivals have indicated a number of differences from the findings. The two festivals have contrasting aspects in several fields. Typically, the former is classified as a public festival whereas the latter is a private festival hosted by the festival ownership. The Hi Seoul Festival has been owned by the Seoul metropolitan government, whereas in the case of the Seoul Fireworks Festival with Hanwha, the Hanwha Group has ownership. Furthermore, the Hi Seoul Festival currently has multiple external sponsors from private corporations. The Seoul International Fireworks Festival is self-sponsored by the Hanwha Corporate Group internally. However, the festivals' ownership and the sponsorship have changed since the beginning. The flow of changes appeared differently in the two festivals. As discussed in Chapter 7, the Hi Seoul Festival changed in many aspects in terms of festival management and planning as well as sponsorship types and form. Meanwhile, the Seoul International Fireworks Festival with Hanwha has changed, but within consistent boundaries. Thus, according to the findings, key words associated with the Hi Seoul Festival are *ambiguous*, *inconsistent*, and *uncertain*. The Seoul International Fireworks Festival with Hanwha is associated with words like *definite*, *consistent*, and *certain*. These keywords from each festival were naturally derived from primary data collection, as the secondary data in Tables 6.7 and 6.8 (pp.141-142) from each festival's past and current structures indicate.

In the past, the Hi Seoul Festival has been hosted by the Seoul metropolitan government and supervised by the SFAC. Based on the previous literature, the government is the host organisation and the SFAC is a co-worker in the stakeholder classifications (Allen et al., 2011; Bowdin et al., 2011). It was a totally public festival funded by the city's budget at that time. However, in their management and planning, festival themes and contents changed every year until 2012. The festival venue and dates also changed several times. The festival's sponsorship was contracted with a private bank until 2012. The festival has changed extensively since 2013, when the Hi Seoul Festival was co-hosted by the Seoul metropolitan government and SFAC. Furthermore, the Seoul metropolitan government established a festival committee with external professionals in order to supervise the festival. Adapting the conceptual categories of Getz (2007), the Seoul metropolitan government and SFAC play various roles as facilitator, owner/controller, and regulator

under the co-hosting umbrella. The newly established festival committee's roles can be described as facilitators and co-producers. The idea of Getz (2007) showed that the event evidently cannot be sustained on its own. Getz et al. (2007) emphasised that festivals are not produced by independent organisations. The festival must be managed effectively based on voluntary networks of stakeholders.

The research showed that the Hi Seoul Festival has employed an art director with a three-year contract since 2013. The art director controlled the overall theme and content programmes. In other words, the festival seemed to begin developing its identity and cultural contents with the new system. Moreover, establishing the festival committee, the Hi Seoul Festival was classified as part of the Seoul metropolitan government's business, resulting in a decreased budget. Therefore, the Hi Seoul festival had to find private sponsors to sustain the festival. These facts of the Hi Seoul Festival are based on the secondary data collection. Yet according to the primary data analysis, the changes are more complicated. The interviewees suggested that the erratic changes over 10 years stemmed from fluctuations in the mayors' political objectives and city marketing strategies based on city policy. Getz (2012) stated that political parties have different approaches toward event funding or regulation as well as in general culture, economic development, and even leisure and sports, based on their ideology. This statement applied precisely to the case study of Seoul and South Korea. The first two mayors, Lee Myung-Bak and Oh Se-Hoon, were fully interested in the prosperity of the city through redevelopment and re-imaging (Seoul, 2016). Therefore, the Hi Seoul Festival had sufficient budget to stage the festival and was able to attempt diverse themes and contents. One interviewee said that, in the past, too many people wanted to be involved with the festival, making the festival incoherent. The mayor's influence on the festival was the dominant theme that emerged during the interviews. They tended to feel that the festival's evolution over the past 10 years demonstrated the mayor's leverage over the festival. Contrary to previous mayors, the current mayor, Park Won-Soon, has concentrated on civic welfare. With his inauguration, the budget of the festival decreased, and the festival has been managed differently compared to past years as an independent festival committee emerged. Current employees have seen these changes as an indicator of the festival's development. In their opinions, the inconsistencies of the past might have

established the foundation for the festival, and various attempts (changes) in contents and themes are necessary to identify the festival's identity. On the other hand, as revealed by former employees' opinions about the changes, the inconsistencies may have caused a lack of identity, causing difficulties in contracting sponsorship with private corporations. Quinn (2005) considered the case of Glasgow, where cultural events are held to regenerate the city's image, requiring more sustained arts programmes for long-term goals (Myerscough, 1991).

More controversies emerged related to the Hi Seoul Festival according to current and previous employees. Current employees asserted they are looking for second- or third-grade corporations on the market for sponsorship. Some discussed that this is because first-grade corporations do not need advertising from a public festival. In previous employees' opinions, no corporation wants to sponsor an uncertain festival. The uncertain and inconsistent characteristics of a festival are not helpful for potential sponsors. According to the previous literature, sponsorship is not a charity; sponsors offer money or in-kind profits to the festival and expect acknowledgment from the activity of sponsoring the festival (Cornwell et al., 2005; Spiropoulos et al., 2006; Andersson and Getz, 2009). Private corporations are pursuing profits for their company. Former employees asserted that the Hi Seoul Festival does not seek lower-grade corporations for their sponsorship, but the truth is that top list corporations in the market do not want to sponsor the Hi Seoul Festival.

According to Ryan and Fahy (2012), research into festival sponsorship has highlighted partnerships, interactive exercises, and innovative collaboration from simple logo visibility or philanthropic methods. The findings suggest that the Seoul metropolitan government prohibited the action of private corporations from making profits or having excessive brand exposure by sponsoring public festivals. This makes it more difficult for the Hi Seoul Festival to expand its range of private sponsorship. Current employees have rebutted these negative perspectives. They argued that most corporations sponsoring cultural festivals may not exclusively chase after profits through their sponsorships. For instance, the Hi Seoul Festival's recent sponsor, Citi Card, did not seek new customers from the festival. According to current employees, Citi Card would like to serve their

existing customers who visited the festival. In other words, the corporation's objective was not to attract new customers, but to increase awareness of what Citi Card does for the cultural festival and offer exclusive services to its existing customers. This is evident in another example from Barclaycard sponsorship of the music festival of Hyde Park in London. The Barclaycard brand logo is included in the title of the festival: 'Barclaycard presents British Summer Time Hyde Park'. Thus, everybody recognises the festival's main sponsor. Barclaycard offers exclusive ticketing chances through its payment technology to the customers enjoying the event more comfortably with various food and seating services (BST, 2017).

Again, traditionally, a definition of sponsorship is provided as '*a cash and/or in-kind fee paid to a property (typically a sports, entertainment, event or organisation) in return for the exploitable commercial potential associated with that property*' (Cornwell et al., 2005, p. 21). However, Mason and Cochetel (2006) argue that sponsorship is the most apparent evidence of commercialisation these days. The main reason for this is that a company investing in a festival-like event is involved with increasing or developing product or corporate awareness, carrying forward sales, or establishing market positions (Quinn, 2013). According to Pelsmacker et al. (2005), sponsorship can develop brand awareness, build brand image, reposition the brand or product in a consumer's mind, and ultimately increase the market share for a corporation or any kind of sponsor.

Since the third festival, the Hanwha Corporate Group has played multiple roles; according to the conceptual work of Getz (2007), it included everything except a regulator. The Seoul International Fireworks Festival with Hanwha supports the idea that corporations do not necessarily expect business profits through the festival. The Hanwha Group hosts and sponsors the festival to provide and share better civic culture with the citizens of Seoul. In order to discuss Hanwha's public objectives, the festival's changes over the past decade should be understood. It also experienced changes in ownership and sponsorship, like the Hi Seoul Festival. At the beginning of this festival, the Seoul International Fireworks Festival exhibited the characteristics of a public festival because the Seoul metropolitan government participated in hosting the festival. Adapting to the stakeholder classifications (Allen et al., 2011; Bowdin et al., 2011), the Hanwha Corporate Group and

Seoul metropolitan government were the host organisations, and several governmental bureaus supported the festival in the first year (Allen et al., 2011; Bowdin et al., 2011). In the second year of the festival, Hyundai Motors alone hosted the festival, receiving sponsorship from other corporations, and the Hanwha Group's position was insignificant in 2002. Since the third festival in 2004, agencies related to the government have been removed from the list of hosts, and the Hanwha Corporate Group has been presented as the only host from 2004 until 2015. Since then, companies affiliated with the Hanwha Group have sponsored the festival. Seoul metropolitan government's role has been called support ('Hu-Won') since 2003. Thus, the Hanwha Corporate Group played multiple roles; according to the conceptual categories of Getz et al. (2007), it included everything except regulator, which was played by the Seoul metropolitan government.

The Seoul International Fireworks Festival has demonstrated a more consistent approach than the Hi Seoul Festival. Since the fourth festival, ownership has been fixed to Hanwha, and sponsorships have continued to be diverse companies affiliated with the Hanwha Corporate Group. After completing the second festival, controversy about the festival's identity and effect on sponsorship emerged among other private corporations. The Seoul International Fireworks Festival overcame the risk of cancellation through the chairman of Hanwha's decision to host the festival in 2003, suggesting that the decision helped the festival avoid uncertainty and inconsistency. Moreover, having ownership and sponsorship together provides an opportunity to develop the festival's quality. With regard to festival ownership, according to previous literature, many festivals have evolved from community-produced festivals; after the festival experienced professionalization, the festival's leadership and strategic planning were promoted to become a formal festival organisation for the next stage (Getz and Andersson, 2009; Katz, 1981). Based on this theoretical background, the change of the Seoul International Fireworks Festival's ownership can be justified as the evolution process of the festival. Moreover, according to Getz and Andersson (2008), a festival can be a true institution with strong external stakeholder networks, ensuring that the festival can solve important social problems. However, they argued that private sector organisations would probably not be interested in the form of institution. Likewise, as a festival managed exclusively by a corporation, the Seoul International Fireworks Festival does not seem to pursue participation from

other stakeholders except for the government. As Getz and Andersson (2008) mention, the Seoul International Fireworks Festival would not be interested in becoming an institution to solve social problems, yet the people in charge of the festival have asserted that the festival's objective is one of Hanwha's charitable businesses for civic culture. Accordingly, the Seoul International Fireworks Festival has not charged any fees to festival visitors. As previously mentioned with regard to the Hi Seoul festival employees, Hanwha also does not chase after direct profits from the festival, instead expecting indirect benefits. This can be seen from the festival's approach to planning and sponsorship, as detailed in the secondary data analysis. According to the interviewees from the festival's organiser, Hanwha, their corporation has had the objective of re-imagining the corporation through the festival. The Hanwha Corporate Group has expanded its businesses from a weapon-related gunpowder company to distribution and leisure industries. A survey investigation enabled the corporation to realise the negative images prevalent among the public. Therefore, the corporation attempted to use the festival to re-imagine its brand. According to Hanwha's internal investigation, the corporation was satisfied with the effects of the festival. Moreover, Hanwha started to promote its brand name via the festival title, such as by adding 'with Hanwha', in 2010. The trend in corporations' cultural marketing strategy in 2008 in South Korea encouraged such efforts. Recently, the festival's strategy has developed from re-imagining the corporation to going into the global market. The Hanwha Group's objective of the festival is to make the festival become a global festival among the Korean festivals.

The Hanwha Corporate Group has not sold entrance tickets for the festival, asserting the festival is part of the civic culture. However, it started to offer VIP seats in 2013. According to the festival's organiser, it does not sell these VIP tickets to the public, but distributes them to affiliated companies sponsoring the festival. Affiliated companies have offered the tickets to their VIP customers. On the surface, the festival's purpose seems to be for civic welfare, yet the true purpose actually seems to be related to the corporation's own benefits. However, the benefits are not easily visible as they are indirect. Hanwha's hidden motive was mentioned during the interviews for this thesis. The festival has been held every October, near the Hanwha Group's anniversary of founding. The fireworks also take place in front of Hanwha's iconic building. Some

interviewees asserted that this can be interpreted as the festival being a celebration of the Hanwha Corporate Group's anniversary. According to an interviewee in charge of the Hi Seoul Festival, Hanwha has been cleverly disguising its true motives. For example, gunpowder needs to be consumed before its expiration date. The festival is a convenient method of utilising its excess stock.

Despite the hidden objectives of the festival, the fact that a million visitors have gathered to see the fireworks cannot be ignored. This festival was previously hosted by the metropolitan government, but is now exclusively hosted and sponsored by a corporation. Nonetheless, the name of the festival has always included Seoul, and the Seoul metropolitan government has not ordered the removal of the city's name, even though this festival is a private corporation festival. Moreover, the government has proactively supported the festival by simplifying administrative procedures. This can be interpreted as the city government acknowledging the festival's contribution to the city policy and city branding.

To compare past events with the current situation, the Hi Seoul Festival seems to have suffered from inconsistent management and planning whilst the Seoul International Fireworks Festival with Hanwha has transformed more consistently. The Hi Seoul Festival has been linked to the metropolitan government, festival committee, private foundation, city regulation, and mayors' city branding strategy in city policy. These leverages have caused another inconsistency in the details of the festival. On the other hand, a representative change in the Seoul International Fireworks Festival with Hanwha was the expansion of the private corporation's role into both host and sponsor, while also reducing the government's participation to a simplified administrative procedure. Therefore, by comparing the two festivals, we can see that less government involvement seems to make a festival more consistent.

In terms of changes to both festivals' sponsorship, the Hi Seoul Festival has been sponsored by a private bank that closely contracted with the Seoul metropolitan government in the past. After attempting to gain management independence from the city government, the Hi Seoul Festival's budget was reduced, and the festival now has to seek

private sponsorship itself. Although city regulations also make it difficult for the Hi Seoul Festival to have private sponsorship, it has been continuously sponsored by Citi Card over the past three years. Meanwhile, the Seoul International Fireworks Festival received sponsorship from other private corporations. As it is owned by the Hanwha Corporate Group, Hanwha's affiliated companies became the main sponsors. According to Table 6.7 (p.153), the number of Hanwha's internal sponsors increased gradually every year.

As shown by both festivals' private sponsorships, private corporations do not only chase after direct profits related to economic effects by sponsoring a cultural festival. They also want to increase brand awareness through exposure to the brand during the festival (Bennett, 1999; Bloxham, 1998; Pham and Johar, 2001). Moreover, cultural festivals can be utilised to re-imagine the corporation's brand (D'Astous and Blitz, 1995; Otker and Hayes, 1987). Likewise, private corporations have recognised the festival's contribution to them. Yet still the difficult fact is identifying what to measure (Meenaghan, 2012). Although a sponsorship activity is thought to bring positive outcomes over and above traditional advertisements in marketing literature, neither sponsors nor event organisers can measure the results precisely. Some attempts have sought to evaluate the sponsorship effect, yet many researchers have continued to highlight the lack of any measuring framework or scale; consequently, sponsorship measurement study has remained ambiguous. According to Thjømmøe et al. (2002),

Most firms are not able to assess the results of their sponsorship through any measures, including gut instinct. This creates a seeming paradox of satisfaction with sponsorship results without quantitative or qualitative measures of what those results are. (p. 10)

In the case of the Seoul International Fireworks Festival, the city government's role has changed from host to supporter, and the degree of participation has been simplified to loosen the regulations for the festival. Thus, this makes the Seoul International Fireworks Festival seem freer than the Hi Seoul Festival. Meanwhile, the city has hosted the Hi Seoul Festival despite its inconsistent changes. Current festival employees also interpreted the inconsistent changes as attempts to become a better festival. The city government has invested time and effort in discussing the festival's future direction. The

festival has received attention from the city government; it has also had diverse leverages placed upon it. The results appear to be inconsistent and uncertain. Although many experts have argued that such uncertainty and inconsistency are a bad thing, those currently in charge of the festival regard their festival as experiencing a transition period essential for a young, emerging festival. However, their opinions seem to be uncertain and even absurd because they just leave responsibility to the political influences or election results, without pursuing any visible future strategy or planning. With regard to the festival's evolution theory by Getz and Andersson (2008), the Hi Seoul Festival as a public festival should evolve through strong leadership and strategic planning as well as the building of partnerships with stakeholders.

Several previous studies support the conclusion that cultural events have become a means of economic revitalisation, city transformation, destination repositioning, image enhancement, and tourism revenue regeneration (Getz, 1991; Goldblatt and Supovitz, 1999; Hall, 1992; Liu, 2014; Quinn, 2009; Yu and Turco, 2000). According to Hall and Hubbard (1996), city governments look for cultural strategies in order to encourage economic development and marketing the city in a competitive global market. Kallus and Kolodney (2010) studied the city Wadi Nisnas in Palestine and its festival, discussing public arts and cultural events in an urban space organised to advertise the city and encourage its economy by promoting tourism both domestically and abroad. According to Chen's (2014) research of cultural festivals in Taiwan, festival activities are appropriate for developing Taiwan's brand as a tourist destination. To this end, the festivals should contain representative characteristics or culture in Taiwan.

The case of Singapore clearly showed that the city government has recognised the importance of cultural entities for future economic development since 1989 with its Renaissance City Project 2000 (Peterson, 2009; MICA, 2000). MICA (2008) explained that The Report of the Advisory Council on Culture and the Arts (ACCA) reviewed the role of the arts and culture in Singapore to prepare a knowledge economy in the 21st century, providing the statement as follows: '*Singapore needed to invest further in arts and cultural capabilities in order to enhance innovative capacity and measure up against other regional and global cities*' (MICA, 2008, p. 6). The Renaissance City Projects in

2000 included a key recommendation to enhance major festivals. In 2005, the Renaissance City Project 2.0 was introduced in part to cover the broader creative industry development strategy (MICA, 2008). Likewise, previous research has shown that the city government acknowledged the festival's contributions to the city itself. In particular, the case of Singapore showed consistent long-term strategy and planning towards arts and cultural festivals.

To sum up, the data analysis of the two festivals' ownership and sponsorship demonstrated that these two festivals' managerial environment resulted in either consistency or inconsistency. According to this comparative exploratory research, a festival requires a long-term strategy based on consistent festival ownership. In addition, the long-term strategy requires powerful leadership among management. The city government's participation appears in the centre of the inconsistency whirl in the festival. From the perspective of the city government in this thesis, it was analysed that the roles and methods of sustaining the two festivals have differed, although it can be understood that the city government is encouraging both cultural festivals, either consistently or inconsistently, in festival management.

