Touring blockbuster exhibitions: Their contribution to the marketing of a city to tourists

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Abstract

Touring ±blockbusterø exhibitions (TBEs) are major international exhibitions that present collections of works of art, cultural objects, natural history or memorabilia. These exhibitions are of a limited duration, occur infrequently and attract local residents and tourists who travel specifically to view them. TBEs offer exciting experiences and may positively affect the profile of a host city. Although touring blockbuster exhibitions possess the attributes of special events, these exhibitions have received little attention in the event and tourism studies literature, or in the field of destination marketing. The primary research question this study addresses is:

How do touring blockbuster exhibitions contribute to city tourism marketing?

The growing importance of the creation and delivery of memorable experiences in tourism, and the increasing awareness of the long term effects that events have on a host cityøs identity and image, underpin the research.

An exploratory qualitative multiple case study was conducted in four cities: Auckland and Wellington in New Zealand, and Canberra and Melbourne in Australia. The chosen methodology allowed an investigation of TBEs within four diverse settings, enabled a deeper understanding of the processes within each case and was beneficial for drawing commonalities and variations across the cases. The Melbourne case proved to be the most advanced in terms of hosting of TBEs, while Auckland has yet to find ways to exploit the potential of these events. Policy planners in the capital cities support TBEs not only to attract tourists but are also guided by the rationale of being the centre of the nation and the country.

The methods of data collection included qualitative interviewing and document analysis. Semi-structured interviews were conducted with city policy makers and cultural institutions that have hosted TBEs. The interviews helped to access the information pertinent to the ways city tourism and events authorities approach TBEs and utilise these exhibitions in city marketing. Documents were used to navigate the specifics of the contexts, define the questions for interviews and provide supplementary and corroborative data. Thematic analysis was applied to achieve a comprehensive understanding of the topic and address the research objectives.

An integrative model is developed that reveals the ways TBEs can contribute to the experiential dimension of a cityøs tourism offering, its tourism product mix, brand image and long term tourism marketing objectives. The findings demonstrate that TBEs can be

valuable assets for city event planners and destination marketers. The brand stature of these events is remarkably powerful; they can provide enriching and engaging experiences for visitors.

This research reconceptualises the TBE as a major city event. The results present an important contribution to the events and tourism literature in advancing understanding of the role TBEs can play in tourism offerings, city events agendas and the marketing of cities. The research offers a new perspective on the problematics of major city cultural events, such as high-profile international exhibitions, and reveals the dynamics that affect their hosting and legacy. Practical implications relate to the hosting of TBEs in a way that supports city identity and enhances city competitiveness.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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Ethics Approval

As one of the data collection methods in this research was interviewing of human participants, ethical approval was required from Auckland University of Technology's Ethic Committee (AUTEC). The formal ethic application 15/149 was approved by AUTEC on 18 May 2015.

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and for finding ways to make me see a wider picture... and to keep calm. My dearest Chiro, I appreciate so much your patience and understanding at such a young age! It was not easy for me to tell you I was busy so many times. I am looking forward to spending more quality time with you both now!

List of abbreviations

ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
ACT SEF	Australian Capital Territory Special Events Fund
ACT DMS	Australian Capital Territory Domestic Marketing Strategy
ATEED	Auckland Tourism, Events and Economic Development
CCO	Council Controlled Organisation
DMO	Destination Marketing/Management Organisation
IFS	Immunity From Seizure
LEED	Local Economic and Employment Development Programme
MCH	Ministry for Culture and Heritage
MEDF	Major Events Development Fund
NGA	National Gallery of Australia
NGV	National Gallery of Victoria
NLA	National Library of Australia
OECD	Organisation for Economic Co-operation and Development
RFA	Regional Facilities Auckland
ROI	Return on Investment
TBE	Touring blockbuster exhibition. Used as a synonym for major international exhibition and major touring exhibition
VMEC	Victorian Major Events Company
WREDA	Wellington Regional Economic Development Agency

Chapter 1. Introduction

1.1 Background to the research

Globalisation has fuelled the rapid expansion of travel both for business and pleasure, contributing to the competitive dynamics between cities across the globe and prompting cities to engage in entrepreneurial practices to attract tourists, residents and investors (Spirou, 2011). Apart from developing waterfronts, creating entertainment districts and building convention centres and stadiums, cities have started to employ special events as part of their tourism development strategies (Getz, 2013). Events stimulate visitors to come to the city, where they spend money, which in turn generates a multiplier effect on incomes via related supply chains and ultimately a more buoyant visitor economy (OECD LEED Programme, 2010). On many occasions, both infrastructural developments and events can be found reproduced in different places around the world. "Borrowing' good ideas, bidding on well-known mega-events and copying "success' stories has become a widespread õsafe strategyö for cities (G. Richards & Wilson, 2006, p. 1212), which eventually brings õuniformityö and õuniversal samenessö so that õto cross international borders brings no more profound variety than is found walking between theatres on Broadway or rides at Disneylandö (Augé, 2008, p. xii). As a result, cities face the dilemma of staying both globally competitive and locally distinctive, thus being subject to õfundamental global-local tensionsö (Dicken, 1994, p. 122).

This chapter sets the scene for the research. It begins with an introduction to the role special events play in destination marketing and concludes with the phenomenon of touring blockbuster exhibition (TBE) in the city marketing context. Key theoretical underpinnings and concepts are introduced. Then, the research question and objectives of the thesis are presented, and the significance of the study outlined. The chapter proceeds with a brief discussion of the research methodology and methods and concludes with the outline of the structure of the thesis and a brief description of its chapters.

1.1.1 The role of special events in destination marketing

There are various definitions of events in the literature; however, most conceive events as special occurrences organised with a certain purpose, that have limited duration and provide attendees with a memorable, "beyond everyday' experience (Getz, 1989; Jago &

Shaw, 1998). All city events have tourism potential (Gelders & van Zuilen, 2013); they can attract significant numbers of visitors, and do that over a relatively short period of time (Chalip, 2005). Special events are considered as attractors that have impact on a destinationøs overall competitiveness (Crouch & Ritchie, 1999; Enright & Newton, 2004; Ritchie & Crouch, 2003); high-profile cultural events are capable of amplifying awareness of a destination (Anholt, 2007) and special art exhibitions are also believed to be socially important for the host city (Zeppel & Hall, 1992). As a result, a number of cities around the globe are utilising events to draw tourists and enhance the cityøs brand image. Thus, Berlin has become a popular destination for events of various scales and kinds (Novy & Huning, 2009); in Paris, priority was given to the creation of events and spaces for culture and entertainment to promote tourism development (Ingallina & Park, 2009); Melbourne successfully positions itself as the ÷events capitalø of Australia with a focus on experience and opportunities for exploration (Hayllar & Griffin, 2009); Rotterdam expended efforts to develop a programme of cultural events to improve the cultural image of the city (G. Richards & Wilson, 2004); Singapore has been bringing in international events not only to draw tourists, but to promote a positive image of itself (Ooi, 2007).

1.1.2 The TBE phenomenon in the city marketing context

The pool of events that are commonly used by city event planners and destination marketers usually revolve around major sport events, cultural festivals and celebrations, and world trade expositions. Some cities, however, also attract and stage international touring exhibitions that bring together a collection of rare art works, significant cultural objects or memorabilia to tour a limited number of destinations. For example, in Melbourne a special annual series of international ÷blockbusterø exhibitions, Winter Masterpieces, has been hosted since 2004 to instigate tourism and city brand awareness. This cultural project attracted about 1 million visitors over its first four years (N. Kotler, Kotler, & Kotler, 2008). Some research (Carmichael, 2002; Mihalik & Wing-Vogelbacher, 1993) demonstrates that touring exhibitions are capable of attracting tourists, generating income for local business and facilitating citiesø competitiveness alongside other large-scale city events. However in general, TBEs have been rarely considered or explored in terms of their value for destination marketing and place making.

The term ÷blockbuster exhibitionø was introduced in 1967 to reflect outstanding outcomes in terms of attraction of visitors and generation of revenues (Spear, 1986). Major international touring exhibitions are known for delivering once-in-a-lifetime, memorable

experiences for their visitors, who will often travel from other cities or countries for a chance to see these exhibitions (Axelsen, 2006a; N. Kotler et al., 2008). TBEs are often conceived as a 'spectacle' (Axelsen, 2006a), and many feature the lavish design of an exposition; they attract significant numbers of people over a relatively short period of time, generating crowds and queues (Barlow, 1999). Some of the TBEs include original art works and artefacts, rarely seen together, others present quality replicas, but they still deliver strong memorable experiences.

Touring exhibitions have become embedded into the lives of many cities, be they mega-cities like London, New York, Paris, Moscow and Tokyo, or smaller cities such as Amsterdam, Glasgow, San Diego and Wellington. The total attendance at some of these exhibitions counts hundreds of thousands of visitors over a few months' period, with daily visits at times exceeding 4,000 – 5,000 guests (Ooi, 2007). Blockbuster touring exhibitions stand out for their massive media appeal (Sepulveda dos Santos, 2001), attraction of multiple visitors (Lai, 2004), special atmosphere (Skinner, 2006) and spectacular nature (Axelsen, 2006a). These exhibitions may be organised by museums, art galleries, fashion houses, film studios or private companies, therefore the origin and nature of the exhibits vary significantly.

There is still a paucity of knowledge about the possible role and place of touring blockbuster exhibitions in city tourism marketing. These exhibitions have lacked attention in the event studies literature – TBEs are missing in a number of events typologies, they have not been defined as special events, nor checked against the core attributes of special events. Most of the research on major exhibitions from the tourism studies perspective has been dedicated to specific, and mostly arts, touring exhibitions and has focused particularly on visitor attendance figures and economic outcomes. Major international exhibitions cross broad and diverse audiences in their appeal (Lord & Piacente, 2014) and can culturally and spiritually enrich their visitors (Jaffe, 1963). This study therefore suggests that these exhibitions may become valuable intangible assets for city destination marketers when conceived as events.