The next section addresses the overall discussion of this thesis, discussing the links between the festival's identity and city brand under the political leverages in Seoul.

8.5 Links between festival identity and city brand under the political leverage

This research has used case studies to examine cultural festivals, their sponsorship, and city brand slogans in order to investigate festivals' contributions to city branding. Analysing the primary and secondary data collected for this research, the political leverage from both the city brand and the two festivals can be derived. Goldblatt (2000) explains that countless political considerations can occur in hosting events within a city. Hall and Rusher (2004) explain the reasons for holding an event which exist in political dimensions:

Events are hosted within the context of a political system. Importantly, in terms of why they are held, it needs to be recognised that attracting visitors is only one justification for the hosting of events; other reasons include celebration, maintain or enhancing community pride, employment generation, increased publicity and media coverage, enlivening otherwise quite areas, maintain cultural identities, encouraging regeneration and attracting industry and capital. (p. 220).

In this research, the subjects of the political leverage include the mayor, city policy, city regulations, and city government. Political leverage in Seoul is interpreted as something that affects the changes of city brand slogan and the public festival. Getz (2012) explains that the public policy of a government depends on ideology: *'Political parties take different approaches to event funding or regulation, and in general to culture, economic development or leisure and sport, based on ideology'* (p. 334).

The Seoul metropolitan government has participated in a city branding campaign since 2001; since then, all mayors and their administrations have continuously attempted to develop the city brand. From the data analysis, the identified city brand slogan of Seoul and its branding strategies have been uncertain and inconsistent for more than a decade. 'Hi Seoul' was the first city policy brand developed during Mayor Lee Myung-Bak's term. The city government and government agencies utilised the 'Hi Seoul' brand as a tourism brand, which is why the Hi Seoul Festival's name originated from the 'Hi Seoul' city policy brand. The problem was that the city policy brand changed several times with the appointment of new mayors, whereas the city marketing brand remained 'Hi Seoul' without any additional actions to utilise it in the city marketing strategy. Between the changes in the city policy brand and the disappearance of the city marketing brand, the Hi Seoul Festival lost its direction of festival identity. As discussed, Seoul had no brand for either tourism or marketing after 'Hi Seoul'. There were only several city brand slogans based on city policy in Seoul for a decade: 'Design Seoul', 'Hope Seoul', and 'Together Seoul'. Fundamentally, if a city has a proper city brand, we can discuss how festivals could contribute to the city brand. However, the city Seoul had no brand for tourism or marketing strategy. It is more appropriate to discuss how the festival could contribute to the city branding process.

Due to the lack of a city brand, through the two different types of festivals in Seoul, there is a possibility of understanding what influences the city branding process and how it is affected. According to the analysed data, political interference is inferred as the main reason for the lack of a consistent city brand slogan and city branding strategy in Seoul. The political influences on a city branding include the mayor, the mayor's political principle, and city policy. Political influences not only affect the city brand, but also the festivals in Seoul, according to the data analysis. Arnold et al. (1989, p. 191) mention the role of events in the political process:

Governments in power will continue to use hallmark events to punctuate the ends of their periods in office, to arouse nationalism, enthusiasm and finally, vote. They are cheaper than wars or the preparation for them. In this regards, hallmark events do not hide political realities.

The data analysis indicated that the city government acknowledged that mayors utilised cultural festivals for political purposes. As a public festival, the Hi Seoul Festival can enjoy privileges. For instance, it can utilise any venue in Seoul and operate using the city's government budgets. Yet because of the characteristics of a public festival, restrictions and drawbacks exist. The mayor and city policy are closely connected, and both affect city branding. The city government executes the city policy, and the government officers follow the mayor's decision. Therefore, a public festival hosted by the city government cannot avoid the effects of these political leverages. A public festival's continuation depends upon the mayor. The fact that the Hi Seoul Festival has changed depending on the mayor and his city policy and city branding strategies shows that political interference influenced the festival highly, thereby causing inconsistency in both festival identity and contents. It can be said the festival's identity has fluctuated with political leverages in this case.

On the other hand, the Seoul International Fireworks Festival has been recognised as a private festival in Seoul. Political leverage is rarely found in this festival based on data analysis. Although the festival is named after the city of Seoul, the festival is hosted and self-sponsored by Hanwha, a large corporation, instead of the city government. The

festival's identity and contents have been consistent since Hanwha took over ownership. The corporation has its own research and development laboratory for the festival (Hanwha, 2016), allowing it to assist with other cities' fireworks festivals in South Korea (e.g., Busan International Fireworks Festival/Pohang International Fireworks Festival). Since its beginning, the purpose of the Seoul International Fireworks Festival was for citizens to enjoy fireworks as a part of the civic culture. After Hanwha took over ownership of the festival, its internal objective was to re-imagine the corporation's negative image into something more socially and culturally positive for the public. For more than a decade, the festival's objective has been broadly developed as becoming a representative festival of Seoul throughout the world (according to interviewees from Hanwha). However, the researcher considers that this development of the festival could not occur without the city government's participation. Getz et al. (2007) emphasise that festivals are not produced by independent organisations; they must be managed effectively based on stakeholders' voluntary networks. As previously discussed, the Seoul International Firework Festival has not found direct political leverage on the festival management, but it seems to require the city government's participation in the process of staging the festival. According to Hanwha's officers, that participation includes administrative works such as loosening regulations as well as cooperation with the fire department and the transportation system for safety issues. Regarding these roles of the city government, Getz (2012) details their roles as a stakeholder by including the concurrent roles of a facilitator (giving grants and other resources), co-producer (sharing staff and venues), owner/controller (being on the board of directors), and regulator. In the Seoul International Fireworks Festival, the government can be regarded as a regulator among the range of festival stakeholders.

The Hi Seoul Festival has been a public festival from the start, but has recently attempted to become independent of the city government. The Seoul International Fireworks Festival was a half-public and half-private festival in the past, yet it has become a private festival. In other words, the former recently attempted to reduce political interference whilst the latter has already reduced the political interference on the festival system. Moreover, the form of sponsorship of these two festivals has also changed. The former was sponsored by a private bank, but recently started to be sponsored by private

corporations (i.e., from single to multiple sponsorships). The Seoul International Fireworks Festival was sponsored by external private corporations in the beginning but is now self-sponsored by Hanwha's affiliated varied companies. These changes, especially the attempt to achieve independence from the city government (Hi Seoul) and exclusive ownership (fireworks), are related to the festivals' financial support. The Hi Seoul Festival has not been free from the city government because the festival has operated under the city government's budget and has been sponsored by a private bank through a contract with the city government in the past. Thus, the festival cannot ignore the power of the government's voice, including the mayor's orders. On the other hand, the city government has no right to speak in the decision-making process of the Seoul International Fireworks Festival. Nevertheless, the festival cannot exclude the city government from the process of physically staging the festival. Unlike small community-sized festivals, most city festivals that utilise public places in the city must receive governmental support for the loosening of regulations of the locations for the festival. Festivals financially independent from the government still require, to some extent, the participation of the government. Sufficient private financial support can reduce political interference, but cannot eliminate the role of the city government for the festival.

Therefore, the two case studies demonstrate that the extent of the participation from the government and political leverage is proportional to the levels of inconsistency in a festival. The comparative analysis between two case studies suggests that the higher the political leverage for the festival, the more inconsistent the festival is. Table 8.1 summarises the data analysis of the two festivals.

	Hi Seoul Festival	Seoul International Fireworks Festival with Hanwha
<i>Festival Ownership</i>	City government and government agency (SFAC)	Private Corporation (Hanwha)
<i>Leadership</i>	Absence	Strong leadership under the corporation
<i>Government roles</i>	Facilitator Co-producer Owner/Controller Regulator	Confined to Regulator
<i>Political leverages</i>	High	Low

<i>Sponsorship Type</i>	External private corporations	Internal affiliated corporations (Self-sponsored)
<i>Festival Partnership</i>	Ansan Street Arts Festival Goyang Lake-park Arts Festival Gwahcheon Arts Festival	Busan International Fireworks Pohang International Fireworks
<i>Reason of partnership</i>	As city government procedures to save budgets Networking in arts and culture with another city	For the purpose of research and development under the same corporation
<i>Festival Identity</i>	<u>Inconsistent</u>	<u>Consistent</u>

Table 8.1 Summary of comparative analysis of two festivals in case study

This researcher considered that the city and festival are co-related, and these two affect each other. The relationship is not unidirectional. The city can increase awareness of the city through the festival’s cultures while festivals can advertise themselves through the city’s greater awareness. For instance, the tourists determine the tourism destination based on their awareness of the destination in general. If the city has a strong brand, it can express the city to tourists, which may affect tourists’ decision making; thus, visiting the city extends to participation of the festival. Alternatively, if the festival has a strong identity, festival goers may visit the city for the purpose of participating in the festival. In other words, if the festival and city have a strong identity with consistent contents, they can be considered stakeholders that contribute to city branding.

However, seeing the formation process of Seoul’s city brand slogans and the Hi Seoul Festival in this thesis, they seem to be operating together in their inconsistent changes. The common factor that explains changes to the city brand and Hi Seoul Festival is political leverages. Figure 8.1 depicts how the city brand slogan and festival identity are affected by political leverage—respectively, the mayor’s city policy and the city government’s role in Seoul.



Figure 8.1 Relations among city brand, festival identity, and political leverage in Seoul

Figure 8.1 was developed using the data analysis of the two festivals and city brand in Seoul. Regarding Seoul's city brand, after 'Hi Seoul' was established and utilised in a festival, it was never used further without developing a new brand. There were only city brand slogans in the city, and they changed with each new mayor's policy. In the case of festival identity, the city government affects the result of inconsistent identity, especially in the Hi Seoul Festival.

As indicated in Table 8.1, various factors may affect a festival's identity; however, the researcher reckons that the role of the city government and the extent of the participation occupied the largest share as political leverage. It caused other factors to contribute to festival identity as a domino effect. In short, the Hi Seoul Festival as a public festival is owned by the city government, and the government has played multiple roles in festival management. The festival had several partnerships with other city festivals using the network of city governments. This networking is established to save the government's budget for festival expenses. Such a partnership leads to a lack of festival identity, using the same festival contents in several festivals. Again, the lack of festival identity causes difficulty in attracting external sponsorships, so the festival relies on the city government's budget. On the other hand, the Seoul International Fireworks Festival, as a

private festival, is owned by a large corporation, Hanwha. They solved sponsorship internally through affiliated corporations. The festival had partnerships with other fireworks festivals managed by the same corporation. The partnership assisted in improving each fireworks festival. In this case, the festival’s identity is firm and consistent after the corporation took over ownership. As discussed previously, the role of the city government is confined to being a regulator. Based on this analysis, it seems that financial independence is the most significant for sustaining festival identity; however, full private support without any political leverage cannot be a full-proof method of keeping a festival consistent either. As shown by the case study, city festivals, which are large and gather many visitors, cannot be held solely by a private foundation; rather, they require government cooperation.

Gelder (2011) argues that a city branding strategy cannot be fully developed and implemented by the government alone. City branding must include all stakeholders, who can contribute to shaping the city through policies, investments, actions, behaviours, and communication. Gelder (2011) discussed the stakeholders of city branding as follows:

The principle channels through which places such as nation and cities communicate are their tourism, their private sector, their foreign and domestic policy, investment and immigration, their culture and education, and their people. (p. 37)



Figure 8.2 Stakeholders of city branding (Sources adapted from Gelder (2011), Involving the Stakeholders)

Based on the conceptual theory, the researcher considered the city brand slogan and cultural festival as stakeholders to contribute to city branding in this thesis. In particular, the consistency is a necessary factor for the city branding's stakeholder. According to the data analysis, both developing a city brand slogan and staging a festival consist of different organisations collaborating. Regarding the different organisations, Parkerson and Saunders (2005, p. 245) express the city brand's uniqueness as follows: *'The uniqueness of a city brand lies primarily in its form as a network rather than an organisation with clear boundaries and internal structures'*. Moreover, Allen et al. (2011, p. 146) highlight the elements of a successful festival as follows: *'Events are required to serve a multitude of agendas, due to the increased involvement of governments and the corporate sector. The successful event manager needs to be able to identify and manage a diverse range of stakeholder expectations...No event is created by one person, and success will depend on a collective team effort'*. In the current thesis, network and collective team effort are identified as key characteristics, given the concept of a network as a metaphor for the complicated interactions among people in the community (Scott et al., 2008). In sociology, a network is defined as a specific type of relationship linking defined sets of persons, objects, or events (Mitchell, 1969). Collaboration can be defined as *'a process of joint decision-making among key stakeholders of a problem domain about the future of that domain'* (Gray, 1989, p. 227). Scott et al. (2008) describe the concept of collaboration as offering a reason for a network to exist. However, Parkerson and Saunders (2005, p. 245) pointed out that networks: *'have an inherent difficulty in focusing resources in order to maintain unity and accomplish their task. Networks are good at decentralising, but they are not good at coordinating and centralising the decision-making process or at allocating resources to a particular purpose'*. In other words, the complex networks may affect the lack of stability and consistency in the city brand and festival management. Powerful leadership is necessary to compensate for the defect of the networks. Parkerson and Saunders (2005) justified strong leadership as crucial for effective branding and partnerships working based on the case of Birmingham in the UK. The city of Birmingham has maintained the long-term support of product development since 1987 thanks to powerful leadership and long-term planning. Gelder (2011) stressed

the long-term commitment as follows: *'The development and implementation of a city brand is a strategic endeavour that...will take years to complete and even longer before they fully bear fruits'* (p. 39).

Singapore is considered a successful city brand utilising arts and culture in its city marketing, with sufficient budgets and long-term planning by the government (Ooi, 2008). Moreover, Peterson (2009) argued that Singapore's arts festival could have developed under the leadership of Liew Chin Choy and Goh Ching Lee in the National Arts Council since 1990s. According to Peterson's personal interview with Goh Ching Lee in 2005, Goh Ching Lee took over the festival for 20 years from former leader, Liew, at the National Arts Council and mentioned *'creating a stronger identity for the festival'* (2009, p. 119). Existing literature suggests that the festival of Singapore was sustained for more than two decades, until early 2000s, due to powerful leadership and despite the period the leader was still concerned about the festival's identity.

Likewise, beyond the network and collaboration among stakeholders, powerful leadership and long-term commitment to the city brand and festival management are required. This researcher regarded the leadership and long-term investment or strategies as elements of the strategic governance required for city brand slogan and festival identity. Kooiman (1993, p. 2) defines governance as the *'activities of social, political, and administrative actors that can be seen as purposeful efforts to guide, steer, control or manage (sectors or facets of) societies'*. Figure 8.3 was developed based on the discussion about city branding's stakeholders and essential elements. The strategic governance can utilise political leverage effectively in the formation of a city brand slogan and festival identity. Ultimately, strategic governance is regarded as a core value or method for forming a city brand slogan and festival identity which contribute to the city branding.

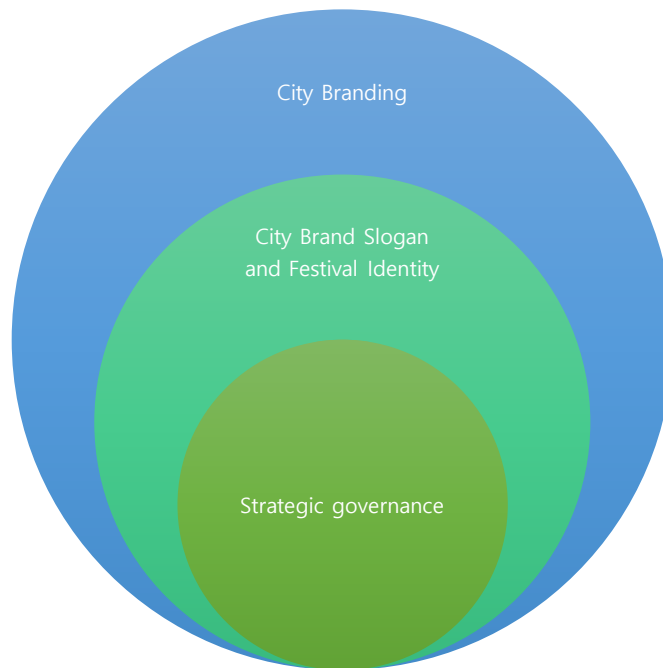


Figure 8.3 City brand slogan and festival identity as city branding’s stakeholders

As previously discussed, city branding includes a complicated networks of individuals, private sectors, government and its policy, tourism, investment and immigration, culture and education. In addition, this research considered that a city brand slogan and festival identity may also be involved in the city branding elements. In the case of Seoul and its two cultural festivals, those two elements showed distinctive characteristics. Despite the lack of a city brand, Seoul had several city brand slogans under each mayor’s city policy. Moreover, depending on the specific mayor’s policy, a representative public festival also lost consistency in terms of identity and contents. Political leverage appeared to be a big issue for the city brand and festival identity, as discussed in this thesis. Meanwhile, the data analysis suggested that a representative private festival transformed its form of ownership and sponsorship. The changes identified successful festival management. Compared to the public festival, the private festival showed powerful leadership with financial independence from outside as well as effective partnerships. Based on the comparative analysis, sufficient financial sponsorship may reduce political leverage to the cultural festival, yet a cultural festival still cannot ignore the city government’s participation; thus, it requires a broader concept to cover political leverage. As a result, the city government’s sponsorship and partnership assist in defining the festival’s identity,

including the festival owner. The networks among them are essential for the festival management. The festival requires strong ownership to manage the networks. This is similar with a city brand's powerful leadership, as discussed in previous literature. The powerful leader who maintains a long-term commitment in building a city brand can resolve problems like that of Seoul's city brand without depending on political changes. Moreover, various organisations related to the city brand and festival have collaborated throughout the powerful leadership as strategic governance. Likewise, city brand slogan and festival identity can be managed consistently based on strategic governance, thereby contributing to the city branding process.

8.6 Conclusion

This chapter compared and discussed the results of the two case studies with previous literature to provide answers to the research questions established at the beginning of the research. Detailed answers for each research question will be provided in Chapter 9. The two festivals in Seoul have their own characteristics in terms of ownership and sponsorship. Contrasting the changes between the case studies can help recognise the development of festival sponsorship in Seoul. Its contributions to the city branding may also have differences depending on the sponsorship. In addition to these festivals, Seoul's brand slogans have experienced changes since the beginning of city branding in the 2000s. Professionals' various perspectives from primary data collection have facilitated the understanding of the distinctive festival culture in Seoul and South Korea. Political leverage plays a key role in public festivals and affects the changes of city brand slogans in Seoul. Private festivals are relatively freer from political leverage than public festival - but are not completely free of it. Political leverage represents an interesting aspect of festival and city branding research as it seems to affect the consistency of both festivals and the city brand slogan. The role of politics in festivals and the city brand is the key to understanding how a city's festivals contribute to the city branding process. General conclusions will be drawn from this discussion in the next chapter, and the three research questions will be individually addressed. Final implications will also include recommendations for future research examining festival and city marketing.

Chapter 9 Conclusion

9.1 Introduction

This final chapter presents conclusions from the research and considers the contribution to knowledge and understanding in terms of research methods applied and findings. The study investigated why sponsors support festivals and how festivals contribute to city branding by concentrating on two festivals in Seoul. It adopted an interdisciplinary approach to the festival, a sponsorship and city branding, and used an interpretivist philosophy to investigate the phenomenon in Seoul, South Korea, and contrast it with the predominant Western approach. Although generalisability was not the aim of this study, the comparison of two different sponsorship types of festivals, combined with existing research, allowed the researcher to recognise a better fit of festival ownership and sponsorship. This can be utilised as the basis for future festival research or for festival organisers planning new festivals or managing festival in other cities. The research questions identified at the beginning of the study were:

- 1) Why and how do sponsors support festivals?
- 2) How do festivals affect city branding? Is the effect different depending on sponsorship types and the sponsor's organisational relationship with the festival host?
- 3) Which type of festival sponsorship model has the most significant impact on city branding?

Each of these three research questions will be addressed individually in this final chapter, followed by a discussion of the contribution to knowledge, implications based on the research methods chosen, limitations, and suggestions for future research as well as recommendations for other festivals.

9.2 Summary of Key Findings

The research used semi-structured interviews and a thematic analysis to identify the main themes and sub-themes. Based on the data analysis, key findings are relevant to five different themes: planning and management, sponsorship landscape, government and regulation, cultural content, and city brand and festival brand. Under these main themes, various sub-themes were identified and refined by collating the data using the thematic analysis process. Throughout the processes, the two case studies indicated the contrasting characteristics based on informants' perspectives and experiences. The Hi Seoul Festival produced different perspectives from current and former employees. Depending on the type of festival host, the Hi Seoul Festival was more relevant to the city government and represented the mayor's political influences on the festival. On the other hand, the Seoul International Fireworks Festival was characterised as being relatively free of the city government and regulations. Noticeable changes of ownership and sponsorship emerged for both festivals over the decades. Seoul's city brand was closely related to the mayor's political agenda. All these findings led to addressing the overall aim of this research, which was to discuss the relationship between the festival and city branding process, focusing on emerging political interference and inconsistency issues in Seoul.

Why and how do sponsors support festivals?

To answer this question, it is necessary to understand the two festivals' sponsorships and how they changed. As discussed in Chapter 6, the Hi Seoul Festival was sponsored exclusively by a private brand whereas the Seoul International Fireworks Festival was sponsored by several private corporations and the city government. More recently, the former festival has been sponsored by private corporations whilst the latter festival has been sponsored exclusively by affiliated corporations of the Hanwha Corporate Group and supported by the city government.

According to the findings, these cultural festivals' sponsorships were affected by an increasing awareness of sponsors' brands through various methods. Citi Card, the Hi Seoul Festival's current sponsor, provides exclusive on-site services to existing customers

who visit to the festival. Some previous researchers have argued that sponsorship is an opportunity for the sponsors to distinguish themselves from competitors and attain an advantage (Fahy et al., 2004; O'Reilly & Madill, 2012). Currently, festivals like event sponsorship have been regarded as being better than traditional marketing strategies; they are described as effective strategies which can build an emotional connection between consumers and corporations while positively influencing the consumers' attitudes and perceptions towards a company's brand (Meenaghan, 2001). With regard to Citi Card's method of sponsorship, it can be considered as an indirect advertising strategy to increase brand awareness rather aggressively by attracting new customers through festival sponsorship. However, not all private sponsors pursue indirect advertising during the festival and its associated events. In addition to increasing the festival's popularity, the corporation wants more exposure from the sponsorship, as evident in various festivals in the world. In particular, Barclaycard sponsored a music festival in London: 'Barclaycard presents British Summer Time Hyde Park'. Compared to Citi Card sponsorship of the Hi Seoul Festival, Barclaycard promoted the brand name actively during the festival. The background of the indirect advertisement relies on the role of the Hi Seoul Festival's owner, the city government, and its regulations. According to the data analysis, the city government prohibited private corporations in Seoul from pursuing aggressive brand exposure during the public festival. Therefore, Citi Card's sponsorship activities were confined to indirect advertisement during the Hi Seoul Festival. On the other hand, the Seoul International Fireworks Festival exposed a corporation brand name on the festival, and the corporation's related promotion activities were more aggressive than those for the Hi Seoul Festival in the same city. This difference stems from the subject who owns and sponsors the festival in Seoul. The Seoul International Fireworks Festival has been owned and sponsored by the Hanwha Corporation, which freely promoted its brand name during the festival. Although the city government may have prohibited or confined the corporation's promotion through regulations like those imposed on the Hi Seoul Festival, the data analysis indicated that the city government has cooperated with the corporation to stage the festival effectively.

In the case of the Seoul International Fireworks Festival with Hanwha, the initial festival sponsor considered stopping its sponsorship of the festival after the second festival was

held because it realised the image of fireworks and gunpowder belonged to the Hanwha Corporate Group from festival visitors' perception. In other words, these sponsors recognised that sponsoring the Seoul International Fireworks Festival would not increase awareness of their corporations. However, it is doubtful this was the entire reason why these sponsors decided to withdraw from the festival sponsorship. Many studies have argued that a measurement deficit exists in sponsorship (McDonald, 1991; Meenaghan, 2012; Meenaghan, 2013; Thjomoe et al., 2002). A sponsorship's effectiveness is based on measuring the quality of exposure the sponsoring brand achieves through media coverage (Cortez, 1992; Kate, 1996; Rosen, 1990; Thjomoe et al., 2002). Thompson (2000) argues that measurement by exposure could not support a sponsorship's effect on brand awareness or image among a targeted audience. As a result, the Hanwha Corporate Group ultimately decided to host and sponsor the festival starting in 2003. The aim of that decision was internally regarded as the group wanting to re-imagine Hanwha's brand while increasing brand awareness among consumers and festival visitors. According to the data analysis, the Hanwha Corporate Group aimed to achieve civic welfare by hosting and sponsoring the Seoul International Fireworks Festival. Some researchers have discussed how event sponsorship builds on a community's goodwill and civic duty, but their works focused on smaller communities (Mount & Niro, 1995; Wick, 1995). Getz (2012) assumes that a similar situation occurs at all levels of a social and cultural group. However, with commercialisation, dependency on sponsorship can create problems, such as the risk of failure or the loss of goodwill (Getz, 2012). Thus, the Seoul International Fireworks Festival still provided free entrance for all visitors as evidence of its civic welfare objectives. To highlight its role of civic duty, Hanwha pointed out that the city government has supported this festival continuously since the beginning. According to the data analysis results, if the festival only pursued benefits for the corporation, the city government would never allow the use of the city's name for the festival. Therefore, the city government's aggressive support for a private festival suggests that it acknowledges the contribution of the festival to civic welfare as well as to efforts to advertise the city through the festival.

Further distinctive characteristics were observed in the data analysis from both festivals. The Hi Seoul Festival was sponsored by a private bank for 10 years. As discussed in the

data analysis, the Woori Bank contracted with the city the government to handle all taxes for the city. The bank suggested offering sponsorships for several city festivals to the city government in order to secure its position in managing all the taxes. In this case, the Woori Bank's aim of sponsoring the festival did not relate to increasing brand awareness or providing civic welfare; rather, it focused only on the benefits of the private corporation.

The Seoul International Fireworks Festival has emphasised civic welfare by providing a free entry fee. However, recently, some seats were given a special status in that approximately 7,000 seats were given to sponsoring companies—namely, the Hanwha Group-affiliated companies. The affiliated companies utilised the seat tickets for their VIP customers, suggesting contracts between the Hanwha Group and their affiliated companies. Although sponsorship works internally, this action reaffirmed the relationship between the private brand and the city government in the case of the Hi Seoul Festival. Therefore, both festivals' subjects differ, but interest in attracting festival sponsorship exists.

As an effective marketing tool for the sponsoring corporations, sponsorship does not require a donation (philanthropy) or a grant (a one-off type of assistance); thus, event managers should see sponsorship as a business partnership between the sponsor and sponsoree. Moreover, event managers must provide tangible benefits to sponsors with effective programmes to deliver them in order to receive sponsorships (Allen et al., 2011). Getz (2005, p. 260) describes effective festival sponsorship as follows: *'The best sponsors are not just those that provide the most resources but those ensure harmony or a close fit between the goals, images and programmes of each... Partnership goes beyond long-term contracts. It implies a meeting of the minds on what is best for the events and the sponsor a good fit'*. Allen et al. (2011) discuss that large corporations such as Coca-Cola and Telstra receive hundreds of sponsorship applications every week, and they have concluded that few events have a close fit with corporate purposes and a demonstrable ability to deliver benefits. According to previous scholars, effective event sponsorship requires congruence with the image (Gwinner & Eaton, 1999; Koo et al., 2006a; Koo et al., 2006b; Musante et al., 1999), function (Gwinner & Eaton, 1999), or user (Sirgy et al., 2008). The term *congruence* here means ensuring a match between a festival and its

sponsor in order to develop positive results not available from an incongruent match. Congruent event sponsorship can be easily found, from mega-events to commercial events. However, according to the data analysis, neither of the festivals in Seoul considered matching between the festival and its sponsor in any aspects from the beginning. In particular, the Hi Seoul Festival organisers explained the criteria of sponsorship primarily considered the potential sponsor's status in the market and the sponsor's proposal for sponsorship (e.g., amount of money or methods of sponsorship). As a public festival, the Hi Seoul Festival seemed to exclude any private corporations involved in social problems (e.g., crime and scandal). Regarding the Hi Seoul Festival's history, past sponsors did not seem to reflect any congruence type identified in previous literature focused on Western contexts. The objective of the Woori Bank's sponsorship of the Hi Seoul Festival was not relevant to any of Crompton's exchange relationships in event sponsorship (1994). Similarly, the Seoul International Fireworks Festival did not seem to promote the congruence between the festival and its sponsors from the beginning. This festival was sponsored by the Kyobo Life Insurance Company; Hyundai Motors sponsored the second festival in full. All these sponsorships were irrelevant for either the festival or Hanwha. After the Hanwha Group decided to host and sponsor the festival exclusively, sponsorship opportunities were offered to its affiliated companies, which cannot be considered making a match between a festival and its sponsors. To determine the congruence between the Hanwha Group and the Seoul International Fireworks Festival, there only exists the fact that the Hanwha Group has grown successfully through the gunpowder industry and their fireworks skill is developed from the gunpowder business. Although this corporation's goal was to re-imagine its brand and increase positive awareness among consumers, it cannot be concluded that congruence exists to achieve an effective sponsorship of the Seoul International Fireworks Festival by Hanwha.

Both festivals indicated contrasts in many aspects according to the data analysis, but they shared one thing in common: the city's name (i.e., Seoul) in their festival titles. By using the city name, neither festival could avoid the city government's participation. Although the Hi Seoul Festival attempted to be independent from the city government, expanding the sponsorship to private corporations, the city government still exists among the festival stakeholders. With the expansion of the Hanwha Corporate Group's role in the Seoul

International Fireworks Festival, the role of the city government was reduced, but it still contributed to the process of staging the festival. In the literature, Allen et al. (2011) describe three levels of government participation in the holding of a festival as a public sponsor. Bowdin et al. (2011) summarise the roles of the government as '*venue owner*', '*consent authority and regulatory body*', '*service provider*', '*funding body*', '*event organiser*', and '*event or destination marketer*'. Applying these categories, the roles of the city government in the Hi Seoul Festival included every role mentioned, whereas in the case of the Seoul International Fireworks Festival, the roles were confined to '*venue owner*', '*consent authority and regulatory body*', and '*service provider*'. These are much simpler than the case of the Hi Seoul Festival. This thesis discussed the city government's roles in the two festivals associated with funding (financial aid). The Seoul metropolitan government has a budget for the Hi Seoul Festival, but no financial aid was provided to the Seoul International Fireworks Festival. According to the data analysis, since the Hanwha Group took full responsibility for the festival, the city government's role has been gradually reduced and confined to loosening regulations and consent authority. There was no doubt about the advantages of reducing the government's role in the Seoul International Firework Festival. However, controversy emerged in terms of the government's roles and funding of the Hi Seoul Festival. Some argued that since the city government's festival budget has been reduced, the festival inevitably started to attract more private sponsorships. Others insisted that getting more private sponsorships could be a key to independence from the city government. These two opinions contrast each other to a certain degree. In a nutshell, negative nuances can be found towards the city government's role in the Hi Seoul Festival.

Ultimately, Seoul's two festivals remain in the early stages of the festival contexts compared to festivals examined in previous research. The two festivals have experienced changes in form in terms of both ownership and sponsorship for a decade. Both case studies showed distinctive characteristics in sponsorship in particular, such as private bank and self-sponsored by private corporation owner. To sum up the data analysis, festivals have undoubtedly been considered one of the positive strategies for the public sponsor in Seoul. With public sponsorship, the sponsorships became business partnerships providing resources beyond money. However, it remains doubtful whether

they have the potential to be effective marketing strategies for private sponsors in South Korea. The lack of congruence (fit) between festival and sponsor is justified by the level of festival sponsorship in Seoul and South Korea, which is not yet enough to find the right fit between the festival and the private sponsor. Moreover, a festival's financial stability can be difficult to sustain, ensuring that the festival is consistent and develops quality. Festival organisers' to-do list must include developing policies and plans that enhance all the benefits related to the festival to attract more private sponsorships.

How do festivals affect city branding? Is the effect different depending on sponsorship types and the sponsor's organisational relationship with the festival host?

According to this case study, Seoul's city brand is less developed and utilised than internationally popular cities in the world and even small regional cities in South Korea. At one point, Seoul had two different types of city brand stemming from its city policy and tourism marketing policy. Since 2001, four different city policy brands were developed and associated with three mayors: *'Hi Seoul'*, *'Design Seoul'*, *'Hope Seoul'*, and *'Together Seoul'*. The *'Hi Seoul'* slogan was also utilised as a tourism brand with the sub-brand *'Soul of Asia'*; thus, the Hi Seoul Festival originated after 2003. As the capital of South Korea, Seoul has sometimes been confused with national brands and national tourism brands, such as *'Dynamic Korea'*, *'Sparkling Korea'*, *'Be Inspired Korea'*, and *'Imagine you Korea'*. Likewise, despite the relatively short history in city branding, Seoul's city brand is complicated for both the public and professionals to understand properly. Based on these various slogans, the process of city branding has been considered an important task for the city government. Examining the city branding campaigns and city policy, continuous attempts and controversies towards city marketing as well as re-development and re-construction of the city have existed. In particular, Mayor Oh Se-Hoon was perceived by the media to be obsessed with city branding. With regard to Seoul's city branding, the present researcher considered the lack of strategic governance from the city government based on leadership and partnership (Parkerson & Saunders, 2005).

In terms of the relationship between festivals and city branding, the data analysis indicated that the city government considered public cultural festivals to be one of the city's branding methods. The number of cultural festivals in South Korea has increased tremendously, growing from approximately 400 in 1998 to 800 in 2004 and more than 1100 in 2010 (KTO, 2013). The central government and tourism ministry have been encouraged to foster a representative festival for each city. This phenomenon apparently appeared throughout the capital. In 1995, the number of Seoul's festival was only 19; this number increased to 179 in 2011 and, more recently, the total number of festivals in Seoul reached around 350 to 400 (MCST, 2011; SFER, 2016). For a decade, two mayors in particular promoted their city policy through the Hi Seoul Festival and provided plenty of the city's budget to the festival, thereby indicating the city government's acknowledgement of festival's contribution to the city's marketing.

During the data analysis, several statements were made regarding the relationship between the festival and the city of Seoul, such as *'the relationship between the festival and the city is reciprocal'* and *'the city festival and the city are interdependent, expecting synergistic effects'*. Such opinions were responses to the statement that festivals have utilised the city's name in their festival title since the beginning. However, merely using the city's name in the festival title cannot be seen as promoting Seoul's uniqueness or assisting in the development of the city's branding. Indeed, in the case of the Hi Seoul Festival, the *'Hi Seoul'* was not removed from the festival name when a new mayor was elected and promoted a new city policy brand. The name was retained whilst the festival experienced inconsistency in many aspects, including identity and theme. Many surveys have shown a gradual increase in *'Hi Seoul's'* brand awareness over the last 10 years (Lee & Kim, 2010). Thus, changing the festival name was met with various experts' objections. Meanwhile, the Seoul International Fireworks Festival exposed its host brand to include *'with Hanwha'* in the festival name in 2013, yet it also kept the city's name. In fact, both festivals have continuously included the city's name in their titles, albeit for different objectives, as evident from the data analysis, calling into doubt the claim that using the city name was to promote city branding. Regarding the Hi Seoul Festival, obviously no other options appeared because there were too many controversies among stakeholders. Most stakeholders agreed that the festival's name could not be transferred every time a

new mayor was elected. They could not ignore the result of 10 years of *'Hi Seoul'* brand awareness among citizens. In the case of the Seoul International Fireworks Festival, according to the data analysis, festival owner Hanwha Corporate Group wanted to promote its brand aggressively through the festival so it decided to include its brand name in the festival. However, it could not give up the name of the city as well. Its festivals have become well-known to citizens as a Seoul representative festival, but if the festival turns out to be too commercial or industrial by exposing a private corporation brand, governmental regulations may come into play.