Notwithstanding the relatively long existence of touring blockbuster exhibitions, the phenomenon of a TBE as a special event has not been investigated sufficiently from the host city's perspective. In particular, why they are hosted, what is the role of a city's marketers and event policy makers in the organising process, do places benefit from these exhibitions, and if so in what ways, what co-branding or leverage techniques do city policy planners employ, and overall, how does a TBE contribute to a city's tourism

marketing efforts and tourism offerings? These questions have been addressed in a fragmented manner by researchers across different fields of study, but at this stage, it appears that the data collected have not so far been systematised and synthesised. This research aims to fill the gap in the literature by revealing the potential touring blockbuster exhibitions have for marketing a city to tourists, including building a city brand image and attracting visitors.

1.1.3 Theoretical underpinnings

The notion of experience is becoming increasingly present both in academic literature (e.g., Bornhorst, Ritchie, & Sheehan, 2010; Hosany & Prayag, 2014; Patterson & Getz, 2013) and in the tourism marketing strategies of cities (e.g., Destination Melbourne, 2011; Visit Canberra, n.d.-b; Wellington City Council, 2011). Researchers (e.g., Howie, 2003; King, 2002) predict the experiential needs of tourists will increase, and therefore, the creation, managing and delivery of experiences are important for cities (Lorentzen, 2009; G. Richards & Palmer, 2010). Pine and Gilmore (1999) propose a framework of experiential consumption, with four distinct experience realms, namely education, entertainment, escapism and aesthetics. These researchers suggest that the incorporation of the four realms of experience in an offering can potentially generate the strongest and most memorable experiences. Major exhibitions are known for their ability to provide transformative experiences (Lord, 2014) and take visitors out of the routine of their everyday life (N. Kotler et al., 2008). Exhibitions may be an efficient means for cities to enhance the ÷experientialø dimension of a cityøs tourism offering.

Co-branding, or brand alliances, can be of particular relevance for experiential products (Rao & Ruekert, 1994) such as events. Jago, Chalip, Brown, Mules, and Ali (2003) suggest a model of how an event may contribute to a destinationøs image most valuably. The model is based on six pillars incorporating event-destination fit, community support, tradition of an event, a point of differentiation, cooperative planning and media coverage. These pillars inform the planning and evaluation of an event, and take into account an eventøs utility for, and synergy with, other city events. A practical tool for managing a series of events that are purposively selected by event policy makers to attain specific goals is an *event portfolio approach* (Antchak, 2016; Ziakas, 2010). A balanced event portfolio can enhance both a destinationøs tourism offer and its image, and addresses the issue of seasonality (Ziakas, 2014b).

Cultural events are a part of the wider urban processes, including those associated with urban regeneration; their production is underpinned by broader relations, structures and networks (Stevenson, 2016). The importance of network management in tourism and within events organisations has been underlined by such researchers as Izzo, Bonetti, and Masiello (2012) and A. Morrison, Lynch, and Johns (2004). A concept of destination-sensing capability (N. Murray, Lynch, & Foley, 2016) suggests that a shared vision for the destination, the accumulation and exchange of knowledge and the engagement of all the stakeholders is crucial for sensing new market trends and eventually succeeding in the tourism field. Such mega events as the Olympic Games have been reported to bring host city's stakeholders together, providing a boost for the city's promotion on the world stage and presenting an authentic city image both accurately and cost effectively (Parmenter, 2011).

Special events can add value to a city's tourism product mix (Heath & Wall, 1992) with their potential to deliver experiences. They are more easily generated or modified than a city's tangible assets, such as museums, venues or parks, to meet existing or potential demand. Hence, the ways in which events can be used, or leveraged, to achieve wider city goals is becoming increasingly important for city marketers. The model suggested by Chalip (2004) stipulates that an event can be leveraged in terms of immediate actions around it, as well as long-term activities undertaken by city policy planners. Immediate effects can be observed when an event is used to increase the number of stays and the spending of visitors, while long-term actions are aimed at enhancing a city's brand through appropriate media coverage of the event, as well as using an event in the promotion of a place.

Raising the competitive position of a city and improving its image are among the key goals of city marketing (Paddison, 1993); destination marketing is being used to create a new image of a place – to 're-image' – or to reinforce an already established positive image (Pike, 2008). The brand image held by a customer is the result of a perceptual process that is affected and influenced by marketing: "After establishing its positioning, a brand communicates its values, vision and character through marketing strategies and messages that contribute to the establishment of a brand image in the consumer's imagery" (Pereira, Correia, & Schutz, 2012, p. 92). There is extant research supporting the idea of events contributing to a destination's image (e.g., Deng & Li, 2014; Kaplanidou & Vogt, 2007; Moon, Kim, Ko, Connaughton, & Lee, 2011) and its brand equity (e.g., Camarero, Garrido, & Vicente, 2010); it has also been suggested that events

can communicate the image of a place (P. Kotler, Haider, & Rein, 1993; P. Kotler, Hamlin, Rein, & Haider, 2002). Based on this discourse in the literature, it may logically be assumed that destination marketers need to be mindful of what kind of events are being held in a city, demonstrating a holistic, instead of an ad hoc, approach to the hosting of events (e.g., Quinn, 2005; G. Richards & Wilson, 2004; Robertson & Guerrier, 1998).

One of the concepts that embraces such an approach is the concept of the 'eventful' city. 'Eventfulness' is a term that describes the alignment of events with other city strategies and policies, such as tourism, economic, social and cultural development, urban revitalisation and branding (G. Richards & Palmer, 2010). The reason events deserve particular interest from city policy planners is that they in fact can be *managed*: "it is a factor over which destination managers have a great degree of control" (Ritchie & Crouch, 2003, p. 69). The concept of eventfulness promotes the holistic approach to hosting and organising events in a city. This can be achieved through the creation of a strategic vision for the 'eventful' city, mindful event programming and marketing, developing an efficient stakeholder network, observing the outcomes and ensuring sustainability (G. Richards & Palmer, 2010).

Overall, special events appear to be convenient instruments for tourism development and achieving a city's tourism goals. Moreover, events are capable of not only marketing a place, but of 'making' a place, too (G. Richards & Palmer, 2010); they may be useful tools in urban revitalisation in the creation of unique place identity and adding a 'spirit' to the host cities (McClinchey, 2015; A. Smith, 2016).

1.2 Research question and objectives

As recommended by Creswell (2013), this research has an overarching central question, which is broad, and several objectives and sub-questions that specify the areas of inquiry. The present research explores the ways TBEs are employed in destination marketing by the cities of Auckland, Wellington, Canberra and Melbourne and investigates the contribution of these exhibitions to city tourism marketing. The primary research question is stated as follows:

How do touring blockbuster exhibitions contribute to city tourism marketing?

The present study has five research objectives:

1. To understand the approaches to hosting touring blockbuster exhibitions in the case study cities

1.1. How does a city approach the hosting of TBEs?

1.2. What factors affect a city's approach to hosting TBEs and in what ways?

1.3. How do similarities and variances in the contexts of the case study cities influence their approaches?

2. *To explore the ways in which touring blockbuster exhibitions contribute to a city's tourism offering*

2.1. How do TBEs contribute to the tourism offering of the cities under study?

2.2. What are the experiences that city tourism marketers and cultural institutions seek to deliver to visitors?

2.3. How do destination marketers, event policy planners and representatives of cultural institutions perceive the value of TBEs in tourism?

3. *To determine the extent to which touring blockbuster exhibitions contribute to a city's brand*

3.1. How do city policy planners employ TBEs in the city's positioning and branding?

3.2. In what ways can a TBE contribute to a host city's brand?

3.3. What are the parameters of co-branding a TBE and the host destination and how is it possible to facilitate the successful fit between the two parties?

4. *To examine the role of touring blockbuster exhibitions in a city's major events agenda*

4.1. For what purposes and how do city event planners utilise TBEs in the city's events calendar or portfolio of events?

4.2. In what ways can city tourism marketers leverage TBEs?

4.3. What is the rationale behind leveraging TBEs and what outcomes can be achieved?

5. *To create a model that explains the contribution of touring blockbuster exhibitions to the marketing of a city to tourists*

The five objectives presented above provide guidance for the data collection and analysis, as well as for the discussion of the research findings. They assist the researcher in answering the main research question.

1.3 Significance of the study

Most of the theoretical concepts and models that have been discussed with relation to events have not been applied or investigated with regard to major international exhibitions. The findings of this research enquiry are expected to contribute to both the event and tourism studies literature regarding the means, processes and outcomes of matching, or mismatching, an event's brand and a destination's brand (Chalip & Costa, 2005) and their potential for leveraging to achieve tourism-related goals in the city or regional context. The results of the research will be relevant and useful with respect to furthering an understanding of the TBE phenomenon in connection with other city events, and the overall place of TBEs in a city's event policies and strategies. Importantly, in every city under study, these exhibitions are not considered in isolation from one another; rather, the research aims to explore their effects, associated opportunities and outcomes *in aggregate*.

From a practical vantage point, acknowledging the events status of TBEs has important implications for city marketers and event policy makers. This is due to the fact that often the initiative to organise an exhibition in a city comes not from city authorities, but rather from museums or art galleries, as is the case with art blockbusters and exhibitions featuring original historical artefacts; or arise from the private sector, with commercial operators involved in promoting exhibitions of popular culture and historical replicas. Hence, when major international exhibitions are not conceived as events by city event planners and tourism marketers, they may unreasonably be omitted from a city's event portfolio and tourism marketing strategy, and the city may be missing out on the potential benefits associated with such major events in terms of marketing a destination. Conceiving TBEs as events in the city or regional context may contribute to the enhancement of the city image, facilitation of urban regeneration and advancement of cultural production and consumption, in the same way as other major cultural events do (Liu, 2014).

1.4 Research design and methods

This research is a qualitative inquiry, and as such, is defined by a chosen ontology, epistemology and methodology (Denzin & Lincoln, 2011). The thesis adopts an ontology of critical realism and a pragmatist epistemology. As a critical realist, the researcher acknowledges that the knowledge of the world is a construction from a particular perspective; however, there is a reality which can be understood in mental and physical

terms, and our constructions of this reality can be more or less adequate (Maxwell, 2012). In the present research, the phenomenon of a touring blockbuster exhibition as well as of a host city are understood as existing entities of reality; the researcher aspires to reveal *real* processes behind TBEsø contribution to the marketing of a city and to demonstrate that their complexity is determined by their environment.