To support the statement that the relationship between the festival and the city is interdependent requires more than using the city's name in the festival title. According to the secondary data collection, more than 10 cultural festivals in Seoul include the city's name in their festival titles. Regarding the Hi Seoul Festival's identity and contents, it is now concentrated on street arts as the main theme of the festival rather than promoting Seoul's traditional culture or history, as it did in the past. Several experts doubt whether street arts are representative of Seoul's main culture. The data analysis showed that the Hi Seoul Festival should have maintained a consistent theme and contents to establish its identity. Therefore, it is not necessary to confine the contents only to those related to Seoul's traditional culture or history. Indeed, Seoul is a metropolitan area with 10.1 million people (2014). The Hi Seoul Festival can never embrace the entire population. It is challenging to provide a cultural festival truly representative of all of Seoul. Generally, in South Korea, many regional cities have a representative festival using the city's name and expressing the main product or culture of the city. The representative festivals are officially selected and sponsored by the Ministry of Culture, Tourism and Sports. The representative festival has several grades to classify the cultural festivals based on economic effect and number of festival visitors. Neither of the two case studies examined herein have ever been officially selected as a representative festival of Seoul. It is still unclear whether Seoul's government does not want to be selected by the central government or Seoul's festivals do not reach the qualification of a representative festival.

Again, the issue for a festival's influence on city branding focused on the festival's identity. Recently, the focus of the Seoul International Fireworks Festival shifted from

city marketing to corporation marketing. For instance, this festival concentrated on the host's business to expand event booths to promote the corporation and issued special tickets for the VIP customers of affiliated companies sponsoring the festival. However, no criticisms emerged about these marketing activities, except civil complaints related to noise and inconveniences, which is not surprising when gathering a million visitors in one place. Media coverage of the festival has been well managed by the corporation and resulted in new event spaces being developed for the public to enjoy the event in the daytime while waiting for the fireworks at night. Moreover, through investment in research and development, the festival has avoided severe accidents. The theme of the festival has been developed every year using various technologies, but the core of the festival's content has consistently focused on fireworks. Against such a positive background, the analysis presented herein has determined that this festival has maintained stable host and firm sponsorships along with cooperation with the city government. Many scholars have emphasised the allies and collaboration for the festival and events (Allen et al., 2011; Getz et al., 2007; Larson, 2002; Rowley, 1997).

According to the previous literature (Carlsen et al., 2007; Getz, 2012; Richards & Palmer, 2010), there are four categories of festival impacts: economic, cultural and social, environmental, and political factors. These factors underscore the importance of network theory. Understanding the need for effective networking and stakeholder management might determine the sustainability of the festival. This thesis has asserted that sustaining festival identity requires strategic governance in festival management. Comparing the Hi Seoul Festival and the Seoul International Fireworks Festival as well as other relatively successful festivals in the world has shown that they had their own strategies for maintaining their festivals effectively. Two core strategies were identified: powerful leadership and long-term investment. Powerful leadership can establish festival management consistently; it helps the festival build a proper identity. A stable festival identity can build a trusting relationship with sponsors and partners. Based on this strategic governance, festivals can expect to be a core element of city branding. In the case of Seoul and the two festivals examined here, the festivals' influences on city branding does not depend on the sponsorship type or organisational relationships. Rather, they required broader conceptual theory and detailed elements covering the festivals in

Seoul. When expecting a synergy effect from the festival and city, or discussing a festival's contribution to city branding, the festival should first and foremost be organised and managed by the festival owner, without any interference.

Which type of festival sponsorship model has the most significant impact on city branding?

Before finding the best model of festival sponsorship from these case studies, it is important to return to the problems facing the two festivals to support the conclusions. Comparing the Hi Seoul Festival and the Seoul International Fireworks Festival, the consistency within festival planning and management can be regarded as an essential quality for becoming a sustainable festival in subsequent years. Both festivals experienced changes in ownership and sponsorship; comparing these changes over a decade, the Hi Seoul Festival was unstable and insecure whilst the Seoul International Fireworks Festival's changes were an appropriate choice for improvements.

Based on the data analysis, this thesis mainly discussed strategic governance as a key answer for the objective, highlighting the collaboration among stakeholders. A festival can be a one-off event, but this research did not examine a one-time event. For an on-going annual festival, a long-term plan is fundamentally required. Although the Hi Seoul Festival attempted to make a long-term strategy, the strategy did not materialise in later events. The lack of a long-term strategic plan affects the ability to maintain consistency in the planning and management of the festival. Furthermore, political leverages also interrupted the consistency of the festival. As a result of mayoral decisions, the Hi Seoul Festival has been badly managed by the city government, causing inconsistencies in many parts of the festival over the decade studied; consequently, the purpose of the festival has become less evident. This festival has not been able to establish a sustainable identity because of the fluctuation of political leverage.

On the other hand, the Seoul International Fireworks Festival has remained relatively stable in planning and management because a corporation exclusively owned and sponsored the festival, meaning no external interference existed. The festival had an

internal objective of re-imagining the corporation's perception through a cultural festival, whilst publicly the main objective of the festival was civic welfare and culture for citizens. The main objective remains unchanged even today, but the corporation has an ambition of becoming the most popular fireworks festival in the world as a representative cultural festival of Seoul. Such an ambition is the beginning of the festival's contribution to the city's branding. However, being widely known in the world is not the only purpose for the city or the festival; it is also closely relevant to the host corporation, the Hanwha Corporate Group, which seems to want to spread its brand globally through the Seoul International Fireworks Festival. This is precisely what a sponsor hopes to achieve in sponsoring a festival according to Crompton's (1994) conceptual theory.

During recent festivals, the corporation has aggressively advertised its brand. The promotions have shown commercial objectives, but they do not seem to pursue direct benefits from the festival. The corporation has shifted its commercial promotions to focus on developing civic welfare, thereby generating compliments for the festival from citizens as well as media coverage. Likewise, it demonstrates that appropriate commercialisation of the cultural festival may enhance the festival's quality as well as build good reputations. The case of Seoul International Fireworks shows positive outcomes in terms of private festival and private sponsorships.

Nonetheless, some professional informants from this research insisted that an exclusively private or public festival cannot exist in Seoul or South Korea. Political leverage is centrally situated throughout society. The Hi Seoul Festival, for example, can reduce political leverage in the festival only by being independent from the city government. Moreover, the festival must be self-perpetuating to become self-reliant. This thesis concludes that being self-perpetuating does not mean eliminating political leverage, such as role of government in staging the festival. Rather, it relates to the commercialisation of the festival or sufficient private sponsorships. As in the case of the Seoul International Fireworks Festival, the cultural festival must cooperate with the city government even when it is self-funded.

In conclusion, neither the Hi Seoul Festival nor Seoul International Fireworks Festival

provides an ideal sponsorship model. However, elements of such a model may be inferred from the data analysis discussions. A city government or private corporation cannot stage a festival alone; it needs various external stakeholders who collaborate. Therefore, to become a competitive festival for city branding, it is essential to adjust the relationship between public and private sectors. The emergence of powerful leadership and the significance of network theory in the festival context are indicated. Powerful leadership can be interpreted in festival management as powerful festival ownership. The festivals discussed here are not one-off events, so they require a long-term strategy under powerful ownership. Festival organisers should comprehend the relationships among various stakeholders and analyse their objectives through the festival in order to utilise the network effectively. Using networks among stakeholders, the festival can hire the necessary collaborators and partners, further assisting in improving the festival's quality and reputation.

Based on these discussions, this research suggests the best fit of a festival management model under the premise of strategic governance is as follows: half government and half private organisation in the festival ownership and sufficient private sponsorship and reduced public sponsorship. According to this research, finding effective festival sponsorship for city branding is correlated to political leverages and the festival's consistency. The public funding from a government is a good example of public sponsorship in festivals, acknowledging the festival's effect on the cities and country. Most public funding of festival is pursued for the public good or national context of benefit rather than individual benefits. However, in any city with large political leverage like Seoul, a cultural festival should avoid relying too heavily on public funding, which can lead to greater-than-expected effects. According to this research, if the government intervenes in the festival management too much, the festival cannot maintain its consistency. In other words, less government participation would be better for a festival's identity and development. Furthermore, this research concluded that it is difficult to anticipate the contribution to city branding when consistency in the management or identity of the festival is lacking.

9.4 Limitations

Some limitations of the research are associated with the qualitative approach. The research used semi-structured and face-to-face interviews with experts in the festival industry and, thematic analysis was then used to interpret primary data. This provided rich and detailed data as well as in-depth analysis, which quantifiable survey would have not allowed. However, qualitative methods limit generalisability, and this, together with elements of subjectivity could be regarded as a limitation throughout the research, especially for any scholars who pursue the positivism paradigm with validity and reliability as a measurement of judgement.

The matter of generalisability is relevant to the sample size. 46 interviewees were considered appropriate for developing conceptual theory work, yet it cannot act as a representative sample of the total population in all of Seoul's festivals. In addition, the model fit of festival sponsorship devised may require a larger sample size of festivals to generalise the results. As this study was mainly concerned with festival management by sponsorship types, the general festival visitor's perspective was not fully considered. For example, visitor surveys on brand awareness about the festival and city brand could have assisted in assessing the impact studies. Questionnaires to festival organisers also may provide a large scale of sample data that could decrease the weakness on generalisability. The issue of subjectivity is related to the data analysis in the qualitative research. Thematic analysis is based on the purely subjective perceptions of the researcher herself. Nonetheless, the present research is inductive, meaning it relies upon the grounded theory, based upon an empirical interpretation of society as viewed through experiences and knowledge of the interviews.

Moreover, the research has addressed the effects of political leverage on festival management and city branding environment in Seoul. However, there was no direct investigation of political leverage, and this could have been achieved through interviewing mayors or finding similar research in other cities.

9.5 Implications and recommendations

Cultural festivals in Seoul have received relatively little attention from academia as well as the Ministry of Tourism and Sports in South Korea. Existing academic research into festivals are related to quantifiable measures of impacts and festival visitors, as evident in most tourism studies. whilst marketing research focuses on the consumer experience. This research gathered data on the experiences, professional knowledge and perceptions in terms of festival and city marketing in Seoul to develop the model fit of festival sponsorship. This allows a series of recommendations to be made.

First, festivals can affect the formation of a city brand, but should have a clear identity if they are to become a powerful factor in city branding. Second, festivals involve multiple stakeholders, so organisers should have sufficient power to handle them. The research shows that this power requires financial independence, sustaining the network of stakeholders and their cooperation. That means that financial organisation of festivals is a key element on their management. Third, managing sponsorship between public and private sector is an essential component of festival organisation. This means that organisers require political acumen and skills in ‘managing up’ as well as in festival operations and content. Fifth, the relationship between festival and city is co-dependent. Consistent long-term strategy is essential for festival management and congruence with city branding can maximise the festival effects on city.

Follow-up research is encouraged to further explore the subject and discuss an integrated strategy towards the inconsistent changes in city branding and festival identity. The thesis implies an ongoing observation of Seoul’s festivals and Seoul’s city branding is required in the future. Future research could include a wider range of cities in South Korea to discuss the establishment of strategic governance based on the present research. The thesis provides a progressive indicator for a city under strong political leverage. Therefore, comparative studies of more cities in South Korea or other Asian countries with the similar circumstances should be carried out to support the present thesis. Likewise, the thesis is notable because of the transferability to further contexts and related areas in terms of both festival and city branding. The thesis represents a step towards extending

knowledge and the understanding of festival sponsorship and city branding, and recommendations for festival management has been devised. Yet more research should be conducted into the dynamics of the city and festival to assess the development of their relationship.

Appendix

Appendix 1 Chronology of the Korea peninsula, 1910-2007 (Source adapted from Lynn, 2007)

Year	Historical Affair	Year	Historical Affair	Year	Historical Affair
1910	<u>Japan colonises Korea; ending the Joseon Dynasty</u>	1980	Chun Doo-Hwan's coup; Kwangju uprising; Kim Dae-Jung arrested	1995	The Korean Energy Development Organisation is established; the UN sends the first shipment of food aid to North Korea
1945	<u>Liberation from Japan</u>	1981	<u>Seoul is awarded the 1988 Summer Olympics</u>	1996	<u>Hosting of 2002 soccer World Cup tournament awarded jointly to South Korea and Japan;</u> South Korea joins the OECD
1948	<u>South Korea and North Korea are established</u>	1983	Assassination attempts on Chun Doo-Hwan in Rangoon: 17 South Korean and 3 Burmese officials die	1997	Hanbo Bribery Scandal; Chun Doo-Hwan is sentenced to life imprisonment; Financial crisis, IMF; Kim Dae-Jung is elected president of South Korea; Hwang Jang-Yeop defects from North to South Korea; Kim Jong-Il consolidates his hold on power as the period of mourning of his father's death ends
1950-1953	<u>Korean War</u>	1984	North Korea sends aid to South Korea after severe flooding in the South	1998	North Korea test launches missiles; Diamond Mountains Tour begin in North Korea
1960	Syngman Rhee ousted in South Korea; Chang Myon takes over	1985	Opposition increases seats in National Assembly elections in South Korea; North Korea joins the Nuclear Non-Proliferation Treaty (NPT); first visits between families separated by the North-South division	1999	Berlin Agreement between North and US

1961	Park Chung-Hee overthrows the Chang government	1986	<u>Seoul hosts the Asian Games</u>	2000	Construction to reopen the Kyunggi rail line between South Korea and North Korea begins; second meeting of separated families; Madeline Albright visits North Korea; South-North Summit in Pyongyang
1965	South Korea-Japan Normalisation Treaty	1987	Democratisation Declaration in South Korea; Roh Tae-Woo is elected president of South Korea; KAL bombing incident	2001	Kim Jong-Il visits China and Russia
1968	North Korea spies attack the presidential residence, the Blue House, in South Korea; capture of the US ship Pueblo by North Korea	1988	'Anti-communist' education is replaced by 'Unification Education' in South Korea; <u>Seoul Olympics</u>	2002	<u>George W. Bush's 'Axis of Evil' speech</u> ; South Korea and Japan host World Cup Games; Japan-North Korea Summit in Pyongyang
1971	Park Chung-Hee narrowly defeats Kim Dae-Jung in presidential election	1990	South Korea-Russia Normalisation	2003	Roh Moo-Hyun is inaugurated as president of South Korea
1972	Park Chung-Hee announced Yusin Constitution in South Korea; North Korea's second constitution is revised to acknowledge Pyongyang rather than Seoul as the capital	1991	First North Korea-Japan Normalisation talks; Kim Hak-Sun becomes the first 'comfort women' survivor to testify publicly under her own name	2004	Impeachment of Roh fails; second Japan-North Korea Summit

1973	Kim Dae-Jung is kidnapped from his Tokyo hotel	1992	Kim Young-Sam is elected president of South Korea; South Korea-China Normalisation	2006	<u>North Korea conducts nuclear test</u> ; Roh Moo-Hyun's popularity at record low in South Korea
1974	Assassination attempt to Park Chung-Hee; His wife, Yuk Young-Su is killed	1993	<u>North Korea nuclear crisis</u> – threatens to withdraw from NPT	2007	US and South Korea agree to an FTA; first test run of passenger trains cross the DMZ; IAEA inspectors verify shutdown of the main North Korean nuclear reactor that had been agreed during the Six Party Talks meeting earlier in this year
1979	Park Chung-Hee is assassinated by Kim Jae-Kyu	1994	<u>Kim Il-Sung dies; Agreed Framework between US and North Korea</u> ; Kim Jong-Il succeeds his father to power; Songsu Bridge collapses in Seoul		

Appendix 2 Table 2.1 The history of Seoul in city development since ancient era to Japanese Imperialism and Table 2.2 The history of Seoul in city development since 1950s to 2000s (Ministry of Government Land, 2012; Seoul City Planning, 2012)

	Ancient era * The Joseon Dynasty	The Late Period of Joseon* The Time of Enlightenment	Time under the rule of Japanese imperialism
Residential Environment	-Ancient Agriculture City -200,000 Population in the Castle	-The formation of the port village: Concentration of commerce function -Increase foreign residents (both inside and outside of the Castle): 30,000-35,000, Break from the tradition city figure -Residence distribution focused on the upper class; The upper class: concentrated on the castle, The lower class: around the castle North of Cheonggye river: the upper class South of Cheonggye river: the lower class Around Jongno: local businessman	-Japanese Residence -Adjustment of administrative district: Full-scale of Japanese Residence and the Isolation of the Japanese' habitation -Increased Population from 20,000 to 1,000,000 -Development of large scale of dwelling
City District	-A Walled City/ Castle City -Concentration of the urbanization on the inside of the Castle -No change of city district for 500 years	-The Collapse of a Walled city/ Castle City: Due to development of transportation -Dual Structure: A Walled City and the New Town	-Reformation of the organization of administration and administrative district -District under jurisdiction: 36.18km ² , 1/7 Reduction of Hanseongbu, 133.914km ² in 1936, newly established Jongno District in 1943.
Transportation	-An undeveloped transportation	-The Beginning of Railway -Railway built between Seoul and Incheon in 1899; Three Railway stations, the Installation of Streetcar, Formation of core development for city structure, the meaning of pause in the function of the castle, the collapse of a walled city	-Establishment of street network planning: Five more routes built in existing street networks as an extension

	Ancient era * The Joseon Dynasty	The Late Period of Joseon* The Time	Time under the rule of Japanese imperialism
Space & City Planning * Development	-Made a decision of the capital in 1394; -the formation of the current figure	-Hanseongbu	-Inducement of spatial urbanization -Establishment of town planning -Execution of Land Readjustment Project for development of modern times housing -Land Use Planning for the factory facilities: Commerce function focused on the downtown, Light industry located in the region around city -Joseon Dynasty's City Planning Act in 1934 -Designation of the Use Planning Zone in 1939 -The first modern times City Planning designed in 1936
Economy Industry	-The characteristic of agricultural city	-From Agriculture to Commerce and etc.	-The Foundation and Beginning of Industrial Society -The Land Use Planning leads the beginning of the industrial city development -Various modern times industrial facilities -Concentration on the Japanese colonial facilities
Main City Function	-Political and Administrative City	-City with Politics, Administration, Military and Commerce -National core function focused on the commerce activity	-Concentration on the Japanese colonial function; development of commerce and industry -The Change of a title from Hanseongbu to Gyeongseongbu
ETC		The beginning of Civilization	-The guidance and control of city growth under Japanese Colonization

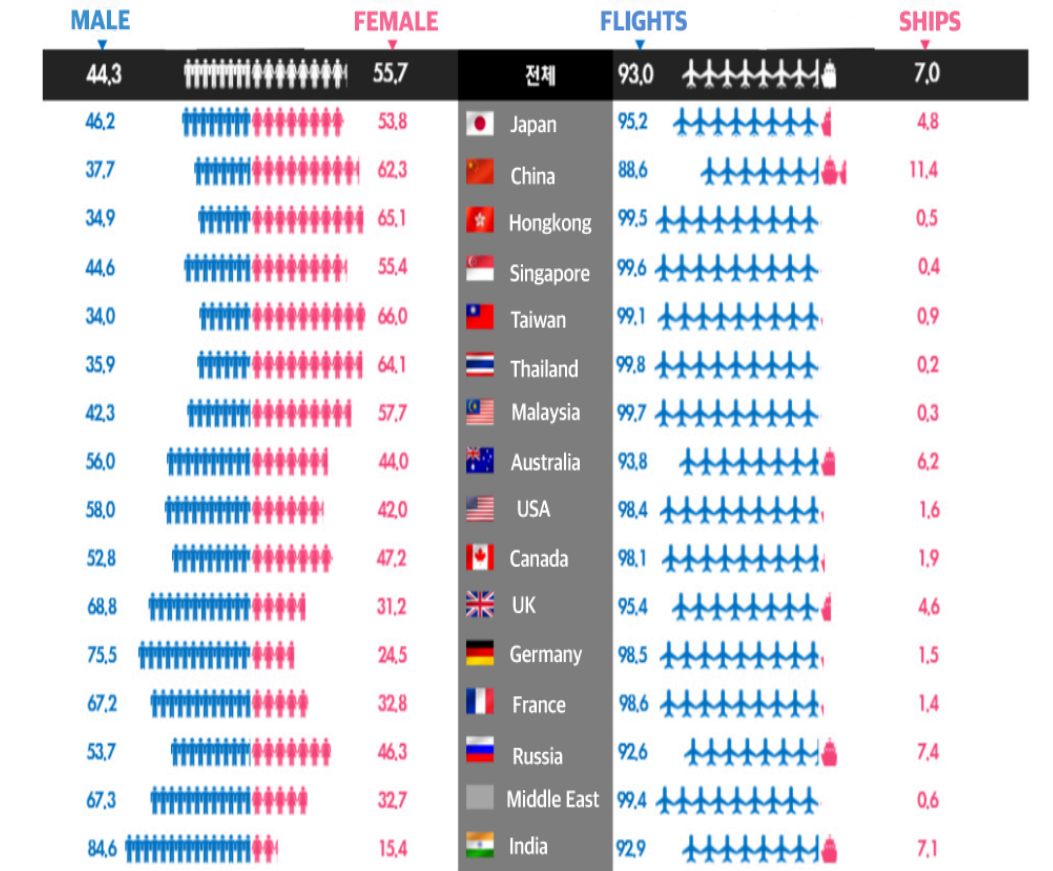
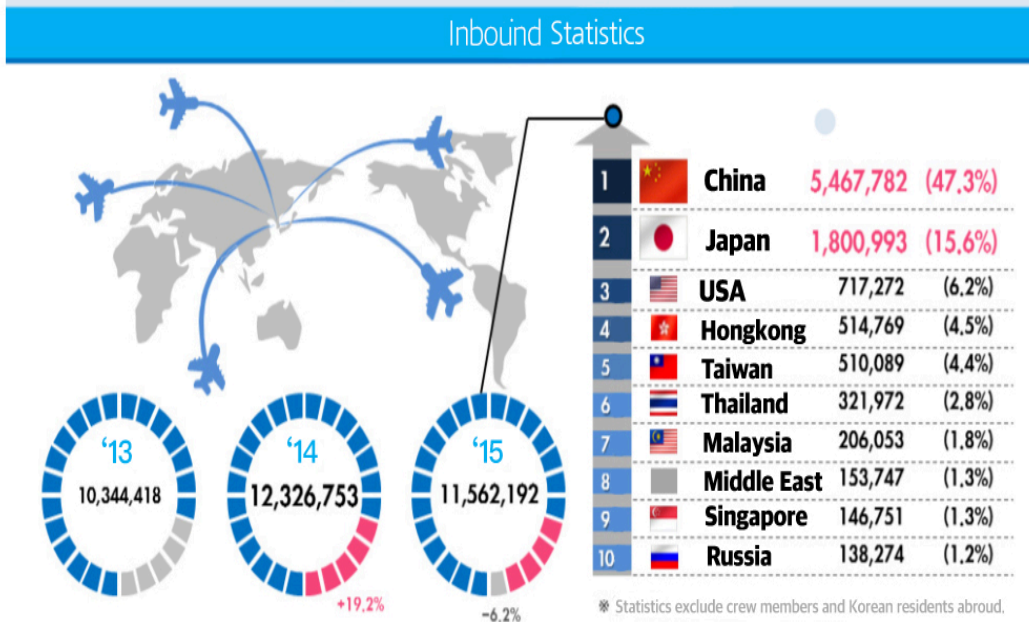
	<i>After Liberation-1950s</i>	<i>1960s-1970s</i>	<i>1980s-2000s</i>
Residential Environment	<ul style="list-style-type: none"> -Influx of Population from refugee and rural population -1 million population after liberation -1.7 millions population in 1950s: Davis index phenomenon -2.45 millions population in 1960 -Refugees settled in the city: House of cardboard boxes without a permit -Outflow of rural population to the city -Increased women population after the war -Population capacity peaked in Jongno district 	<ul style="list-style-type: none"> -Rapid growth of the Population -7 millions population in 1977 -The beginning of development of Satellite cities -Decentralization of prohibited residential slum area, Development of Housing land -Population become hollow in the city (Doughnut pattern) 	<ul style="list-style-type: none"> -Doughnut pattern of residential population and stratification of residence -Rapid growth of University students in 1980s -Stagnation of the population in mid 1980s -Large scales of Apartment and Development of Housing Land -Five new towns in 1988 -Planning of redevelopment and Continuous Doughnut Pattern -Introduction of life zone concept (Demand of convenience facility and standardization of service) -Hangang Waterfront renovation, Reorganization of city structure to save energy -Distinctive stratification by social and economic character of residential area
City District	<ul style="list-style-type: none"> Expand administrative area: 267.8km² 	<ul style="list-style-type: none"> -Expansion of City Area: Rural areas of the vicinity of Seoul are incorporated into a city -In 1963:593.75km² -In 1973:605.3km² 	<ul style="list-style-type: none"> -Expansion of use district in the city -Land Readjustment Project until 1986: 20% of Seoul area 123km², Half effect of current Seoul's land area -Spatial structure of the inner part of road and residential area

	<i>After Liberation-1950s</i>	<i>1960s-1970s</i>	<i>1980s-2000s</i>
Transportation	<ul style="list-style-type: none"> -Postwar recovery 	<ul style="list-style-type: none"> --The period of massive public transportation -In 1974, Opening the two large subway stations named Seoul and Chungryangli. -Recognition of requirement of road for only vehicles - Planning of roads network (Design for long-term city development in 1980) -Expansion of Bus routes in residential area and matching with subway, increasing of automobiles; it changes Seoul to traffic city 	<ul style="list-style-type: none"> -Changing as a transport city -Land Readjustment Project leads the inner part of road system -The spokes of a wheel system of transportation changed to gridiron system -Orientation to public transportation influential area -Major public transportation changes from bus to subway
Space & City Planning * Development	<ul style="list-style-type: none"> -Development Stagnation phenomenon -Temporary suspension of city planning by 6.25 Korean war -In 1952, City Land Planning and Land readjustment project: provide the foundation of Urban Space Structure in Seoul -Intention to develop Seoul as Industrial city after the war -Expansion of Commerce and Industrial area -Reduction of Resident area; Shortage of housing land → Released a scenic zone→ Destroy Green tract of land→ Development of not permitted residential slum area -Land Readjustment Project 	<ul style="list-style-type: none"> -The era of Change and Growth -City Planning in 1966: Opportunity of making decision in current Seoul's space structures -Single core space structure -Each district has primary and secondary centre -Planning of Transportation: Street network, railway, floodgate, airports -Introduction of the limited development district in 1971: Inducement of the concentration and acceleration of the population -Changed City Planning in 1978: Reorganization to single core and tri-city or a multi-core city 	<ul style="list-style-type: none"> -Change of City Planning, Keynote change -City Planning by borough units -Due to host Olympic Games, two developments: Han River and City Structure for 2000s -Development of Multi-core city -2 millions of Housing -Plan notice of basic city planning in 1990; Equal development between Gangnam and Gangbuk, Multi-core space structure, Green land system in Parks, Station area development -Official announcement of 2011 basic city planning in 1997; sustainable, environmental maintenance, the civic life, reorganization of space structure for globalization age -Expansion of civic participation from foreign exchange crisis in 1997 -Sudden change of times and diversification let to revise new system of basic city planning

	<i>After Liberation-1950s</i>	<i>1960s-1970s</i>	<i>1980s-2000s</i>
<i>Economy Industry</i>	-Stagnation in Japanese colonial era	-Development and Suppression	-From industrial society to post-industrial society -From manufactured industry to Service and information industry (from Secondary industry to tertiary industry) -Concentration on the venture industry as a post-industrial society -Change to multicenter of employment -Information-oriented society, sustainable and globalized economy structure
<i>Main City Function</i>	-Battlefield and Commotion	-Decentralization of function -Decentralization of main function in the city activity by subway intersection area -Decentralization and Relocation of City functions:	-Differentiation and Expansion of City Functions - Differentiation of city function: employment Centre expands from single-core to multi-core -Main City function relocates and expands to Gangnam where has education service function
<i>ETC</i>	-Characteristic of the postwar restoration	-Rapid change of society	-2 inner spatial differentiation phenomenon: The Development from single-core employment Centre to 3 multi-core, Distinctive stratified phenomenon by social and economic character in the residential region

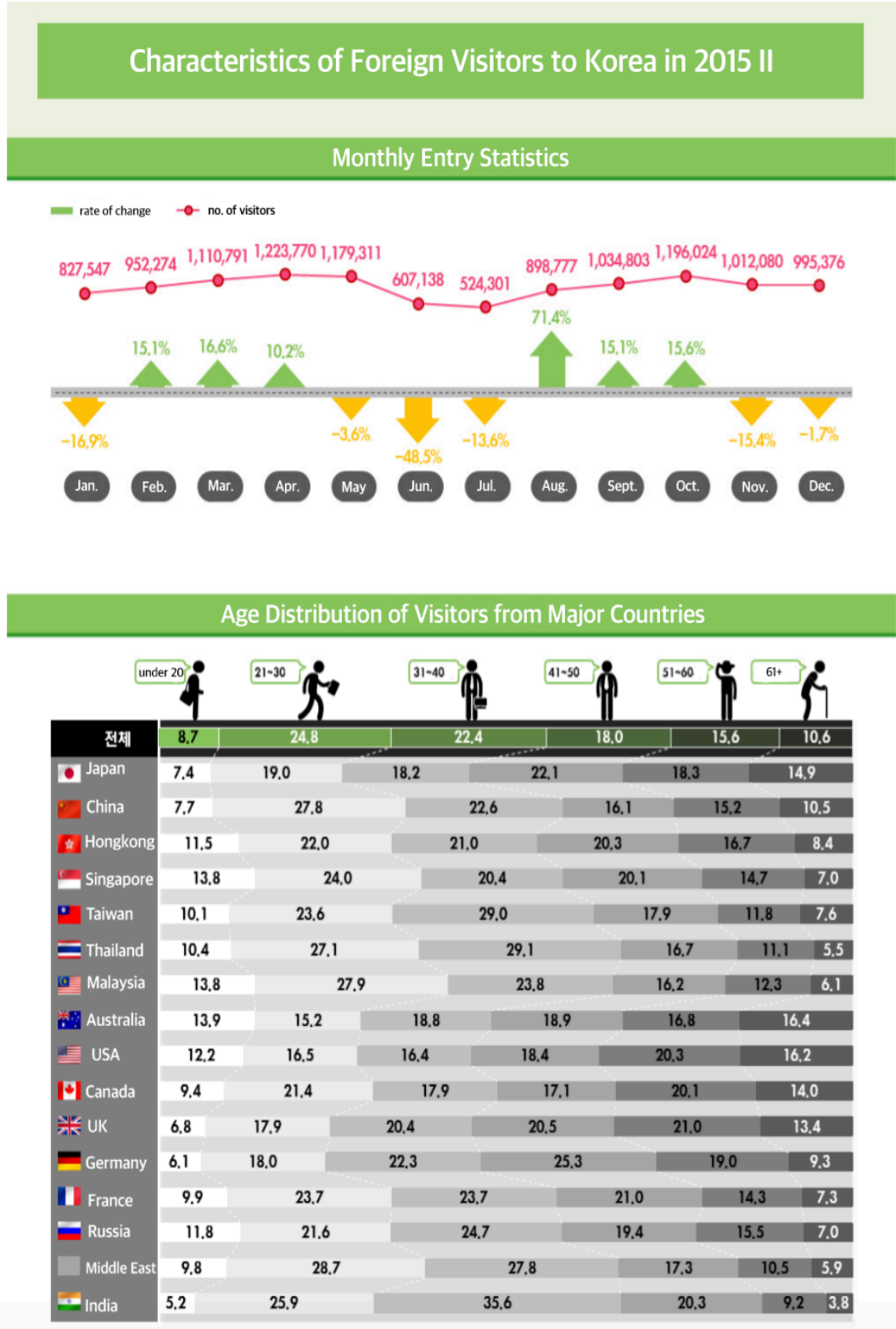
Appendix 3

Figure 3.1 Inbound statistics in South Korea and Figure 3.2 Comparison between Male and Female / Figure 3.3 Flight and Ship (MCST, 2015)



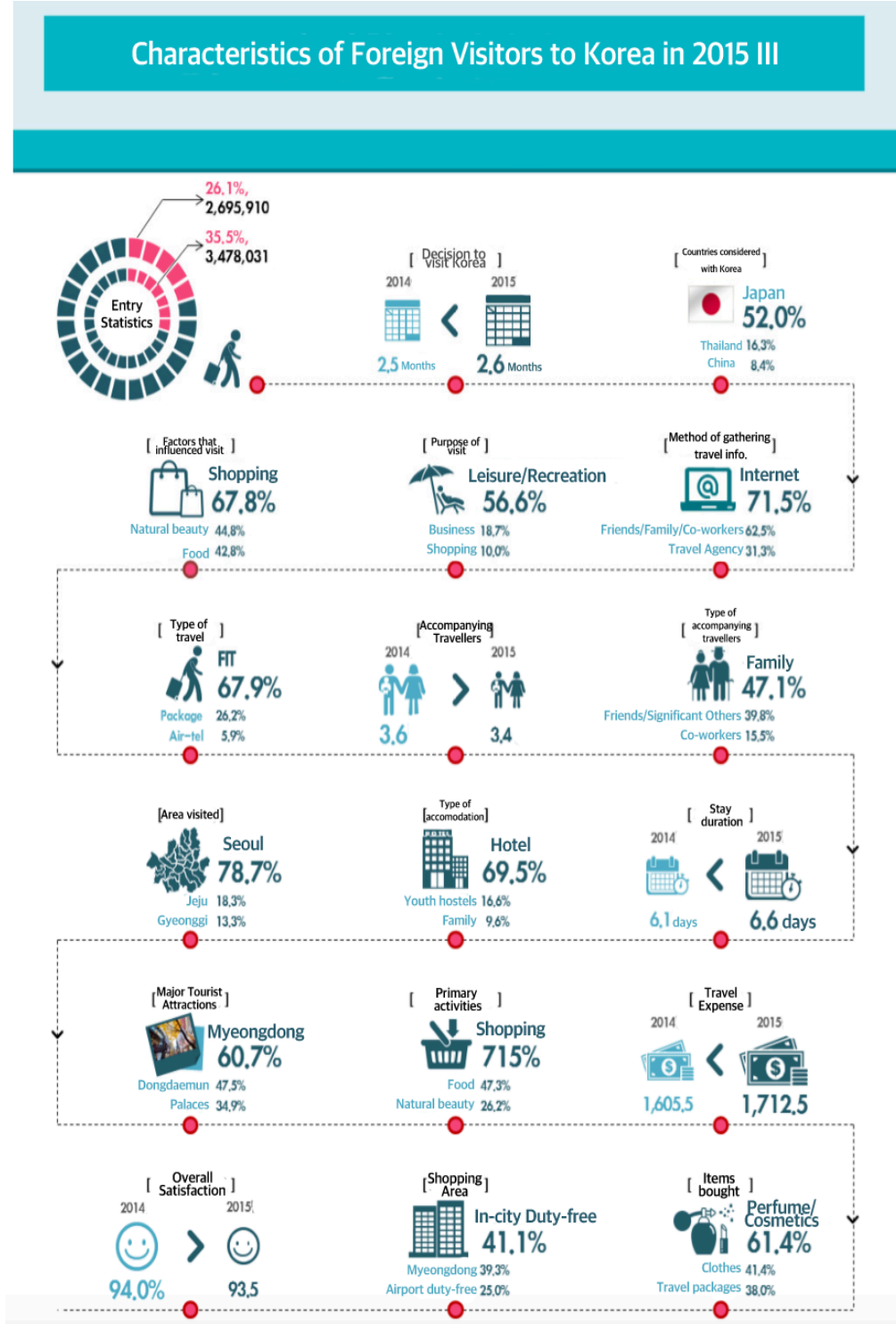
Appendix 4

Figure 4.1 Monthly Entry Statistics and Figure 4.2 Age Distribution of Visitors from Major Countries in 2015 (MCST, 2015)