Pragmatism is the epistemology of the present research. Epistemology deals with the questions related to the research process, the role of the researcher in this process and the relationship between the researcher and the research (Leavy, 2014). Pragmatism is interested in practical and problem-solving questions (Brinkmann, Jacobsen, & Kristiansen, 2014), and hence, pragmatist research is concerned with outcomes and consequences (Cherryholmes, 1992; James, 2005b). The results of the present research may be helpful for destination marketers and event planners in terms of insights into the ways TBEs can be used in marketing a city to tourists.

This research represents exploratory qualitative research, wherein case study methodology was chosen to achieve the objectives of the inquiry. A multiple case study design was adopted: the research was conducted in four cities, Auckland and Wellington in New Zealand, and Canberra and Melbourne in Australia. Selection of cases is based on the replication logic suggested by Yin (2014). Therefore, two capital cities and two large cities within each country were chosen, as certain similarities and differences are expected to be present in these cities. The rationale behind the selection of the countries is that both Australia and New Zealand are situated geographically remotely from the well-developed routes of touring exhibitions, and also, the countriesø residents may be constrained by distance from easily accessing collections and exhibitions in other parts of the world.

Data collection methods included interviewing and document analysis. Altogether 23 semi-structured interviews with 27 interviewees were conducted in the four cities. Three types of media were used: face-to-face, telephone and internet interviews. The format of the interviews was mostly one-on-one; however, in several instances, two-person interviews were organised. Thematic analysis was applied to both interviews and documents in order to summarise key features of a large body of data and produce qualitative analyses (Braun & Clarke, 2006). The data were coded both manually and electronically with the use of NVivo11 software. Chapter 3 discusses in detail the methodology and research methods.

1.5 Outline of the thesis

The thesis is structured in seven chapters. The first Introduction chapter discussed the background and the significance of the study. The main research question and the research objectives were defined, and the methodology and methods were outlined.

Chapter 2 reviews and analyses the relevant literature. The chapter examines the phenomena of TBEs and locates them in the event and tourism context. The historical roots of the term and the definitions currently available in the literature are discussed in the beginning of the chapter, which then proceeds by identifying the nature of special events and the attributes of TBEs. The review then examines the topics of urban and event tourism and introduces an arts-related typology of tourists (Hughes, 2000). Touring blockbuster exhibitions as experiential entities and their role in providing memorable visitation experiences are discussed with the use of the four realms of experiences framework (Pine & Gilmore, 2011) and a museum exhibition typology (Belcher, 1991). The chapter then extends to look into the role of TBEs in destination marketing, attending to the role of stakeholder relationships. The place of events in the regional tourism product mix (Heath & Wall, 1992) and in city branding is analysed. The literature review concludes by exploring the existing concepts with regard to a comprehensive strategic approach to events and discusses the identified research gaps.

Chapter 3 focuses on the research design and methods used in the study. The ontological, epistemological and methodological perspectives that are applied are discussed. The selection of cases is justified, the application and relevance of the replication logic (Yin, 2014) is explained, and the chosen cities are introduced. The chapter further explains the way the data collection process was organised and discusses the sources of evidence that were used. Ethical aspects of interviewing and the researcher's approach to contacting and interacting with the interviewees are detailed. The chapter concludes with a description of the data analysis techniques, including the coding cycles. It also presents the codes and themes generated in the research and the stages of data analysis.

The analysis of the findings is presented throughout Chapter 4 and Chapter 5. In both chapters, the results are drawn from the analysis of both primary and secondary data in each city. Chapter 4 explores the various approaches to hosting TBEs in Auckland, Wellington, Canberra and Melbourne. The city and country contexts, including government guarantees and opportunities, are analysed in detail; the ways cultural institutions in the four cities conceive and plan for TBEs are discussed. The chapter also provides insights into the role of inter-agency relationships, and in particular the degree

of networking between agencies and institutions within a city, which has been found to affect the propensity of cultural institutions to host major touring exhibitions.

Chapter 5 analyses the findings related to the role of TBEs in the delivery of tourism experiences and the marketing of cities to tourists. It begins with an investigation of the tourism offerings and experiences which the cities aspire to provide to their visitors, outlining points of difference in the cities' tourism propositions. The role of previous major international exhibitions in these cities is discussed, and their 'experiential' contribution analysed. The chapter then addresses the ways special events are being managed by the cities' policy makers, and the role and place of TBEs in event strategies, policies and portfolios. The leveraging endeavours of the city tourism and event bodies are analysed, and the alignment between the brands of the destinations and brands of TBEs is examined.

Chapter 6, Discussion, overviews the results of the analysis of the research and consequently formulates responses to the research objectives; it links the findings in Chapters 4 and 5 to the literature and theory presented in Chapter 2. An integrative model of the contribution of TBEs to city tourism marketing is introduced and explained. The model incorporates key concepts and models relevant to the primary research question and determines interrelationships between these concepts and their effects in the process of hosting touring blockbuster exhibitions.

The Conclusion, Chapter 7, provides a summary of the research, including its design and findings. It outlines the contribution of the research to the existing body of knowledge, discusses the limitations and suggests directions for future research.

Chapter 2. Literature review

2.1 Introduction

The chapter provides a comprehensive review of the literature related to touring blockbuster exhibitions in the context of destination marketing. As the subject of the current research, a definitional framework for the term 'touring blockbuster exhibition' is called for. An overview and analysis of definitions currently available in the literature opens this chapter. Since TBEs are conceived in the present study as special events, the core attributes of special events are discussed, and the characteristics of TBEs outlined.

The next section explores the role that events in general, and major touring exhibitions in particular, play in tourism. The literature related to urban, cultural and event tourism is reviewed, and a typology of arts-related tourists is discussed. As the topic of 'experience' has become prominent in the tourism and events literature, the experiential aspects of TBEs are explored.

The chapter continues with an analysis of destination marketing, revealing the possible ways events can be used as a means to achieve the objectives of their host cities or regions in branding and positioning. Models of the regional tourism product mix and event and destination co-branding are introduced.

The review then concentrates on the event policies and strategies of cities. The ideas of events being part of place making and place 'eventalisation' are discussed. The section presents the concept of the 'eventful' city and highlights its usefulness for the present research. The chapter concludes by presenting the initial conceptual framework and justifying the research's objectives.

2.2 Conceptualising touring blockbuster exhibitions as special events

This section opens the literature review with a discussion of the origins of the term ‑touring blockbuster exhibitionø and the definitions currently available in the literature. It further classifies TBEs as special events and highlights their key attributes.

2.2.1 Historical roots of the term

Exhibitions designed to be mounted in several venues are described as ‑touringø, ‑travellingø or ‑circulatingø (Belcher, 1991). ‑Touring blockbuster exhibitionø is a term that comprises two notions: an exhibition which is on tour, and itinerant, and an exhibition which meets ‑blockbusterø characteristics. The prototype of touring exhibitions was launched in 1850 when the Victoria and Albert Museum (London, England) loaned a number of works of art to the Central School of Design at Somerset House, and in the following two years the exhibition travelled to various provincial schools. This tour preceded the creation of a circulating museum with nearly 600 objects which were on tour for more than four years and seen by at least 307,000 people (Osborn, 1963, p. 58).

The principle of lending a part of a museumøs treasure to the provinces was developed after World War II under the notion of õthe moral obligation í to make cultural values more readily accessible to allö (Osborn, 1963, p. 59), that is, to use touring exhibitions as a medium for dissemination of information and cultural enhancement in the countries and regions lacking large art collections. In 1944 the National Art Gallery of New South Wales, Australia, made its first efforts to bring exhibitions to remote country centres (Osborn, 1963). In the 1960s in France there were a number of high-profile touring exhibitions mounted with the aim to make art accessible to French citizens (Lane, 2000).

Originating in the film industry, the term ‑blockbusterø was introduced in the early 1950s to describe high-cost, large-scale, unusually ‑spectacularø and ‑lavishø films produced with expensive technologies and marked by special modes of promotion (Neale, 2003). The growing importance given to promotion and marketing has contributed to the attraction of new markets and, as a consequence, to the box-office numbers for a film (Lewis, 2003). Although there is a lack of consensus on the essential characteristics of the blockbuster, Stringer (2003) identifies the following key notion: õthe money / spectacle nexus and, underpinning these two, the size factor and bigness and exceptionality as relational termsö (p. 8).

The term 'blockbuster exhibition' was coined in 1967 to describe an exhibition that attracts 'enormous crowds' and generates 'unprecedented revenues' (Spear, 1986, p. 358). The first such exhibitions were organised by then director of the Metropolitan Museum of Art, New York city, Thomas Hoving, who conceived the 1967 exhibition *In the Presence of Kings* as an 'art museum show' with 'lavish design, yet clean, with enough drama and zap to appeal to a large public' (Hoving, 1993, p. 56). The exhibition presented a large number of works of art connected with royalty and was visited by 247,000 visitors in eight weeks (Hoving, 1993, p. 57). Hoving re-conceived the concept of the museum as a place for entertainment, blockbuster exhibitions and spectacle, and since then, TBEs remain a tool for cultural institutions to stay relevant and financially feasible throughout changing times (Rentschler, 2015).

There are few definitions of 'touring blockbuster exhibitions' or 'travelling blockbuster exhibitions' currently in the literature. Sepulveda dos Santos (2001, p. 41) describes TBEs as 'exhibitions, strongly supported by private enterprise and widely advertised in the media, which achieve a massive audience response due to improved communication between producers and audience'. The author reasonably underlines the publicity element and the involvement of business in the organisation of TBEs, but does not consider the content of the exhibition and ignores the fact that in many cases public bodies are involved in sponsoring them, as demonstrated by Danilov (1988).