Appendix 5

Figure 5.1 Characteristics of foreign visitors to Korea in 2015 (MCST, 2015)



Appendix 6

Table 6.1 List of Seoul Festival in 2012 (MCST, 2012)

No.	City government Department/ Districts	Name of Festival	Host/ Supervisor	Period	First Year and number of times	Festival Type	Festival budget	Total	National expenditure	City expenditure	District expenditure	ETC	Note
		105						20,095	115	13,076	5,849	1,055	
1	Cultural policy department	Gwanghwamoon Art Festival	Gwanghwamoon Art Festival Organisation Committee	2012.4~5월	2005 (8회)	Culture Arts	200	200		200			
2	Cultural policy department	Lotus Lantern Festival	Lantern Committee	2012.5.18~5.20	1996	Traditional Culture	1300	1300		500		800	
3	Cultural policy department	HISEoul Festival	Seoul Metropolitan Government/ Seoul Foundations for Arts and	2012.10.01~07	2003 (10회)	Culture Arts	2856	2704		2704			2012 SFAC Own business
4	Cultural policy department	Seoul Gugak Festival	Competition	2012.6월, 10월 중	2007 (4회)	Traditional Culture	180	169		169			
5	Cultural policy department	International Performing Arts	Competition/ Private Contract	2012.9	2009 (4회)	Culture Arts	200	0		0			
6	Cultural policy department	Seoul Drum Festival	Agency Competition	2012.9월 중	1999 (14회)	Culture Arts	413	397		397			
7	Cultural policy department	Gugakro Gugak Festival	Competition/ Private Contract	2012. 10	2004 (6회)	Traditional Culture	300	0		0			
8	Cultural policy department	Seoul International Fireworks Festival	Hanwha/ SBS	2012. 10	2000 (9회)	Tourism Marketing	130	0		0			It is difficult to see it as a city government event because it is only the cost related to parking regulation and environment beautification.
9	Cultural policy department	Palace Musical Performance	Metropolitan gov. Cultural arts department	9월중 (20회 내외)	2007년 (올해로 6년차)	Culture Arts	500	466		466			
10	Cultural policy department	Seoul Love and Culture Exchange	Metropolitan gov. Cultural arts department	5월 ~ 12월	2005년 (올해로 8년차)	Culture Arts	740	596		596			
11	Cultural policy department	Seoul Poetry Festival	Metropolitan gov. Cultural arts department	5.21~ 10.8	2007년 (올해로 6년차)	Culture Arts	142	130		130			
12	Cultural policy department	Seoul Culture Night	Metropolitan gov. Cultural arts department	8.27	2008년 (5회)	Culture Arts	450	416		416			
13	Cultural policy department	Seoul Photography Festival	Metropolitan gov. Cultural arts department	11.2 ~ 11.30	2010년 (3회)	Culture Arts	300	295		295			
14	Heritage department	The Watch-Night bell striking Event	Metropolitan gov. heritage depart	2012.12.31 ~2013.1.1	1653년 (59회)	Traditional History	303	303		303			
15	Tourism department	Seoul Light Festival	Metropolitan gov. Tourism depart	11.2~11.18	관람객 300만명 예상	Culture Arts	1610	1588		1588			
16	Tourism department	Seoul Oriental Medicine Festival	Seoul Yangnyeongsi Committee	2013.10.12~13	1995년 (18회)	Traditional History	227	227		150	27	50	
17	Tourism department	Jongro Tourism Festival	Jongro Cheonggye Tour Special District Council	9월	2007년 (6회)	Traditional History	130	130		65	65		
18	Tourism department	Dongdaemun Tourism Festival	Dongdaemun Tour Special District Council	5월, 10월	2007년 (6회)	Tourism Shopping	130	130		65	65		
19	Tourism department	Myeongdong Tourism Festival	Myeongdong Namsaemun/ Bukchang-dong special district council	5월, 10월	2006년 (7회)	Food Shopping	130	130		65	65		

20	Tourism department	Itaewon Tourism Festival	Itaewon Tour Special District Council	10월	2005년 (8회)	Global Culture	265	265	65	200	
21	Cultural Design industry department	Seoul International e-Sports Festival	Joongang Daily	7월 27~29	2007년도 (제6회)	Culture Arts	750	1071	730	341	
22	Cultural Design industry department	SICAF 2011	SICAF Organisation Committee 서울국제문화산업진흥위원회	7.18-22일	2007년도 (제10회)	Culture Arts	800	1070	68	205	
23	SFAC	Cheonggyecheon Festival	Seoul Foundations for Arts and Culture	05.05-05.13	2006년 (7회)	Culture Arts	400	400	400		
24	History Museum	Saemungil Museum Festival	History Museum	10.19~21 10.19 ~ '10.28	2005년 (6회)	Select 1 among Local specialties, Traditional history, Culture Arts, Ecological support, Competition performance	80	80	80		
25	History Museum	Seoul Music Festival	History Museum	3.2~12월말	2010년 (18회)	Culture Arts	20	20	20		
26	History Museum	New Year's Traditional Culture Festival	History Museum	1.23	2005년 (7회)	Traditional History	20	20	20		
27	History Museum	Children's Day Festival	History Museum	5.5	2005년 (8회)	Culture Arts	25	24	24		
28	History Museum	Thanksgiving Traditional Culture	History Museum	9.30	2005년 (9회)	Traditional History	20	20	20		
29	History Museum	Christmas Concert	History Museum	12월중	2011년 (1회)	Culture Arts	1	1	1		
30	International cooperation department	Seoul Friendship Fair	Metropolitan gov. International cooperation department	5.5~5.6	1996년 (제17회)	Culture Arts	498	463	463		
31	Han River Department	Hangang Rape Blossom Festival	Han River Department	5월중	2004년 (9회)	Culture Arts	40	40	40		
32	Han River Department	Hangang Paper Airplane Contest	Hankyoreh Newspaper, Korean paper airplane	10월중	2009년 (4회)	Culture Arts	50	50	50		Co-promoted with Hankyoreh newspaper
33	Han River Department	Hangang Literature Festival	Han River Department	10월중	2009년 (4회)	Culture Arts	170	150	150		Collaborated with Daesan Cultural Foundation
34	West park green department	Seoul Flame-grass Festival	West park green department	10.12-10.21	2002년 (11회)	Ecological support	51	51	51		
35	Seoul Grand Park	Seoul Zoo Spring Breeze Festival	Seoul Grand Park	3.24~5.6	2005년	Culture Arts	80	82	82		Festival Satisfaction Survey (or Corrective Monitoring Survey)
36	Seoul Grand Park	Seoul Grand Park Rose Garden Festival	Seoul Grand Park	5/19~7/1	2005년	Culture Arts	85	123	123		
37	Seoul Grand Park	Seoul Zoo Star Festival	Seoul Grand Park	7/21~8/26	2005년	Culture Arts	85	73	73		
38	Seoul Grand Park	Seoul Autumn Festival	Seoul Grand Park	9.22~10/21	2005년	Culture Arts	80	30	30		
39	Seoul Grand Park	Seoul Zoo Winter Festival	Seoul Grand Park	12/22~ 2013.02/11	2005년	Culture Arts	23	28	28		
40	Jongno-gu	GOJongro Culture Festival	Jongno-gu	9월22일~26일	2011년 (2회)	Culture Arts	1250	702	17	371	Individual festivals held together during the same period
41	Jongno-gu	Samcheongro Culture Festival	Samcheongro Culture Promotion Association / College Culture Festival Organizing Committee	9월22일~28일	2005년도 (8회)	Culture Arts	15	4	4	4	
42	Jongno-gu	SUAF	College Culture Festival Organizing Committee	10.1~10.2	2002년 (10회)	Culture Arts	구비	10		10	

67	Gangbuk-gu	Sogwigol Festival	Gangbuk-gu Cultural centre	2012.4.19	16회	Performance Arts	14	14		5	9	
68	Gangbuk-gu	Samgakje Festival	Gangbuk-gu Cultural centre	2012.10.3	16회	Festival event	23	23		13	10	
69	Nowon-gu	Nowon Culture Festival	Nowon-gu	2012.10.13-15	92년도(21회)	Culture Arts	213 (시) 50	210		50	160	
70	Nowon-gu	Choansan Culture Festival	Nowon-gu	2012.10.19-20	09(4회)	Traditional Culture Arts	165 (시) 100	103.3		100	3.3	
71	Eunpyeong-gu	Eunpyeong Noori Festival	Eunpyeong-gu	2012.10.6-13	2010년(3회)	Culture Arts	250	250		60	190	
72	Seodaemun-gu	Sinchon University Union Festival	Seodaemun-gu / Shinchon Youth Culture Planning Team	9.22(토)	2011 (2회)	Culture Arts	30	30		10	20	
73	Seodaemun-gu	Seodaemun Liberty Festival	Independence of Seodaemun Democracy festival Promotion	9.15-9.16	2010년도 (제3회)	Culture Arts / Traditional History	200	200		50	150	
74	Mapo-gu	Korea Live Music Festival	Association of Live Music Culture Development	6.4-5	2006년 (7회)	Culture Arts	20	30		10	20	
75	Mapo-gu	Korea Experimental Arts Festival	Korea Experimental Art Spirit	7.24-8.1	2002년 (11회)	Culture Arts	10	30		20	10	
76	Mapo-gu	Seoul International New Media Festival	Alternative Video Cultural Power Plant	8.5-14	2000년 (12회)	Culture Arts	10	10			10	
77	Mapo-gu	Seoul Fringe Festival	Seoul Fringe Network	8.12-28	1998년 (15회)	Culture Arts	20	60		40	20	
78	Mapo-gu	Seoul Wow Book Festival	Seoul Wow book Festival Organizing Committee	9.7-12	2005년 (8회)	Culture Arts	50	55		10	45	
79	Mapo-gu	Hangang Pickled Shrimp Festival	Mapo-gu	10.19-21	2008년 (5회)	Culture Arts	150	197		47	150	
80	Mapo-gu	World Cup Memorial Event	Mapo-gu	5.27	2012년 (1회)	Culture Arts	45	34		10	24	
81	Yangcheon-gu	Jeongwoldaeboreum Festival	Tangecheon Culture centre	2월 4일	-	Traditional History	45	45			45	
82	Yangcheon-gu	Open Music Festival	Yangcheon-gu	5월 16일	-	Culture Arts	50	50			50	
83	Gangseo-gu	Springflower Hope Festival	Gangseo-gu	4.28	2008년 (4회)	Culture Arts	55	50			50	
84	Gangseo-gu	Woojangdan Green Festival	Gangseo-gu	5.20	2009년 (3회)	Culture Arts	36	30			30	
85	Gangseo-gu	Uisung HeoJun Festival	Gangseo-gu	10.13-14	2000년 (12회)	Culture Arts / Traditional History	282	248		10	238	
86	Guro-gu	Jump Guro Festival	Guro-gu	10.5-7	2003년도 (9회)	Civic cohesion	270	253		50	203	
87	Guro-gu	France Culture Festival	Guro-gu	10.6-7	2006년 (4회)	Culture Arts	150	163			163	
88	Geumcheon-gu	Geumcheon Cherry Blossom Festival	Geumcheon-gu	4.14 ~ 20	2003년도 (7회)	Culture Arts	58	61		20	41	
89	Geumcheon-gu	Geumcheon Citizen's Festival	Geumcheon-gu	10.13 ~ 15	1996년도 (17회)	Culture Arts	93	79			79	
90	Yeongdeungpo-gu	Yeongdeungpo Folk Art Festival	Yeongdeungpo-gu	6.16	2000년 (11회)	Traditional History	64	84		20	64	

91	Yeongdeungpo-gu	Hangang Cherry Blossom Festival	Yeongdeungpo-gu	4.13-4.17	2005년 (8회)	Culture Arts	412	281	131	
92	Yeongdeungpo-gu	Mulle Arts Festival	Moonlight Art Festival Organizing Committee	8.22-9.2	2007년 (6회)	Culture Arts	2		2	
93	Yeongdeungpo-gu	Jeongwoldaeboreum Folk Arts Festival	Yangpyeong Sports Council	2.5	1999년 (14회)	Traditional History	15		15	
94	Yeongdeungpo-gu	Borderless Arts Project	Borderless arts center	10.26, 10.29	2007년 (6회)	Culture Arts	4.5		4.5	
95	Yeongdeungpo-gu	Indie Film Day	antenna	9.15	2010년 (3회)	Culture Arts	7		7	
96	Dongjak-gu	Noryangjin Fish Market Ocean Festival	Dongjak-gu	10.13-14	2011년도 (1회)	Seafood	110	20	79	
97	Gwanakgu	Gwanaksan Wild Flower Festival	Gwanakgu	5월초	1988년도 (제21회)	Etc	127	20	127	
98	Seocho-gu	Full Moon Festival	New Year Festival Promotion Committee	2월5일	2007년도 (6회)	Traditional History	15		15	
99	Seocho-gu	Banpo Music Festival	Hanbul Music Festival Promotion Committee	6월중	2008년도 (5회)	Culture Arts	60		60	
100	Seocho-gu	Seochogol Culture Arts Festival	Seocho Goal Culture Art Festival Promotion Committee	10월중	2011년도 (2회)	Culture Arts	30		30	
101	Seocho-gu	Seocho Arts Festival	Seocho Art Festival Promotion Committee	10월중	2012년도 (1회)	Culture Arts	50		50	
102	Gangnam-gu	Gangnam Fashion Festival	Gangnam Culture Foundation	10월2일-9일	2007 (6회)	Culture Arts	498		479	
103	Gangnam-gu	Daemosan Festival	Gangnam Culture Foundation	4월중	1997 (13회)	Traditional History	68	68		
104	Songpa-gu	Hansung Baekjae Festival	Songpa-gu	9.22-23	1994 (12회)	Culture Arts / Traditional History	418	80	338	
105	Gangdonggu	Gangdong Sumsa Festival	Gangdonggu	10.12 - 10.14	1996년도(1회) 2012년 제17회	Culture Arts / Traditional History	293		273	

Appendix 7

Table 7.1 and Table 7.2 lists of representative cultural festival selection by the ministry of culture, sports and tourism in South Korea in 2013 and 2015 respectively (MCST, 2016)

Region	Grade	Festival Name	Tourist (Unit: Persons)			Economic effect (Unit: Million in Korean won)
			Total	Domestic	Foreign	
Busan	Promising	Haeundae Sand Festival	1,750,351	1,625,351	125,000	54,249
	Promising	Gwangalli Eobang Festival	951,514	725,054	226,460	16,900
Daegu	Excellent	Daegu Yangyeongsi Herb Medicine Festival	262,749	261,549	1,200	5,914
Incheon	Promising	Incheon festival pentapoteu	101,000	92,000	9,000	16,800
Gwang-ju	Excellent	Gwangju Memorial 7080 Chungjang Festival	1,852,000	1,837,000	15,000	34,326
	Promising	Gwangju Kimchi Cultural Festival	150,000	115,000	35,000	34,996
Ulsan	Promising	Ulsan Whale Festival	451,000	450,000	1,000	9,300
	Excellent	Jarasum International Jazz Festival	285,135	269,985	15,150	21,700
Gyeonggi	The very best	Icheon Rice Cultural Festival	501,700	495,630	6,070	20,538
	Excellent	Suwon Hwaseong Cultural Festival	800,485	693,982	106,503	50,270
	The very best	Hwacheon Sancheoneo Ice Festival	1,453,080	1,419,110	33,970	558
Gangwon	The very best	Yangyang Songi Mushroom Festival	521,010	509,700	11,310	50,274
	Excellent	Chuncheon International Mime Festival	175,500	170,500	5,000	9,100
	Promising	Pyeongchang Hyoseok Culture Festival	1,054,133	1,054,133	-	80,419
	Promising	Jeongseon Arirang Festival	306,272	306,272	-	17,479
	Promising	Chungju World Martail Arts Festival	510,563	500,563	10,000	23,162
Chungbuk	Promising	Goesan festival red pepper	110,703	107,000	3,703	5,159
	The very best	Cheonan World Dance Festival	1,427,600	1,406,600	21,000	30,028
Chungnam	Promising	2013 Gijisi Juldarigi Festival	28,798	28,398	400	5,229
	The very best	Ganggyeong Fermented Seafood Festival	530,250	525,250	5,000	33,444
	Promising	Hansanmosi Cultural Festival	330,015	324,515	5,500	12,609
	Promising	Buyeo Seodong Lotus Festival	180,000	176,400	3,600	5,515
	Promising	Haemieupseong Festival history	270,000	269,500	500	5,382
	National representative	Gimje Jipyongsun Festival	1,088,242	1,033,830	54,412	142,742
Jeonbuk	The very best	Muju Firefly Festival	647,311	642,164	5,147	41,977
	Promising	Sunchang Source Festival	236,024	229,084	6,940	21,594
Jeonnam	The very best	Gangjin Celadon Festival	854,748	837,491	17,257	65,812
	Excellent	Jindo Miracle Sea Festival	513,000	438,000	75,000	86,600
	Excellent	Damyang Bamboo Festival	315,250	289,874	25,376	20,877
	Promising	Boseong Green Tea Festival	598,700	586,700	12,000	34,473
	Promising	Mokpo Marine Culture Festival	825,800	816,722	9,078	66,600
	Promising	Water Festival of Jangheung jeongnamjin	810,700	804,200	6,500	68,600
	The very best	Mungyeong Traditional Chasabal Festival	230,000	220,000	10,000	16,056
Gyeongbuk	Excellent	Punggi Insam Festival	656,500	650,000	6,500	100,000
	Excellent	The Goryeong Daegaya Festival	320,000	318,000	2,000	10,166
	Promising	Bonghwa Silverfish Festival	333,477	332,617	860	15,916
	Promising	Pohang Fireworks Festival	1,880,000	1,875,000	5,000	225,900
	Excellent	Sancheong Herb Medicine Festival	830,000	822,750	7,250	3,520
Gyeongnam	National representative	Jinju Namgang Yudeung Festival	2,800,000	2,750,000	50,000	50,000
	Promising	Tongyeong Great Battle of Hansan Festival	851,180	840,000	11,180	23,949
	Promising	Masan Chrysanthemum festival	1,540,000	832,000	708,000	52,300
Jeju	Promising	Jeju Fire Festival	83,790	77,290	6,500	51,800
Total			29,418,580	27,759,214	1,659,366	1,642,233

Region	Grade	Festival Name	Tourist (Unit: Persons)			Economic effect (Unit: Million in Korean won)
			Total	Domestic	Foreign	
Seoul	Promising	Hansung Baekje Festival	567,052	544,986	22,066	22,079
	Promising	Seongbuk multicultural food festival	52,000	51,540	460	120
Busan	Promising	Dongnaeupseong History Festival	377,656	367,535	10,121	15,847
Dae-gu	Promising	Daegu Yangyeongsi Herb Medicine Festival	234,126	169,741	64,385	5,420
Incheon	Promising	Incheon festival pentapoteu	102,906	90,406	12,500	21,774
Gwangju	The very best	Gwangju Memorial 7080 Chungjang Festival	2,108,700	2,091,830	16,870	22,146
	Promising	Gwangsan Korean wheat Festival	100,000	100,000		100
Daejeon	Promising	Daejeon Hyo cultural roots festival	325,930	325,930		14,843
Gyeonggi	The very best	Icheon Rice Cultural Festival	434,080	427,050	7,030	25,300
	The very best	Jarasum International Jazz Festival	210,000	190,000	20,000	21,711
	Promising	Yeoju five grain naru festival	203,548	199,166	4,382	5,124
Gangwon	National representative	Hwacheon Sancheoneo Ice Festival	1,502,882	1,449,935	52,947	88,070
	Excellent	Pyeongchang Hyoseok Culture Festival	601,435	601,435		32,500
	Promising	Alaska pollack Gangwon Goseong-gun Festival	172,600	172,420	180	5,946
Chungbuk	Promising	Chuncheon International Mime Festival	136,360	136,360		7,000
	Promising	Goesan festival red pepper	130,358	126,153	4,205	9,693
	Promising	Chungju World Martail Arts Festival	853,538	853,538		44,314
Chungnam	The very best	Ganggyeong Fermented Seafood Festival	252,000	245,500	6,500	11,203
	Excellent	Hansanmosi Cultural Festival	(Not held due to Mers' disease)			
	Excellent	Buyeo Seodong Lotus Festival	653,088	648,088	5,000	20,267
	Promising	Haemi eupsung History Festival	230,000	220,000	10,000	6,973
	Promising	Geumgang River Festival	5,212	5,200	12	185
	Promising	Hongsung Historical Figure Festival	49,128	49,000	128	996
Jeonbuk	National representative	Gimje Jipyongsun Festival	672,031	638,970	33,061	25,862
	The very best	Muju Firefly Festival	214,180	212,038	2,142	12,586
	Excellent	Sunchang Source Festival	175,425	174,857	568	10,412
	Promising	Wanju Wild Food Festival	93,083	92,970	113	3,261
Jeonnam	The very best	Gangjin Celadon Festival	334,965	323,765	11,200	18,179
	The very best	Jindo Miracle Sea Festival	612,875	526,413	86,462	57,000
	Excellent	Damyang Bamboo Festival	286,030	271,730	14,300	15,612
	Promising	Boseong Green Tea Festival	321,000	319,500	1,500	14,022
	Promising	Mokpo Harbor Festival	448,000	446,000	2,000	21,941
	Promising	Water Festival of Jangheung jeongnamjin	393,000	386,000	7,000	23,085
	Promising	Yeongam Wangin Culture Festival	254,800	253,000	1,800	16,133
Gyeongbuk	The very best	Mungyeong Traditional Chasabal Festival	233,449	195,774	37,675	15,513
	Excellent	The Goryeong Daegaya Festival	302,000	300,000	2,000	5,785
	Excellent	Bonghwa Silverfish Festival	282,537	281,035	1,502	13,412
	Promising	Pohang Fireworks Festival	1,030,000	1,027,000	3,000	51,300
	Promising	Festival sound of Silla, Gyeongju	300,000	280,000	20,000	14,594
Gyeongnam	The very best	Sancheong Herb Medicine Festival	830,000	823,000	7,000	24,680
	Excellent	Tongyeong Great Battle of Hansan Festival	314,860	280,860	34,000	22,494
	Excellent	Masan Chrysanthemum festival	1,105,000	1,077,400	27,600	36,465
Jeju	Excellent	Jeju Fire Festival	71,832	64,800	7,032	11,462
	Promising	Dodu Water Festival	10,000	9,500	500	244
Total			17,587,666	17,050,425	537,241	795,653

Appendix 8

Table 8.1 Total Interviewees' lists

Interviewee 1	is a former HSF Director from 2003 to 2007, currently director of other festivals in Korea, Cultural Policy Planner, CEO of the company and professor.
Interviewee 2	was a head of Cultural Festival Business Division at Seoul Foundation of Arts and Culture. Now he is a head of management planning division. He has been in charge of HSF from 2004 to 2011.
Interviewee 3	is a Chief of Destination Marketing Organisation (STO). Before He has been a chief of Seoul tourism information, Business team and Urban Development team.
Interviewee 4	working for Hanwha Corporation's Fireworks. He is Chief of Part A (Part A is actual team name of them, part A cover national level events but Part A and B work together in most events)
Interviewee 5	is the chief of Management and Planning in HSF since 2013. She was a producer of festival performance team and worked for HSF as an employee of the festival agency company.
Interviewee 6	is currently the chief of planning and PR team in HSF. Worked for other festivals before involving with HSF in 2013.
Interviewee 7	is a deputy manager, working for SFAC and in charge of Seoul's representative street arts company. During HSF was involved with SFAC's business, he was in charge of the HSF from the beginning. Now He has assisted HSF new committee for their lack of the experience.
Interviewee 8	is working for Hanwha Corporation Firework. He is Chief of Part B (Part B is also actual team name, they cover internal events of Hanwha Group)
Interviewee 9	is head of Department of Culture and Art in Seoul city government. He is handling more than 25 festivals in Seoul and 17 private sector events and festival in Korea.
Interviewee 10	is an assistant manager and works for Seoul Destination Marketing Organisation and in charge of Seoul metropolitan area council.
Interviewee 11	works for Seoul tourism marketing and in charge of briefing session in Asia.
Interviewee 12	works for Seoul Destination Marketing Organisation.
Interviewee 13	is a senior officer and works for Seoul Tourism Marketing team, he operates Seoul tourism information centre.
Interviewee 14	is a head of research director in Seoul Institute. (The Seoul Institute conducts the research and academic activities of the municipal major challenges that contributes to the Seoul city development)
Interviewee 15	is a professor in Events and Festival in Hanyang Univ in Korea and working as festival director. He worked for HSF until 2012. He is in evaluation committee of Ministry of Culture, Sports and Tourism for South Korea's representative cultural tourism festivals in 2015.
Interviewee 16	is a producer of festival planning and promotion in HSF.
Interviewee 17	is a project manager in production and programming team in HSF since 2010. Until 2012 she was in charge of foreign performance.
Interviewee 18	is a representative director of festival external agency in HSF since 2012.
Interviewee 19	is team leader of the festival-planning department in SFAC.
Interviewee 20	Is a director of strategic tourism product team in Korea Tourism organization.
Interviewee 21	is an officer of Hanwha Corporation part A in commercial explosive business division since 2006
Interviewee 22	is a design organisor of Hanwha Corporation part A

Interviewee 23	is a team staff of Hawha Corporation part B
Interviewee 24	is work for Hanwha Corporation part B since 2008 and working festival planning and sales
Interviewee 25	is an officer Department of Culture and Art in Seoul city government, supporting administrative works for Seoul city festivals including HSF.
Interviewee 26	is a staff of HSF foundation office
Interviewee 27	is a staff of HSF foundation office
Interviewee 28	is a director of festival planning in SFAC, in charge of Seoul street arts festivals management.
Interviewee 29	is a research fellow in city social research of Seoul Institute.
Interviewee 30	is a staff of HSF foundation office
Interviewee 31	is a officer in Seoul destination marketing organization, managing and supporting Seoul lantern festival.
Interviewee 32	is a manager of festival business department in SFAC.
Interviewee 33	is an officer of tourism product development in Korea tourism organization
Interviewee 34	is a manager of festival business department in SFAC, managing budget and human resource.
Interviewee 35	is a team leader of tourism business department in the Seoul destination marketing organization.
Interviewee 36	is a staff of festival external agency for HSF
Interviewee 37	is a team one of SFAC, working for Seoul festival support centre.
Interviewee 38	is an officer of tourism business team in Seoul destination marketing organization, managing a new enterprise development and promotion in Seoul.
Interviewee 39	is an officer of tourism marketing team in Seoul destination marketing organization, supporting oversea student school trip and Seoul tourism exhibition.
Interviewee 40	is an officer of tourism marketing team in Seoul destination marketing organization, managing excellent tourism product development and supporting tourism information service.
Interviewee 41	is a HSF festival visitor since 2002 until 2014.
Interviewee 42	is HSF festival visitor 2014, 2015
Interviewee 43	is HSF festival visitor 2013, 2014
Interviewee 44	is SIFF festival visitor since 2011
Interviewee 45	is SIFF festival visitor 2013, 2014, and 2015
Interviewee 46	is both festivals visitor 2013 and 2014

Appendix 9

Table 9.1 Interview transcription in Korean

Q. 현재 맡고 계신 직책과 이전에 하셨던 일에 대해서 이야기 부탁드립니다.
A. 현재는 서울 관광마케팅의 마케팅 팀장이고, 이전에는 서울 마케팅의 다른 부서에 다 있었어요. 관광정보팀 팀장이었고, 그전에는 관광 사업팀 팀장 그리고 도시개발팀에도 있었고, 참고로 저는 증권회사 출신이에요.
Q. 증권회사에 계시다가 왜 서울관광마케팅 쪽으로 오시게 된거예요? 계기가 있었나요?
A. 처음에 관광쪽 그러니까 관광개발쪽에 관심이 있어서 들어오게 되었고, 오다보니까 서울시에서는 관광개발쪽이 힘들다보니까 마케팅쪽으로, 도시마케팅쪽으로 오게됐죠.
Q. 서울관광마케팅 팀장으로써 서울의 축제에 참가하신적이 있으신가요?
A. 네 뭐 거의 참여하죠. 특히 저를 비롯해서 저희회사 직원들은 등축제의 경우에는 꼭 참여합니다. 저희회사에서 하는 축제이다보니..
Q. 등축제에 대한 이야기를 해보자면, 주최 주관이 어떻게 되나요?
A. 우선 주최는 저희 서울 관광마케팅이고 주관은 서울시에요. 그런데 작년부터 서울 등축제 문화기구가 따로 생겼고, 조직위원회가 주최를 하고 서울 관광 마케팅이 운영을 하고있죠. 민간 주도라고 하지만 아직 딱히 민간주도 축제는 아니에요. 저희 회사 태생이 서울관광마케팅 주식회사로 되어있기때문에 사실 주식회사형 공기업이에요. 그래서 다들 민간으로 보는데, 꼭 그렇지는 않아요.
Q. 그럼 등축제의 경우 스폰서는 어디서 받나요?
A. 도시마케팅에 있어서 외국하고 우리나라가 틀린것중에 하나가 예를들면 방금 말한 스폰서에 대해 말하자면, 시드니의 비비드 축제같은건 백프로 민간입니다. 그러나 우리나라에서는 100% 민간이 주도하는 축제는 콘서트 빼고는 없어요. 한국에서는 축제라는 것 자체가 도시브랜딩, 도시마케팅을 하는데 있어서 민간이 갖는 이득이 없기때문에 축제를 진행하지않아요. 기업이윤 추구가 우선이기때문에.. 관에서 하는 축제의 경우에 스폰을 진행하려고 하지만 성립되는 게 극히 일부입니다. 형식상. 거의 모든 축제들은 관에서 주는 예산으로 이루어집니다. 가령 서울시에서 하는 행사로 서울이란 브랜드를 가지고 있으면 민간에서 굉장히 스폰을 받을 수 있을것같지만 아니에요. 그 첫번째 이유가 광고적인 효과에서 봤을때, 등축제의 경우는 17 일정도 하는데 42 만명이 넘게 와요. 그런데 17일이면 광고가 끝이잖아요? 그 기간동안에 민간에서 광고를 하기가 힘들어요. 서울이란 브랜드가 암만 좋다고해도 서울이란 브랜드 속으로 들어오는데에 제약이 많습니다. 그 제약을 지켜가면서 돈도 많이 내야 하니 힘든 부분이 많죠. 등축제의 경우에 들어와있는 스폰서들은 거의 다 서울관광마케팅과 제휴가 있거나 협찬이 있는 업체들 중심으로 이뤄지지 따로 받는건 없어요.
Q. 생각하는 서울의 브랜드가 뭐라고 생각하세요?
A. 다양합니다. 서울이라는 브랜드가 사실은 오세훈시장님이 계실때 까지는 디자인을 강조하였기때문에 서울에 대한 브랜드 이미지가 딱 있었어요. 그런데 박원순 시장님이 당선되시고 나서는 서울의 이미지를 강조하기보다는 복지쪽에 치중하다보니까 브랜드 이미지가 거의 없어졌죠. 언론이나 TV 같은데서 보시면, 서울이란? 주제로 물어보는 것도 많이 있었을 거예요. 관광쪽을 위한 표제어를 만들다보니 MICE Infiniti of Seoul 같은걸 쓰기도 하고,
Q. 서울에 관련된 표제어보다, 저는 기억하기로는 Sparkling Korea, Dynamic Korea 이런 국가 브랜드적 슬로건이 생각나는데..

A. 그런 한국의 브랜드는 한국관광공사에서 꾸준히 책임지고 있어요. 서울은 시장님이 바뀌면 브랜드 이미지가 바뀝니다. 지금까지 그나마 가지고 있는 건 하이서울. 하이서울은 서울마케팅에서 한게 아니고 오세훈 시장님이 계속해서 도시브랜드로써 사용했었고, 서울시 모든 기관들이 다 썼었죠. 저희쪽에서 해외에 나갈때 하이서울이란 말을 썼었고, 중소기업들이 수출할때도 그 브랜드를 썼었죠.

Q.서울마케팅에서는 그럼어떤식으로 서울을 브랜딩하고 있나요?

A. 도시브랜드를 하이서울이라는 브랜드를 가지고 마케팅에서는 어떻게 홍보를 하느냐잖아요? 그래서 저희는 홍보 방법을 달리 하고 있어요. 저희 관광공사이기 때문에 해외에 있는 설명회에서 서울을 홍보하기위해서 서울에 이리이러한게 있고 그걸 어떻게 즐길 수 있으며 서울에 오시면 저희가 이렇게 지원해드립니다. 교육전 같은 경우에는 일본, 중국, 동남아 지역, 구미주까지 해서 서울이 어떤 곳이다. 한국의 도시중에서 서울에 대한 영상, 사진 중심으로 설명하고 있구요. 국내에 들어와 있는 관광객들 대상으로는 종합안내센터를 운영하고 있고, 거기서 서울이 편안하고 안전하고 즐거운 곳이다 라는 이미지를 심어주기 위해서 인프라를 구축하고 있죠. 여러가지 많은데, 예를들어 외국인이 서울에 왔을때 스마트폰에 아이투어 서울이라는 앱으로 편안하게 서울을 안내할 수 있게 해주고, 지도 가이드북을 여러 언어로 발행해서 무상으로 지급하고 있어요.

Q. 방금 이야기해주신것들은 실질적으로 관광객들을 위해 시행하고 있는 방법들이고 서울의 브랜드 이미지가 약하다고 하셨는데 전략적으로 추구하고 있는 건 어떤게 있나요?

A. 제일 상위기관으로 가야해요. 관에서 가장 특징은 한국 관광공사에서는 문화체육부로 가야 하고 저희는 서울시청으로 가야합니다. 브랜드 자체를 저희가 잡아서 한다면 정말 좋은데 그걸 가지고 관광하나 가지고만 브랜드를 잡을 수 없어요. 도시라는 하나의 브랜드를 잡거나 한국이라는 브랜드를 잡아야하기때문에, 관광쪽으로 만들수는 있지만 그 앞에 Sparkling Korea, Dynamic, Hi Seoul, Infiniti of Seoul 이런 브랜드를 관광쪽에 쓸 수 없기때문에 중앙정부로 가야 해요. 브랜드 자체는 중앙정부에서 기획을 잡고 하는거고 정확한 지적중 하나가 약해요. 약한 이유중에 하나가 정치때문이에요. 일관되게 할 수가 없고, (off the record,,) 브랜드라는게 한번 정착이 되려면 최소 10년 에서 20년이 걸릴 수 있는 거고 한번 정착이 되서 100년 200년 가야 하는데, 우리나라 정치는 3년에 한번씩 선거가 있기때문에 정착될 수가 없어요. 제일 아쉬웠던 것중 하나가 오세훈 시장님 계실때 하이서울페스티벌과 함께 해치 라는 캐릭터가 있었어요. 지금 없어졌잖아요. 더 심한건요, 길거리 지나가다가 보이는 하이서울이라는 브랜드 로고 밑에 Soul of Asia 라고 또 있어요. 근데 지금은 안씁니다. 하이서울은 없앨 수가 없었어요. 워낙 오세훈 시장님이 서포트했고, 도시라는 브랜드에서 하이서울은 이미 많이 확산이 되어있었고 그 밑에 SoulofAsia 를 다 지워버렸어요. 지금 남아있는 것들은 정말 관리하지않는 곳인거예요. 지금 박원순시장님이 하시는 브랜드 로고 밑에는 전부 빠져있어요.