Skinner (2006, p. 112) defines TBEs as 'international exhibitions, which allow for greater exposure of special collections otherwise not seen by the general public', adding that 'the atmosphere that surrounds the exhibit along with the mounting of the art is, in part, what makes the exhibition a blockbuster' (p. 113). This definition transmits the uniqueness and the special atmosphere of TBEs, but is quite vague and therefore it offers little to distinguish a blockbuster from a non-blockbuster.

Bradburne (2001) explains that the blockbuster 'brings together works from museums and private collections worldwide, in order to celebrate an artist's oeuvre or present a particular theme' (p.75), observing that the large financial and time contributions involved make it important for TBEs to be exhibited in several museums, that is to travel. In this case, the author aptly notes the major reasons TBEs tour to a number of locations, but approaches these exhibitions only from the museum vantage point, which narrows down their multidimensional nature.

For the purpose of the current research, these definitions are incomplete. None of the above definitions consider the factor of 'bigness' – of costs, scale and promotion – which

are essential characteristics of blockbusters, as will be demonstrated further; and no definition regards these exhibitions as *special events*.

2.2.2 Understanding special events

The current research investigates TBEs, considering them as ₌special eventsø The planning and management of events, their impacts and legacies, the experiences and motivations of audiences, and the many processes surrounding the planning of events are considered within the field of event studies (Getz, 2012). There are currently two definitions with rather similar meaning in the event studies literature ó ₌special eventsø and ₌planned eventsø

As defined by Getz (2012, p. 40), ₌planned eventsø are õlive, social events created to achieve specific outcomes, including those related to business, the economy, culture, society and environmentö. What makes a planned event ₌specialø is its interpretation (Getz, 2007). For instance, Axelsen (2006a) in her study of visitorsøperceptions of special events in art galleries found that it was the ₌one-offønature of these events that made them identifiable as ₌specialøby attendees: õif they missed out on attending such events, it was an opportunity lost, and they would probably never be able to attend againö (p. 39). This is one of the characteristics of TBEs, as discussed below, that a regular local audience would not normally get to see a given collection of artworks/significant objects or installations *in one place*, which makes such an exhibition literally a once-in-a-lifetime opportunity.

Definitions of ₌special eventsø vary. However, the initial notions of Getz (1989) and Goldblatt (1990) that events are unique, possess certain ambience, are limited in time and have certain purposes may be traced in most definitions. Another key notion is that the product of an event is the *experience* for people who attend (e.g., Berridge, 2007; Getz, 2012; Oriade, 2010; Wale & Ridal, 2010). Jago and Shaw (1998) claim that a special event is a õone-time or infrequently occurring event of limited duration that provides the consumer with a leisure and social opportunity beyond everyday experienceö (p. 29). It is argued herein that this definition reflects the ₌eventønature of the touring blockbuster exhibition.

According to the literature, the general characteristics of art and cultural exhibitions qualify them as special cultural events (Axelsen & Arcodia, 2004; Bille & Schulze, 2006). Yet, art and cultural exhibitions are missing in a number of event typologies (e.g., Allen, O'Toole, Harris, & McDonnell, 2011; Bowdin, Allen, O'Toole, Harris, & McDonnell,

2006). At the same time, some event researchers consider such phenomena as *art exhibitions* in their events typologies, for instance, as ‑hallmark eventsø aimed at a national and limited international audience (C. M. Hall, 1992), as entertainment and leisure events (Silvers, 2004) and as arts and entertainment (Getz, 2012). However, as explained later in the study, touring exhibitions may not always be art exhibitions, and clearly, art exhibitions do not necessarily tour. Hence, it may be suggested that ‑touring exhibitionsøare still a neglected area in contemporary event studies.

Most research in event studies has been dedicated to sport events (e.g., Chalip & Costa, 2005; Henderson, Foo, Lim, & Yip, 2010; Roche, 2000); festivals and cultural celebrations (e.g., Jaeger & Mykletun, 2013; Olsen, 2012; Quinn, 2010); and business conventions (e.g., Cecil, Fenich, Krugman, & Hashimoto, 2013; Kim, Yoon, & Kim, 2011; Tinnish & Mangal, 2012). Trade exhibitions, in particular consumer travel exhibitions, state fairs and world expositions, have also received solid attention from researchers (e.g., Groote, 2005; Lee & Kang, 2014; Rittichainuwat & Mair, 2012). Touring exhibitions of broad mass appeal have been addressed as events by only a few researchers: visitorsø motivations were investigated by Axelsen and Arcodia (2004) and Axelsen (2006a, 2006b, 2007); exhibitionsøpotential for the tourism sector of a city were analysed by Mihalik and Wing-Vogelbacher (1993), Carmichael (2002), and, recently, by Calinao and Lin (2016); while Arnaud, Soldo, and Keramidas (2012) focused on the effects of such cultural events on territorial governance and stakeholder management.

Without having an established place in event studies or in related applied fields such as event management and event tourism, researchers and practitioners of touring blockbuster exhibitions cannot benefit from the knowledge accumulated in these fields of study. At the same time, TBEs appear to be related to a number of other academic disciplines and fields. They are considered within museum studies (Bradburne, 2001), tourism studies (Getz, 2013; G. Richards, 2001), from a local economy perspective (Skinner, 2006) and within marketing (N. Kotler & Kotler, 1998).

2.2.3 Attributes of touring blockbuster exhibitions as special events

In order to classify touring blockbuster exhibitions as special events, it is appropriate to check TBEs against the core attributes of special events. These were identified by Jago and Shaw (1998, p. 28), based on their review of the literature, as:

1. Attracting tourists or tourism development;
2. Being of a limited duration;

3. Being a one-off or infrequent occurrence;
4. Raising the awareness, image, or profile of a region;
5. Offering a social experience;
6. Being out of the ordinary.

Interestingly, consumersø views of the features of special events were in general congruent with the attributes defined by the scholars (Jago & Shaw, 2000). These researchers discovered that consumers, while not considering attributes #2 and #3 important, concurred with the view that the remaining attributes are essential, namely: the number of attendees; the international attention due to the event; the improvement to the image and pride of the host region as a result of hosting the event; and the exciting experience associated with the event (Jago & Shaw, 2000, pp. 19-20).

The following analysis reveals the six core attributes of TBEs that warrant their classification as special events. First, it is well known that TBEs attract large numbers of tourists (e.g.,Carmichael, 2002; Lai, 2004; Mihalik & Wing-Vogelbacher, 1993; Zeppel & Hall, 1992). The numbers of visitors attracted by a TBE are higher than usual ó a strong, relatively major exhibition will draw an audience comprised of approximately 40% of non-local visitors, and a ±rue blockbusterø may attract an audience comprised of 50% of out-of-town visitors (Lord & Piacente, 2014). Second, TBEs often tour to two or three venues (Matassa, 2014), and by their nature, exhibitions have a limited duration of display, which is likely to vary between two and six months in one city on average. Third, touring exhibitions are normally one-off occurrences for the host city, meaning that the same exhibition is unlikely to visit the city again without substantial changes to its exhibits. *The Lord of the Rings* exhibition was one of the rare exceptions, being hosted at Te Papa in Wellington twice, in 2002-2003 and again in 2006 in a slightly different form.

Fourth, TBEs provide a one-of-a-kind experience for their visitors, and may be considered as the õmost special of special exhibitionsö (Belcher, 1991, p. 51), as they display something that otherwise would not have been possible to see; at least, not together under one roof. Fifth, as McKenna-Cress and Kamien (2013, p. 139) argue, exhibitions õare meant to be places of social interactionö. At an exhibition, visitors can discuss and share their ideas with each other in order to connect with the content of the exhibition; an exhibitionøs design is supposed to create and facilitate engaging experiences (McKenna-Cress & Kamien, 2013). And finally, major international exhibitions may contribute to a destinationøs competitiveness and profile. According to Carmichael (2002), *The Barnes Exhibit*, an art exhibition of Impressionist paintings at the Art Gallery of Ontario

(Toronto, Canada) in 1994-1995, contributed not only to significant tourism flow, but to the global urban competitiveness of the host city. The author argued that the ability of the city to host this major event reflected Toronto's position in the global economy.

It may therefore be concluded that touring blockbuster exhibitions possess the attributes of special events, as identified by Jago and Shaw (1998, 2000), and can be conceived and treated as such. There are other attributes intrinsic to TBEs which will be discussed below.

Fundamental to the success of TBEs is not only high-quality content, but also an extensive promotional campaign, involving radio, television, newspapers and other media (Belcher, 1991). This produces the effect of a 'must-see' attraction, nowadays enhanced by social media 'buzz' and digital channels of promotion. Extensive promotion and advertising, promising extraordinary experiences, make an exhibition appealing to diverse population groups who may not otherwise visit the cultural institution (Lord & Piacente, 2014). And once visitors have had the 'transformative experience' that a great exhibition promises, they engage in word-of-mouth, a person-to-person form of advertising (Lord, 2014) that generates crowds and queues to the venue (Barlow, 1999).

Mounting a touring blockbuster exhibition requires large space and significant financial commitment. In terms of floor requirements, the norm for large 'blockbuster' exhibitions is 10,000-20,000 sq.ft. (930-1860 sq.m.), making them "small museums within the museum" (McKenna-Cress & Kamien, 2013, p. 144). McKenna-Cress and Kamien (2013) argue that TBEs would suffice to satisfy visitors' interests in a day as they "can realistically only take in one of these shows in a day" (p. 144).

The funds necessary to bring and host a major international exhibition may well be beyond an organiser's, or organisers', normal operating budget(s), with prices for the possibility to host it alone ranging from US $100,000 to $1,000,000 (Piacente, 2014). A sponsorship policy, therefore, has become an important component of a cultural institution's exhibition policy (Lord & Piacente, 2014). Sponsorship may be understood as "a company donation to a cause in the expectation that additional sales will be generated" (Rentschler & Wood, 2001, p. 63) for the sponsoring body. TBEs are often only viable with the involvement of public and/or private sponsoring bodies. In the case of touring blockbuster exhibitions, sponsorship has involved such major international corporations as the British Petroleum Company, American Express, Mobil Corporation, Exxon Corporation, Ford Motor Company, the Coca-Cola Company, Xerox Corporation, IBM Corporation (Danilov, 1988) and many others of similar and lesser scale.

The topic of sponsorship of exhibitions is surrounded by a certain degree of controversy and debate. Most issues derive from reservations regarding the possibility of the sponsoring businesses interfering with the content of an exhibition, and from the very idea of 'selling' a cultural product. None of these concerns can be completely dismissed. Davidsson and Sørensen (2010) argue that at least in relation to the scientific and technological museums, sponsors exert influence on the content and design of an exhibition, both directly and indirectly. While direct impacts are easy to trace, for instance the visibility of a company's logo at the venue and in the promotional materials, indirect impacts may include 'self-censorship', wherein members of the staff of a museum may adapt the exhibition's content to what they believe the views of sponsors are.

On the other hand, Tweedy (1991) discusses how corporate sponsors are sometimes neglected, or even rejected, by the media in their reviews of exhibitions. The author acknowledges the problem of art exhibitions being seen as a product to be 'sold', which may generate resentment among curators. He points to the fact that business – quite rightfully – wants a return for their investment, which includes logo recognition, receptions, private viewings and use of facilities. This should not, however, be a reason to attack private companies for their financial support: "How … can one encourage and attract the private sector to support if, when they do, they are often rubbished for it?" (Tweedy, 1991).

As corporations wish to be associated with high-profile exhibitions, and cultural institutions engage in hosting major exhibitions to attract new audiences, it is becoming increasingly important to find the best match between a sponsor and an exhibition (Lord & Piacente, 2014). Importantly, public bodies and agencies have also been involved in providing financial or other non-monetary assistance to support cultural institutions (Butler, 2000). The motives of public bodies for doing so may be more oriented towards social outcomes, such as making culture and arts accessible to local residents. It may be concluded that although mixed views and feelings exist towards corporate sponsorship of major exhibitions, these sponsorships, or on some occasions more like 'financial partnerships', are in fact essential for touring blockbuster exhibitions to be viable.

This section explained the rationale for conceiving touring blockbuster exhibitions as special events. It discussed the key attributes of these exhibitions and the historical roots of the term. It was demonstrated that TBEs attract large numbers of visitors and tourists and may contribute to a host city's profile; these events require significant funding and

therefore, may be dependent upon external financial support. Based on the discussion in Section 2.2, the following operational definition of a TBE is proposed for this research:

> A touring blockbuster exhibition is a major special event, characterised by a well-known brand, high costs of production or set up and highly visible promotion, generating a ÷must-seeø status and ÷one-of-a-kind experienceø for its visitors.

2.3 The role of touring blockbuster exhibitions in tourism

The current research seeks to understand the contribution of touring blockbuster exhibitions to the marketing of cities to tourists, drawing on four case studies: Auckland, Canberra, Melbourne, and Wellington. These are medium (Canberra and Wellington) and large (Auckland and Melbourne) urban areas by their countriesø respective standards, therefore a review of the literature on urban tourism, and in particular tourism in capital cities, is presented. Sub-section 2.3.1 analyses the literature pertinent to the role of special events in city tourism in general, and touring blockbuster exhibitions in particular, and further introduces a tourist typology relevant for urban event tourism.

Sub-section 2.3.2. reviews the experiential nature of tourism products, including events. It introduces touring blockbuster exhibitions as experiential units and further analyses TBEs within the Pine and Gilmoreøs (1999, 2011) 4Es ó four realms of experiences ó framework. Similarities with a typology of museum exhibitions are discussed.

2.3.1 Tourism in cities
2.3.1.1 The context of urban tourism

Cities are complex entities characterised by the following qualities: high physical densities of structures, people and functions; social and cultural heterogeneity; economic multifunctionalism; and a physical centrality within regional and interurban networks (D. G. Pearce, 2001, p. 927). Urban tourism can provide a large range of products and attractions (Blank, 1996), delivering õenhanced interactionö in a limited time (Page & Hall, 2003, p. 342), which makes cities appealing for visitors seeking multiple activities within short trips (Puczko, Ratz, & Smith, 2007). These characteristics help define urban tourism:

> Very often the tourist is motivated to visit cities for their *overall ambience, identity, quality of life, diversity, intangible heritage* [emphasis added] and so forth. While there can be no argument that visitors are motivated to visit various elements of the city (museums, parks, historic districts) they are looking for a package of attributes that a city offers and that creates memories and opportunities for self development. (Jamieson & Jamieson, 2014, p. 74)

Delivering this ‑package of attributesø is fulfilled through a variety of actors in a city. Research by Edwards, Griffin, and Hayllar (2008) suggests that the governance of urban tourism, including policy, planning, management and marketing activities, is one of the crucial elements in building a better tourism experience. To develop and manage tourism in a city requires an understanding of the value of the placeøs tangible and intangible assets, and what makes the city experience distinctive.

Cities cannot be considered outside of the context of their ‑spatialø linkages ó with, on one hand, the specific city sites and attractions visited by a tourist, and on the other hand, within a broader regional/national/international context (D. G. Pearce, 2001). For instance, capital cities are significant tourism attractors possessing specific capital qualities, or ‑capitalnessø(Maitland & Ritchie, 2009). These stem from the symbolic and representational role capital cities often have: they feature public national buildings, monuments to public figures and memorials; they host major national rituals, are homes to the political and legislative institutions, contain symbols of national identity and are, in their own right, symbols of national identity (J. Parkinson, 2009).

Capital cities are clearly not the same across the world. P. Hall (2006) distinguishes the following types of capitals: political capitals that were planned with the aim to house government bodies and exercise political power; multi-functional capitals that combine national level functions; global capitals performing super-national roles in politics and commerce; super-capitals that house the headquarters of international organisations; former capitals that have lost their capital role but retain their historic infrastructure; ex-imperial capitals, former imperial cities that still function as national capitals, or perform cultural or commercial roles for the former territories; and provincial capitals that used to function as de facto capitals but currently fulfil the role of important centres for their surrounding territories.

Under the above typology, Canberra and Wellington both fall under the category of planned political capitals. The cities nevertheless differ significantly, including in their key attributes as tourism destinations. The capital of Australia is known as being a highly planned city: õLandmarks, monuments, memorials, gardens, galleries, libraries, archives and political attractions are the main drawcards of this carefully designed city with many circular roads and roundaboutsö (White, 2009). It appears that obtaining a sense of national identity and pride is driving Australian residents to their capital city (White, 2012). The case of Wellington is different, albeit it became the capital of New Zealand also on purpose ó in 1865, just 25 years after New Zealand was established as a colonial

settlement. Wellington lacks õthe monumentality and elaborate trappings of government commonly found in other capitalsö (D. G. Pearce, 2007, p. 9); the urban heritage resources as well as the level of national symbolism are limited, therefore the capital status of the city has not been a major pull factor for tourists (D. G. Pearce, 2007).

In the relationships that occur between cities and tourism, Ashworth (2003) observes asymmetry ó while tourism needs the varied offerings of a city and indeed contributes to a cityøs economy, this does not imply cities need tourism. However, the global competition for the capital and human resources (P. Hall, 2006) and the chase in the ranking of cities as ÷best places to live and do business inø has prompted urban destinations to think about tourism as a means to achieve wider long-term goals; therefore, places are trying to redefine themselves as distinctive identities through enhancing their local characteristics (Ashworth & Page, 2011).

Surprisingly, these pursuits of place identity are often marked by pursuing similar strategies, such as waterfront developments, creation of entertainment and shopping districts, construction of convention bureaus and stadiums, and urban beautification (Spirou, 2011). In the events sector, city event planners and tourism marketers may engage in copying or borrowing major events that have well-known brands and have been successful in other places, in the hope to benefit from these events. This may be a safe strategy (G. Richards & Wilson, 2006), but it entails a risk for a city of falling into a ÷copycatø trap (G. Richards, Marques, & Mein, 2014) in case an event does not fit with its ÷newø host city.

2.3.1.2   Event tourism

Special events have figured so prominently in the tourism literature that Getz (2007, 2008) has relatively recently offered an integrated concept of ÷event tourism', a sub-field at the nexus of tourism and event studies, to explore the combined role of events and tourism. For the purpose of the present study, event tourism will be understood at the destination level as õthe development and marketing of planned events as tourist attractions, catalysts, animators, image makers and place marketersö (Getz, 2013, p. 5). It is argued that event tourism has become both an instrumentalist academic discourse, and an applied field within management and marketing (Getz, 2014), with event tourism blending seamlessly into destination management and marketing (Getz, 2008).

Event tourism may be regarded as a form of cultural tourism (Liu, 2014). Research by Jackson (2008) revealed that city residents feel positively about event tourism for it can

not only bring economic benefits, but also stimulate cultural exchange and increase employment. However, on the government side, a research (in Australia) by Stokes (2008) demonstrated that organisations involved in event tourism at the state/territorial level could not define an event tourism strategy; mixed views were reported on whether one existed at all. Rather, a proactive/reactive approach seemed to be dominant, which means that agencies involved in event tourism favoured flexibility and opportunism over a prescriptive strategy in order to respond to the changing opportunities in the events and tourism setting; therefore, strategies are likely to emerge for each major event that may drive tourism (Stokes, 2008).

In their seminal work *Marketing Places,* P. Kotler et al. (1993) hold that tourism based on events has become an essential element of tourist attraction programmes. Special events are increasingly being considered as tourism and tourism-related income generators (Mules, 1998); in particular, cultural events are becoming increasingly involved in city tourism marketing (Pugh & Wood, 2004) and feature in the promotional efforts of cities (Ward, 1998). However, Foley, McGillivray, and McPherson (2012) express concern about the increasing use of events in repackaging cities for tourism consumption. These authors argue that events are becoming õso closely aligned with neoliberal market logic that there appears to be only limited space for alternative discourses to find a placeö (Foley et al., 2012, p. 165). The pitfalls associated with neoliberalism event strategy are discussed by Schimmel (2006, p. 171), who questions the economic rationality of investment in such mega-events as the Olympic Games: õWithin this larger context of neoliberal finance-led, state-sponsored urban renewal, stadia often exist in close proximity to citizens who cannot afford the price of admission and upon whom the burden of increased taxation is disproportionately placed.ö Concerns have been voiced with regard to cultural tourism as well. For instance, G. Richards (1996) argues that in some places, cultural tourism pays little attention to the local population; professional culture producers, the ones who work and invest in cultural production, cater for the interests of ÷professionalø committed consumers of predominantly high culture.