Appendix 10

Table 10.1 Sample of English transcription for quote

<p>Q. How can a festival influence city branding?</p>
<p>A. Because Seoul has many factors.,it is difficult to judge a festival alone. In case of Seoul, festivals are not expected to have economic results. Rather festivals are considered as means to level up cultural and social aspects by way of citizen participation. In fact, economic analysis is very difficult because the visitors are not coming for the festival alone. Also, both Hi Seoul and SIFF are different from concerts or music festival where tickets are sold. We have to count the visitors by calculating some number per square meter. That makes it more difficult. Moreover, because Hi Seoul Festival is hosted by the government, it is changing frequently according to the changes in policies or governments. Hi Seoul has had different theme every year and there has been issues about its identity. It was discussed for more than a year and was decided to be a street arts festival. Since then, we also have issues of the right name for the festival. I don't think the name itself is not important. Rather, I would like to know how many people recognize it and how they view it as a cultural resource.</p>
<p>Q. Have you thought about the image of Seoul ?</p>
<p>A. No image comes to your mind when you think of Seoul. Liveliness of a metropolitan area? Co-existence of tradition and modernity? They make sense. But it is difficult to find unique characteristics of Seoul. The same is true for Hi Seoul Festival. It has some points that are not directly related to Seoul. In 2008 and 2009, the festival was held in palaces because they are based on Seoul's history. I personally like that concept and wish we had continued that concept. The palaces are managed by Cultural Heritage Administration and we managed to hold the festivals with the help of it. But then we had new contents. Now we have street arts. I don't know what will become of it. Hi Seoul Festival now hire an Art Director with a 3 year term and formed a private festival organization. Regardless of that, we are limited because it is done by Seoul City's budget. Without it, we can have a festival. We have to change when those who give us money tell us to. It has changed several times because of that. Actually, Hi Seoul started because Mayor MB ordered. It was not initiated by the citizen. And then because the new mayor Sehun Oh emphasized Hangang as his brand, the festival went to Hangang. At that time, the budget was huge and the festival was very active, while it became scaled-down when Mayor Wonsun Park was elected because it didn't fit with his philosophy. Spontaneousness? Independence? It sounds to me like a fantasy in the urban area. I think we may have to work on the minimum common denominator where citizens can enjoy. But it's too close to the politics so that it changes frequently. Now it is settling down on street arts - I don't know it can hold on to it. Why? I don't agree with the idea that Seoul has high-level</p>

street arts. I do agree with the huge event of street arts in front of the City Hall. But I doubt if it represents Seoul's art society or industry, or if Seoul citizens appreciate street arts or are willing to participate. That's why it is limited to become a brand of Seoul. Of course, any city can make a brand by deciding on the identity, making symbols, promoting and so on. But I think there must be some common spirit. For example, one of the most successful city brand is "I love NY." You may think "what's in the heart?" or "Is it such a big deal?" But New York citizens really love that brand. It has something that everybody shares. But Hi Seoul doesn't. Well. When the Hi Seoul brand was made, there were citizen participation and expert polls - most citizens don't know this fact. A sample of 10 thousand people is too small for a 10 million city like Seoul.

Q. "Hope Seoul" was changed to "Together Seoul" according to the City policy. I think it is a rare phenomenon in other countries or cities.

A. - I think that's Korea's characteristic. Each administration has its own name. I heard KH Park administration will not. Maybe later, we may have another. It may be because we are naïve or we have strong ideological conflicts as the people elect the president and mayors. A new administration doesn't like the leftovers of the previous administration. When the name of Hi Seoul Festival became an issue, I didn't agree with the issue, because if we change the name then we would change it again and again. I came to think that there is no right name for branding. Rather, you have to promote your existing name and have people participate. I don't think changing the names alone cannot raise the brand value or recognition.

Q. In general, most localities of Korea have their representative festivals. However, Seoul has nothing. Of course, Seoul Marketing promotes four popular festivals for the four seasons.

A. You are right. Because Seoul is so large and diverse, one festival can't contain everything. Therefore, it is right to have something for each season. I don't think it is right to select some themes that represent Seoul. But it is important that every festival develops with its special characteristics. For example, every citizen in Seoul wants to go to SIFF or doesn't go to Yoido on the festival day. But Hi Seoul Festival is not as well-known as it. While SIFF is a private festival, Seoul citizens like it because they like the brilliant fireworks. Also it is beneficial to Hanwha's purpose of PR. City government hosted festivals are failing to make that consensus. Even though we promote them as representative festivals, it is not enough yet.

Appendix 11

Image 11.1 Colour coding example 1

Interview answers derived from Interview transcripts for themes (No.1-No.15)		By research themes of 3 research questions; Festival, Sponsorship and City branding.
<p>Before MB, Mayor Kun Goh disapproved the proposal to hold a festival in front of Seoul City Hall, worrying over a terrible traffic problem. But MB made Seoul Plaza and just committed it. "We already experienced World Cup Games and there were no problems. So let's do it." That's how it was done. (From interviewee no.1,p.3)</p>		<p>Haewen Lim Coloring Blue for political issues and influences, government related.</p>
<p>After MB, Myung-Bak Lee, was elected as Mayor of Seoul, the Festival started in August, 2002. What was said then was "there is no festival representing Seoul. The word Seoul doesn't remind us of any festival." That's it. It was pretty simple. (1,p.2)</p>		<p>Haewen Lim Numbers refer to individual interviewees and data location.</p>
<p>The first Hi Seoul Festival was the beginning of indi culture's appearance in government-centered festivals. (1, p.7)</p>		<p>Haewen Lim Interviewee no.1 is Former HSF Director from 2003 to 2007. Currently director of other festivals in Korea, Cultural Policy Planner, CEO of the company and professor.</p>
<p>At first, it was often expressed as a "department store style" where we wanted every available material mixed in the Festival so that we could make Seoul excited. (2, p.1)</p>		
<p>When we first launched Hi Seoul from the white book, mayor Myung-bak Lee officially said, "we saw our united energy during the World Cup Games in 2002." It looked like a festival that every citizen came together and supported Korean team. Everybody wore red, supported, cleaned, went home and gathered again. Like a Tomato Festival. (2,p.5)</p>		<p>Haewen Lim Interviewee no.2 was head of Cultural Festival Business Division at Seoul Foundation of Arts and Culture. Now he is head of management planning division. He has been in charge of HSF from 2004 to 2011.</p>
<p>World Cup made Mayor Lee confident that we could make a festival. (2, p.5)</p>		
<p>Its origin is a Citizen's Day and Mayor Lee made a festival out of it, after he saw the World Cup Games. (7,p.3)</p>		
<p>Actually, Hi Seoul started because Mayor MB ordered. It was not initiated by the citizen. (14, p.2)</p>		<p>Haewen Lim Orange for Koreaness.</p>
<p>It's the city's policy For example, while MB (Mayor) can be said to sell Seoul Plaza. Se-hoon Oh (Mayor) went to Han-gang, because he insisted on difference. Han-gang miracle, Han-gang Renaissance etc. And then Won-sun Park (Current Mayor) came. He returned to Seoul Plaza and Kwanghamun. So we have street arts now. (1, p.10)</p>		
<p>It's been 3 years since it started street arts festival. You may say it changed but I would say it improved. Although other cities have street arts festival, Seoul has its own characteristics of Mega city. Seoul citizens also have distinguishing characteristics. In 2013, we tried to introduce those characteristics into the street arts. Last year, 2014, we developed it one step. This year, the director focuses on what a street arts festival looks like in a large city. That is, we are</p>		<p>Haewen Lim Pink for Inconsistency.</p>

Appendix 12

Image 12.1 Colour coding Example 2

<p>trying to aggregate everything into this festival. (5, p.2)</p> <p>We had a few goals. We wanted to provide Seoul citizens with more opportunities for enjoying culture and arts. Also, we wanted to accumulate our cultural contents to make them our resources for tourists for culture so that we can sell Seoul brand internationally to make revenue from tourism. It was the strongest motivation. Every golden week, we worked together with famous shopping spots like Myongdong and Itaewon and held special brand sales and so on. (1, p.3)</p> <p>In early days, There was the subway accident in Daegu on February 18, when we finished selecting the items and we were about to announce. So we postponed the announcement to March and then we had SARS. So all the foreign teams cancelled Asian visits. So we tried at the end of March, but then America invaded Iraq. Many said it would be better to cancel. At last, it was held on 23rd and 24th of May. (1, p.7)</p> <p>I'd like to raise an issue about Hi Seoul. Why is it considered contents of Seoul to invite foreign street art performers? You have to make a cultural brand out of the city's potential. (1, p, 13)</p> <p>Overseas performers usually have bigger stages and are more popular than Korean performers in Hi Seoul Festival. I am a little bit ashamed for that. You can meet those guys - I don't remember the exact name - who plan all the street plays in the world. All the Korean festival government officials work with them. People working on Ansan Street Theater Festival, Euijeongbu and Gwacheon share the cost to bring them as a package and they pay the airfare and then they share the cost for the performances. It's not for Seoul only. The performers go to Seoul, then to Gwacheon, then to Ansan. Now Hi Seoul is centered on street arts, there's nothing unique to Seoul. The contents just reflect those who participate at that time. (1, p.14)</p> <p>Actually, street arts were born in Europe. You have to go to Europe to see that culture. But we invite those world-class performances and show them to Seoul citizen. We think it's valuable in that point. (9)</p> <p>Hi Seoul intends an international festival. For example, festivals in Edinburgh or Abignon are international festivals. International festivals have pros and cons. (15, p.5)</p> <p>We can invite the best teams. The audience can enjoy the high quality performance. Also, it will help Korean artists level up themselves. They can get introduced to new techniques. Third, it will provide domestic teams with opportunities to communicate with the foreign teams. The foreign teams may invite Korean teams to their country if they are good. (15, p. 5)</p> <p>They make communities of creators and they communicate with one another. Another is making a B2B community of creators and producers. Creators can present their idea and propose to work</p>		<p>Haewen Lim Because of saving the festival's budget.</p> <p>Haewen Lim This opinion comes out from the current festival officer, which shows contrary on just above opinion by former festival director.</p> <p>Haewen Lim Interviewee no.9 is head of Department of Culture and Art in Seoul city government. He is handling more than 25 festivals in Seoul and 17 private sector events and festival in Korea.</p> <p>Haewen Lim Interviewee no.15 is a professor in Events and Festival in Hanyang Univ. in Korea and working as festival director. He worked for HSF until 2012.</p>
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Appendix 13

Image 13.1 Examples of final structure emerged themes and sub-themes

7. Findings from primary data analysis	
7.1 planning and Management in festival.	
7.1.1 planning of HSF	7.1.2 planning of SIFF
Sub-themes: NAME, DATE, LOCATION AUDIENCE, TARGET GROUP MAIN BUDGET BUDGETS.	NAME, DATE, LOCATION AUDIENCE, TARGET GROUP MAIN BUDGETS. ↳ sponsor, Corporation
e.g. Why HT Seoul? Facts: Inconsistent. ↓ Why? How?	why Seoul International fireworks festival? What has been changed? why?
7.1.3 Management of HSF	7.1.4 Management of SIFF
Sub-themes - PARTNERSHIP. - WITH OTHER F/CITY - FESTIVAL'S HOST ↳ ROLE. CO-HOSTING (E) CITY GOVERNMENT & FOUNDATION ↳ WORK ENVIRONMENT	PARTNERSHIP. - OTHER FESTIVAL. FESTIVAL'S HOST. A CORPORATION ↳ WORK ENVIRONMENT
- ECONOMIC EFFECTS EXPECTATION.	- ECONOMIC EFFECTS EXPECTATION.
- ATTEMPTS COMMERCIALISATION	- ATTEMPTS COMMERCIALISATION.
Link Event themes	

7.2 SPONSORSHIP LANDSCAPE.

7.2.1. CHANGES OF SPONSORSHIP TYPE. HSF.

NO PRIVATE
↓
MULTIPLE * BACKGROUND
OF THIS
PHENOMENA

[POSITIVE
NEGATIVE OPINIONS.

REGULATIONS,,

7.2.2 // SIF

MULTIPLE * BACKGROUND
↓ OF THIS
A CORPORATION HAPPEN
(HOST & SPONSOR
from same
company.)

3 GOVERNMENT AND REGULATION (or POLICY)

7.3.1 - ORIGIN OF HSF

↳ MAYOR'S WILL
POLITICAL PARTY.
LEVERAGE,

- CITY GOVERNMENT
LEVERAGE ON HSF
HIGH MAIN-FUND
DEPENDENT

REGULATION
on SPONSORSHIP.
LOCATION.

- ORIGIN OF SIFF

↳ CEO'S WILL
~~MAYOR~~

- CITY GOVERNMENT
LEVERAGE ON SIFF
LOW SELF-FUND.
INDEPENDENT.

SUPPORTS FROM GOVERNMENT
FOR REGULATION
↓ (eg. LOCATION
SAFETY
TRANSPORTATION.
FIRE STATION,,)

(MUST
REQUIRE)

Explain *

" DIFFERENT WITH MEGA EVENT "

Cultural representative

7.4 ART AND CULTURE.

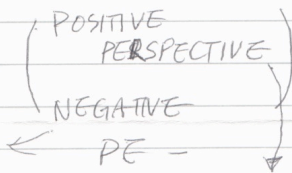
7.4.1 - HSE'S GOAL

(CIVIC LEVEL UP ART / CULTURE

" HIDDEN POINT, RELATES MAYOR'S POLICY.

- CULTURAL CONTENTS

- INVITING OVERSEA PERFORMER | PURPOSE?



lack of uniqueness

- CONTENTS DEVELOPMENT

Culture exchange, Collaboration, World-class show.

7.4.2 - SIFF'S GOAL.

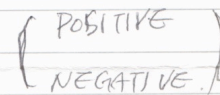
(CIVIC RE-IMAGE CORPORATION (HOST / SPONSOR)

" HIDDEN POINT,

- CULTURAL CORPORATION'S MAIN PRODUCT. (GUN POWDER CONSUME)

- INVITING OVERSEA PERFORMER.

| PURPOSE?



- CONTENTS DEVELOPMENT.

7.5 CITY BRAND / FESTIVAL BRAND.

- CITY BRAND

REQUIRE COMMON SENSE LIKE OTHER CITIES

↳ CO-EXISTENCE.

[CITY POLICY; POLITICAL PARTY TOURISM POLICY; TOURISM STRATEGY.

↳ NATIONAL BRAND (DISCONTINUED)

BUT CITY BRAND CONTINUED

and Development. BUT. INCONSIST

- BRANDING CITY WITH FESTIVAL?

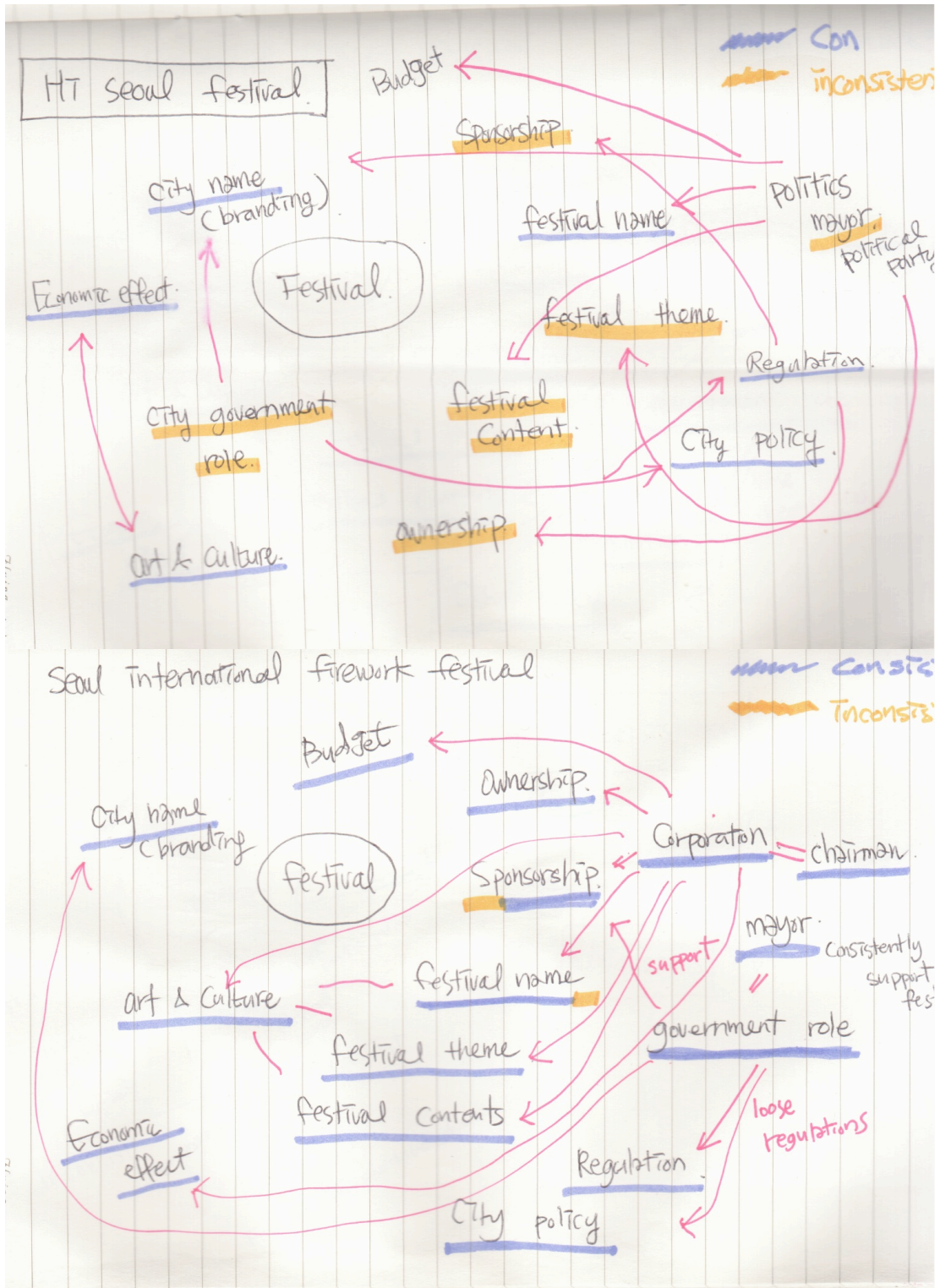
Different Perspectives on festival between seoul / LOCAL.

BRANDING FESTIVAL WITH CITY?

↳ SEOUL. VS PROVINCES. CAPITAL. LOCAL.

Appendix 14

Image 14.1 Examples of trial relation map among emerged themes and sub-themes from data collection for Hi Seoul Festival and Seoul International Fireworks Festival



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