At the same time, hosting large-scale events, or even bidding on them ó which is the case with the Olympic Games, or the European Capital of Culture ó tends to deliver visibility and media exposure for a host city (Liu & Lin, 2011), at the same time unifying numerous stakeholders over one common goal within a clear timeline (Andranovich, Burbank, & Heying, 2001). The research by Gursoy, Jurowski, and Uysal (2002) demonstrates residentsø support for tourism featuring cultural attractions and cultural events, so the

local population is likely to demonstrate positive attitudes to TBEs drawing tourists. Therefore, the key goal for event policy planners is to find ways to balance urban priorities, that is, to take care of the basic needs of a city's residents, as well as to make these cities appealing to tourists (Eisinger, 2000).

Lai (2004) describes touring exhibitions as global tourism events capable of pulling tourists towards host cities. These exhibitions are said to have 'major drawing power' (Getz, 2013), generating impressive out-of-town visitor numbers to the city (Bille & Schulze, 2006; Zeppel & Hall, 1992). Thus, the first four *Melbourne Winter Masterpieces* exhibitions in 2004-2007 attracted about one million visitors, and the series has become a major event in Melbourne (N. Kotler et al., 2008). An exhibition *Masterpieces from Paris* in Canberra welcomed over 470,000 attendees, 80% of whom were from interstate or overseas (Tourism Research Australia & Australian Capital Tourism, 2012). *Monet and the Impressionists,* a touring exhibition held in Wellington, drew more than 150,000 visitors in four months in 2009, with more than 50% being out-of-the-city, domestic and international tourists (Wellington City Council, 2009). Notably, such attendance figures not only apply in the case of art exhibitions. For instance, the exhibition of replicas *Tutankhamun – His Tomb and His Treasures* has been hosted by more than 20 cities in the world since 2008, and been visited by more than 4.5 million people (Tutankhamun - his tomb and his treasures, n.d.).

2.3.1.3 Cultural tourism

Special events may arguably be conceived as cultural tourism products (Silberberg, 1995) or cultural heritage attractions (Timothy, 2011), and it is assumed in this study that touring blockbuster exhibitions can well be considered as products of cultural tourism. G. Richards (2001) identifies cultural tourism as covering both 'heritage tourism' (related to artefacts of the past) and 'arts tourism' (related to contemporary cultural production), as well as entertainment and education dimensions. It should be noted that touring art exhibitions are sometimes considered as arts tourism attractions (Zeppel & Hall, 1992), and some authors (e.g., Myerscough, 1988) observe arts tourism as a tourism market segment in its own right, while others (e.g., Weiler & Hall, 1992) address it as a form of special interest tourism.

G. Richards (2001) offers a cultural tourism product typology, where the starting point is the type and purpose of cultural resources (see Figure 2.1). The dimension of form

(vertical axis) reflects the diversity of cultural basis that cultural tourism attractions have: from a material product of a culture to culture as way of life.

Present	Language courses Creative holidays 2 Art exhibitions	Entertainment Arts festivals 3 Theme parks
Form		
	 1 Art galleries Museums Heritage Monuments	Folklore Festivals 4 Attractions Historical pageants
Past	*Education*	*Entertainment*

Function
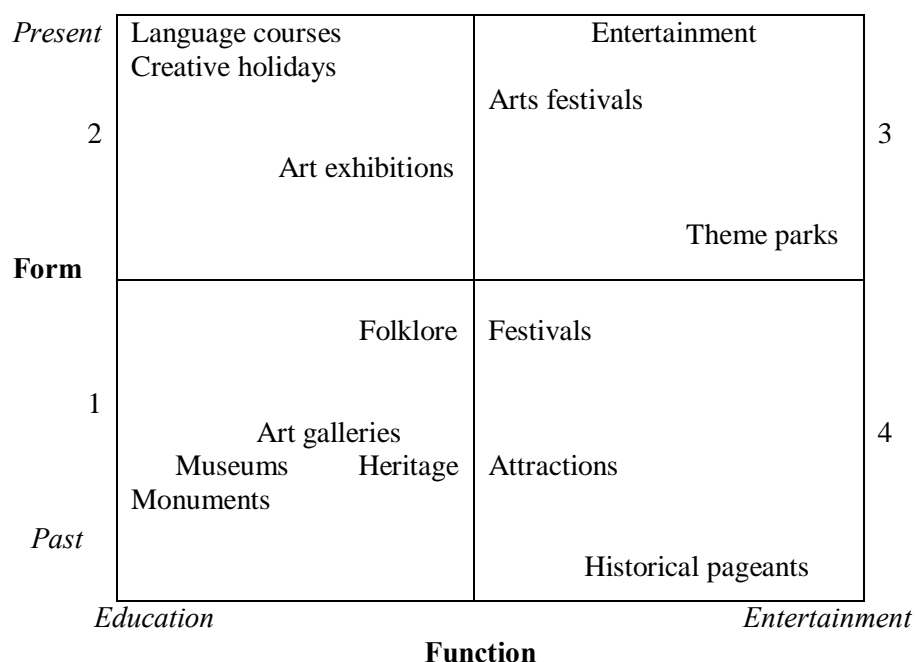
Figure 2.1. Cultural tourism attractions typology
From G. Richards (2001, p. 24)

Cultural tourism attractions may be based on heritage and cultural products of the past (e.g., museums, monuments, galleries, archaeological sites), or may represent contemporary cultural attractions generated by cultural processes (e.g., language or culinary courses, art exhibitions and festivals). On the Past/Present axis, cultural products are located according to their basis and form. The second dimension is presented through the ‑Function‑ horizontal axis. It represents the purpose to which a cultural resource is put in an attraction (G. Richards, 2001), ranging from educational uses (left) to those of entertainment (right).

The cultural attractions largely relying on cultural products of the past are based in Quadrant 1. Quadrant 2 contains more contemporary types of attractions, including art exhibitions, which are located close to the boundary with the entertainment realm ó Quadrant 3. Both quadrants 3 and 4 represent attractions focused more on providing entertainment. Some of those may fall across the boundaries between the two quadrants, for instance, theme parks which exploit historical themes and thus move slightly towards the ‑past‑ dimension on the Form axis. Quadrant 4 features a number of attraction types with a mixture of educational and entertainment elements based on historical resources.

Some cultural tourism products (e.g., folklore festivals and heritage attractions) may balance between Quadrants 4 and 1, depending on the degree of education purpose attached to them.

G. Richards (2001) suggests considering the proposed typology as a dynamic, rather than a fixed field for the positioning of cultural attractions. This research argues that the typology can be applicable to touring blockbuster exhibitions as cultural attractions, for it accommodates various exhibitions across the proposed dimensions, depending on their features, content and design. By way of example, the touring blockbuster *Vikings: Life and Legend* could be located on the border between Quadrants 1 and 4, as it contains original artefacts from the 8th to 11th centuries, which makes it relevant for the ‑Past‑form axis, while the function is both educational (e.g., information on Viking culture, politics, alliances, beliefs) and entertainment (carefully elaborated animated design). Whereas, *Van Gogh Alive,* displaying large-scale projections of Van Gogh's masterpieces, can arguably be located in Quadrant 1 based on the state-of-the-art technologies involved (‑Present‑form axis) and its focus primarily on astonishing and fascinating the audience.

2.3.1.4 Tourist segmentation

Yeoman, Brass, and McMahon-Beattie (2007) describe a contemporary tourist as a well-educated, sophisticated and experienced traveller looking for a better quality of life ó a representative of the ‑cosmopolitan consuming class‑(Maitland & Newman, 2009) or the ‑creative class‑ (Florida, 2002). Vanolo (2008) holds that urban settings together with cultural events and associated ‑crowds‑ and ‑buzz‑ are particularly attractive for this audience.

The motivations that drive tourists to cities vary significantly. Ashworth and Page (2011) argue the phenomenon may be called *urban tourisms*, in the plural, on the grounds that additional adjectives may precede ‑urban tourism‑ such as ‑cultural‑ ‑historic‑ ‑congress‑ ‑sporting‑ ‑gastronomic‑ ‑shopping‑ and other types of tourism, each of these being a combination of different features to serve different markets.

One of the key goals of marketing is to find user groups homogeneous enough to respond to specific publicity but large enough to warrant a part of the publicity budget (Jeffries, 1971), which is the process of market segmentation. It determines the communication and publicity decisions, e.g. what to say, how to say it, when, where and who should say it (Andreasen & Kotler, 2008). There are various types of segmentation of visitors in general (e.g., Heath & Wall, 1992; P. Kotler, Bowen, & Makens, 2014; A. M. Morrison,

2010) and cultural tourists in particular (e.g., McKercher, 2002; Silberberg, 1995). Some researchers (Petkus, 2004) suggest that the arts and cultural sector consider segmentation based on differentiated experiences sought, rather than on psychographics and demographics. Therefore, the audience of a TBE is defined in this study by a term ‒arts-related touristsø (Hughes, 2000), which incorporates tourists visiting a range of cultural and entertaining events.

Arts-core

Promote
product with
‒holidayø
atmosphere

Promote product

Holiday ———————————————————————— Non-holiday

Promote destination
Promote product

Arts-peripheral
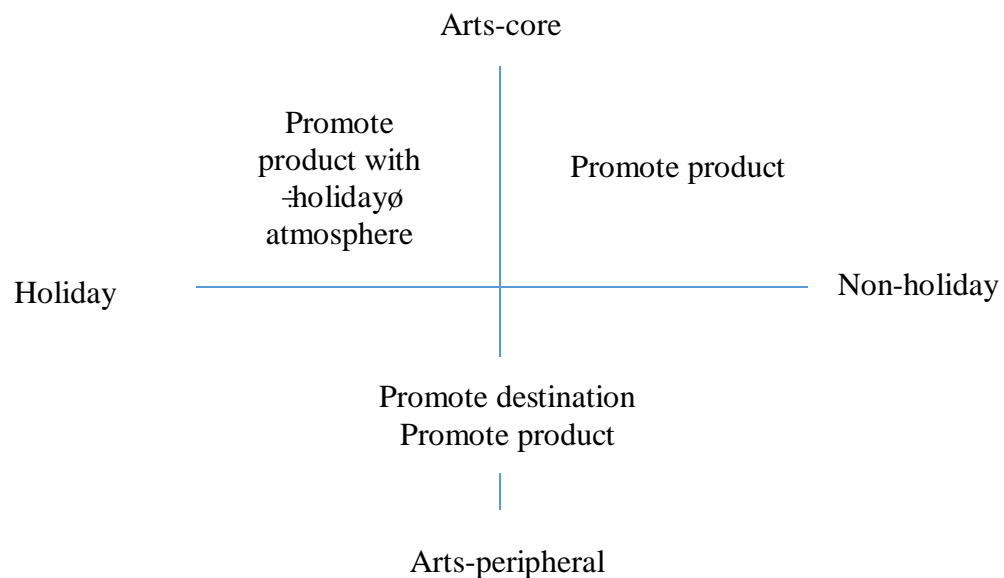
Figure 2.2. Approaches to arts-related tourists
From Hughes (2000, p. 193)

Figure 2.2 demonstrates the various motivations and interests of tourists, and suggests the appropriate focus for destination marketing (Hughes, 2000). Arts-core, non-holiday tourists are likely to be those with a high level of interest in visual or performing arts, and are highly motivated to travel to see, for instance, a major international exhibition hosted in another city. In this case, the exhibition rather than the destination has a priority for a tourist, and therefore should be promoted. The arts-core, holiday segment is likely to be drawn by a particular product, such as a TBE, however the packaging around such an exhibition may need to be more holiday-oriented, and include other products and activities at the destination. Cultural events held outside the main tourism seasons may be particularly successful for this target market. The arts-peripheral, holiday segment may be more interested in ‒lightø art products, more entertaining exhibitions and in ‒having funø at the destination. Tourists may attend more serious and demanding events if, for example, status-enhancing effects of such attendance may be derived. In this case, the destination should be the focus of the promotion activities, followed by the promotion of

events. The same guidelines apply to arts-peripheral, non-holiday tourists. In this instance, more focus in the promotion may be given to the promotion of a cultural product – an event – among local residents to capture the friends and relatives market, as well as at conference and expo venues to reach business travellers (Hughes, 2000).

The next sub-section expands on the experiential aspects of tourism products. It describes an application of the four realms of experiences (4Es) framework to analysing touring blockbuster exhibitions.

2.3.2 Touring exhibitions as experiential entities: their role in tourism
2.3.2.1 'Experience' in tourism

Bornhorst et al. (2010, p. 572) define a tourism destination as "a geographical region, political jurisdiction, or major attraction, which seeks to provide visitors with a range of satisfying to memorable visitation experiences". Experience can be defined as "an engagement of the senses, emotions, and imagination" (Kirshenblatt-Gimblett, 1998, p. 138), and it is 'experience' that is the true product of tourism (P. L. Pearce, 1988). Both leisure and event studies fields are also becoming increasingly focused on the experiential realm (Patterson & Getz, 2013).

Some researchers even advise destination marketers to focus on the quality of experiences that visitors gain, rather than on the destination itself (King, 2002), since these experiences affect satisfaction from the visit, recommendations and repeat visitation (A. M. Morrison, 2013). Fernandes (2013) notes the importance of sensations and memories for tourists, and advises making attractions more alive, rather than didactic. Maitland and Newman (2009) include experiential attractions in the array of pull factors of a destination, while Prentice (2001) proclaims a new phenomenon of 'experiential cultural tourism', embracing the products that engage all senses and evoke feelings of liveliness and excitement.

Experiential products have at their core the concepts of involvement and discovery, engagement and interaction, with some of the most prominent examples being such 'experiential' museums as *Eureka!* in Halifax, England, *Heureka* in Vantaa, Finland, and *The Tech Museum of Innovation* in San Jose, California. These museums, often referred to as Science Discovery Centres, offer a range of exhibits that entail not only thinking and reflecting, but also acting and handling exhibits, using the various senses. Exhibits are usually models and replicas, which are robust enough for the level of handling which younger visitors tend to use with these exhibits.

Experiences are not self-generated, but rather are induced by someone or something (Schmitt, 1999), for instance, by events. Events can be understood as õmultidimensional experiences delivered by people for peopleö (Silvers, 2012, p. 41); their role as experience-generators make them increasingly important in the tourism field, where the rise in journeys to exhibitions, performances and festivals has been observed (Pechlaner & Abfalter, 2005). G. Richards and Palmer (2010, p. 22) suggest that events are õexcellent vehicles for experience productionö. The idea of special events providing an opportunity beyond everyday experience (Berridge, 2007) corresponds with the rationale for promoting large-scale touring exhibitions as a ÷one-of-a-kind experienceø (P. Kotler & Kotler, 2000) and a ÷once in a lifetimeø opportunity to see a range of significant objects brought together in one place from different locations (Belcher, 1991).

Haskell (2000, p. 146) refers to the famous Old Masters art exhibitions organised from the 17th Century in some European states as ÷eventsø, and describes the feelings generated by such temporary exhibitions as õintoxicating excitementö adding: õThe impermanence of the art exhibition induces a special excitement, epitomised by the conviction that it may never be possible to see something that it offersí It may be oneøs last chance, so one goesö (p. 163). This remains as relevant in the 21st Century as it was in the 17th Century. Even those exhibitions that represent ÷popular cultureø, for instance an exhibition of *Star Trek* movie memorabilia, are promoted as ÷once in a lifetimeø and a ÷spectacular knowledgeø experience (Berridge, 2007, p. 37): õYouøve seen the movies, now experience the exhibition!ö ó thus The Museum of New Zealand Te Papa Tongarewa in Wellington advertised its *The Lord of the Rings* exhibition (Museum of New Zealand Te Papa Tongarewa, n.d.-a).

The diffusion of the boundaries between ÷highø art and ÷popularø art is reflected in the rise of such phenomena as *fashion museology*, or *dress museology* (Melchior, 2014). Some fashion exhibitions have become major blockbuster shows that attract up to 500,000 visitors, millions of dollars of sponsorship money and significant, albeit at times controversial, media response (Steele, 2008). The discussion on whether fashion is appropriate for museums, and if so in what ways, emerged, reflecting the õtraditionally low status of fashion within academiaö and õconflicts about the role of the museum in contemporary society and about ÷fashionø as an aspect of popular cultureö (Steele, 2008, p. 8).

F. Anderson (2000, p. 374) also refers to the complicated attitude towards the fashion industry: õThese contradictions are starkly apparent in some museums, which represents

the persistence of what might appear as an outmoded ideological battle between ‒high culture‒ and popular culture, or what may also be presented as the education versus entertainment (or pleasure) dichotomy‒. This remark is valid for many types of blockbuster exhibitions; some of these exhibitions may be classified as ‒popular‒, rather than ‒high‒ culture, and still retain their blockbuster status, proving to be highly successful with visitors; some exhibitions presenting ‒high‒ culture may fail to produce desirable visitation outcomes for the organisers and host cities; and some ‒high‒culture exhibitions, e.g. of Impressionist paintings, attract hundreds of thousands of visitors, but are described as ‒the cash cows of the museum world‒ (Steele, 2008, p. 25). From a city‒s vantage point, it is important to provide a variety of cultural forms, for instance to mix so-called ‒high‒and ‒popular‒culture, building on the local cultural facilities and experience; while some cities have a well-established cultural base and cultural capital, such as Paris or Rome, others may benefit from cultural events that are place-independent and have higher mobility (Liu & Lin, 2011), such as TBEs.

2.3.2.2 Experiential dimensions of touring blockbuster exhibitions

C. M. Hall (2007, p. 1139) argues that experience is important due to ‒its capacity to provide shared meanings through shared experiences‒. Orchestrated experiences aimed at satisfying visitors have become the core of the museum concept (N. Kotler et al., 2008), and Kirshenblatt-Gimblett (1998) suggests that the installation of exhibitions by museums is part of that experience production process. Delivering experiences associated with enjoyment, entertainment and education can help to invoke a spiritually transformative experience for an exhibition‒s visitors, as the case study of the National Gallery of Victoria (NGV) shows (Rentschler, Jogulu, Kershaw, & Osborne, 2012).

Pine and Gilmore (1999) argue that experiences have become a fourth economic offering, distinct from commodities, goods and services. These authors hold that experiences are engaging and memorable and, hence, more relevant to the needs of customers. The ‒memorable‒aspect is also supported by Poulsson and Kale (2004) in their definition of the commercial experience as ‒an engaging act of co-creation between a provider and a consumer wherein the consumer perceives value in the encounter and in the subsequent memory of that encounter‒ (p. 270). Research by Axelsen (2006a) demonstrates that special events in art galleries are perceived, and further recollected, by visitors in emotional and experiential terms, such as feelings of anticipation and engagement;

perceptions of uniqueness and an -out-of-the-ordinaryøspecialness; the spectacular nature and particular atmosphere; associated -hypeø and glamour; interaction and interactivity.

2.3.2.2.1 Four experiences framework

Pine and Gilmore (1999, 2011) highlight the role that intangible qualities such as feelings of involvement, discovery and interaction play in the customerøs satisfaction. The authors propose a framework of four experience realms (4Es): entertainment, educational, escapist, and aesthetic. The entertainment aspect literally means keeping people entertained and enjoying an experience; the educational aspect requires participation of a customer or a guest through interaction and activities in acquiring knowledge or skills. The escapist realm has people immersed in various activities, while aesthetic value is added through creating a comfortable environment and pleasant atmosphere (Pine & Gilmore, 2011). The authors suggest that the most engaging and compelling experiences are those incorporating all four realms.

There has been little research applying the above mentioned concept in tourism or event studies. The results of a study of bed-and-breakfast accommodation experiences presented by Oh, Fiore, and Jeoung (2007) confirm the applicability of the four-realms concept for investigating tourist experiences. At the same time, the researchers point out that flexibility should be demonstrated in applying the 4Es framework to the marketing activities of a company or a destination, as not all of the realms may be equally important for customers or tourists. The empirical application of the concept to understand visitorsø overall satisfaction at the Ice Music Festival and the Meihaugen Museum in Norway (Mehmetoglu & Engen, 2011) suggests that the four experiential dimensions are closely associated with visitorsø motives for visiting an attraction. However, it suggests that it may not be necessary for an event or other attraction to contain all four dimensions to deliver a memorable experience: õthere is hardly a recipe for what the experience should include in order to meet the customersø expectations. The formula will vary according to the context and content of the experience, and also in relation to who will have the experienceö (Mehmetoglu & Engen, 2011, p. 253).

When applying this framework to touring blockbuster exhibitions, it may be suggested that *entertainment* as a õconstructed product designed to stimulate a mass audience in an agreeable way in exchange for moneyö (Sayre & King, 2010, p. 4) can relate to any major exhibition: from *Monet and the Impressionists* to *The Lord of the Rings*, and from authentic antiquities to high-quality reproductions. *Education* is provided in different ways: lectures accompanying exhibitions, scheduled guide tours and/or audio-guides,

exhibition catalogues or, at a minimum, information labels placed beside the exhibits. By attempting to create an atmosphere through an elaborate design, an exhibition provides an opportunity to *escape* to a different environment, era or place (e.g., experiencing the Renaissance at *Da Vinci The Genius,* or a natural habitat at *Planet Shark: Predator or Prey*, or entering the reconstructed tomb of Tutankhamun, as it was found in 1922 at *Tutankhamun – His Tomb and His Treasures*). Finally, whatever the content of a blockbuster exhibition, visitors are likely to experience the *aesthetic* dimension ó through viewing up-close a work of art, memorabilia from a famous movie or high quality replicas from ancient times.

Interestingly, Belcher (1991) introduces a typology of museum exhibitions that bears striking resemblance to the experience taxonomy of Pine and Gilmore (1999). Exhibitions which have an effect on the visitorsø emotions are termed ᵫemotiveø and further sub-divided into aesthetic exhibitions ó where one can experience and appreciate beauty, and evocative ó where a visitor becomes part of a recreated total environment (Belcher, 1991). ᵫDidacticø exhibitions engage visitors in learning, adding meaningfulness to their experience, while ᵫentertainingø exhibitions aim to provide recreation and amusement, which is important to both motives and satisfaction levels of visitors. Similar to Pine and Gilmore (1999), Belcher (1991) comments that these categories are not mutually exclusive, and exhibitions may comprise elements of each. In the end, museumsørole has arguably been changing and expanding õfrom custodial emphasis to one of audience attraction and increased participationö (Rentschler, 2007, p. 15), therefore a variety of marketing tools and means are to be used to achieve new goals set by cultural institutions.

2.3.2.2.2 The concept of 'edutainment'

The very fine line between education and entertainment, evident also in the G. Richards (2001) typology of cultural attractions (see section 2.3.1.3), was noted in the museum literature by Boniface (1995), when describing how museums can create a ᵫmishmashø while trying to provide entertainment more appropriate for theme parks. At the same time, the author admits that entertainment helps visitors to make õthe necessary mental leap across centuriesö (Boniface, 1995, p. 91). This ᵫedutainmentø discourse is becoming particularly intense when it comes to blockbuster exhibitions, with most of the reservations emerging from the museum sector.

ᵫEdutainmentøis a concept which brings together seemingly opposite notions ó education and entertainment (Hooper-Greenhill, 2007). Hence, there are some concerns that with the proliferation of blockbuster exhibitions, museums may act mostly as ᵫentertainersø

(Shaman, 1995). Spear, in discussion with Freedberg and Jackson-Stops, doubts a serious intellectual purpose in some of these exhibitions (Freedberg, Jackson-Stops, & Spear, 1987) and Bradburne (2001) worries about negative impacts on casual museum flow. Haxthausen (2014, p. 8) laments: õIn museumsø growing addiction to programs that will attract ever larger audiences and ever greater revenues, many are sacrificing museum ethics and the professional standards of curatorship.ö

On the other hand, attractive and entertaining presentation has been acknowledged as a useful facilitator of education (Timothy, 2011). Freedberg (in Freedberg et al., 1987) points out the educational value of the majority of blockbuster exhibitions, Frey and Meier (2006) advocate these exhibitions to attract new visitor segments and tourists, while Falk and Dierking (2000, p. 139) hold that õappropriately designed exhibitions are compelling learning tools, arguably one of the best educational mediums ever designed for facilitating concrete understanding of the worldö. P. Kotler and Kotler (2000) argue that presentation of collections alone would not be effective to ÷to tell a storyø but making them more interactive may help to engage visitors and to eventually help them learn more. The authors, however, rightfully note that the so-called ÷market repositioning strategyø associated with entertainment and innovations, may put museums in a different market place, wherein they would have to compete with mainstream entertainment products, such as theme parks, cinema and the like, and õthey are likely to be perceived as second-rate in comparisonö (P. Kotler & Kotler, 2000, p. 284).

2.3.2.3 Some issues with hedonic experiences

Hedonism is expressed in activities that are self-indulgent and pleasurable and shape an individualøs pursuits of pleasure and gratification; hedonism is the driving force of the production and consumption of entertainment products (Sayre & King, 2010). Exhibitions are, by their nature, hedonic experiences that trigger emotional responses in the people exposed to them (Rentschler, 2015). Hedonic experiences are also of great importance in tourism: õWhen tourists choose to spend money, time and effort to engage in activities of interest, they do so to produce an enjoyable moment of timeö (Prebensen, Chen, & Uysal, 2014, p. 1). The significance of the experiential aspects and hedonic elements in understanding consumersø behaviour was pointed out decades ago by Holbrook and Hirschman (1982). However, the knowledge about the role of experiences and emotions in consumer activities in general, and in tourism in particular, is still limited (Malone, McCabe, & Smith, 2014).

Recent research of over 184 heritage attractions in England, Wales and Northern Ireland (Calver & Page, 2013) found that the hedonic value dimension contributed strongly to overall perceived value of an attraction visit: "As visitors experienced intellectual stimulation or mindfulness, emotional impact, a sense of discovery and received service that helped them to enjoy these experiences the perceived value of the visit increased" (p. 30). The authors recognise "a fear of being accused of 'dumbing-down' or 'Disneyfication'" (Calver & Page, 2013, p. 33) but suggest that engagement of and with the visitors, their stimulation and facilitation of enjoyment and the hedonic aims are crucial elements for the value perception process. These results corroborate other research that has emphasised the important role people's emotions play throughout their travel (e.g., Mitas, Yarnal, Adams, & Ram, 2012; Nawijn, 2011; Nawijn, Mitas, Lin, & Kerstetter, 2013; Servidio & Ruffolo, 2016).

According to Addis and Holbrook (2001), entertainment and the arts – both fields closely related to touring exhibitions – provide hedonic product-related experiences; the utilitarian functionality of these experiences cannot be fully analysed because of the high degree of subjectivity inherent in them. The highly elusive nature of the experience is also mentioned by M. Miles (2007) who states: "if art is experienced personally, it is probably not viable to measure the emotive impact of a gallery visit" (p. 103). And it might be the reason why, according to Griffiths, Bassett, and Smith (2003), the success of cultural products is difficult to predict. It is, however, suggested that major international exhibitions, known for delivering a range of memorable experiences, may act as a valuable hedonic component in the experiential tourism offering of a destination.

This section provided an analysis of the ways touring blockbuster exhibitions may add value to the tourism offering of a city and their four-dimensional experiential nature was discussed. It was also noted that hedonic experiences may be difficult to analyse due to their elusive and subjective nature, which complicates the process of planning for and assessing cultural events such as TBEs. Along with attracting tourists and creating a lively atmosphere, these major international exhibitions may implicitly contribute to a city's goals in other areas such as destination marketing, which is addressed in the next section of this literature review.

2.4 The role of touring blockbuster exhibitions in destination marketing

Events are part of the amalgam of tangible features and intangible characteristics that form the destination (Howie, 2003). TBEs, as special events, can be considered part of this amalgam, too. The interest of the present research in exploring the destination marketing area is motivated by the role touring blockbuster exhibitions play in a city's image and branding and the potential value in promoting events and host destinations jointly (Chalip & McGuirty, 2004).

The present section starts by identifying who in a city is responsible for tourism promotion, and how these bodies may be involved in hosting and organising a TBE. Stakeholder and network theories are considered with respect to events. The regional tourism product mix is then discussed. This is followed by considerations of the extent to which special events can affect the image and brand of the host city and their potential for leverage to maximise benefits.

2.4.1 Destination marketing organisations and city events

City marketers who coordinate the tourism offerings and marketing of a city, are often referred to as destination marketing or management organisations (DMOs) (Sheehan, Ritchie, & Hudson, 2007). These organisations may exist in different forms and may be called differently by various researchers, for instance, convention and visitor bureaux (Gartrell, 1993; Getz, Anderson, & Sheehan, 1998), urban development corporations (Ward, 1998), destination marketing organisations (Pike, 2004; Pike & Page, 2014) or destination management organisations (Bornhorst et al., 2010; Volgger & Pechlaner, 2014). Overall, it is widely accepted in the literature that DMOs are created primarily to promote and "sell" a destination to tourists (Ford & Peeper, 2008; Getz, 2013; Pike, 2004).

Most DMO operations are devoted to marketing communications (Pike & Page, 2014), forging an image and reputation for a destination (Gartrell, 1993) and creating marketing programmes to attract visitors (Bornhorst et al., 2010). An important part of the work of destination marketers is the selection of attractions that make up a core of the place's tourism offering (Hankinson, 2005). As events are increasingly becoming a part of a city's marketing strategy and place branding (G. Richards & Palmer, 2010), the planning of events (Foley et al., 2012), event tourism (Getz, 2013) and event portfolios (Getz, 2014) have begun to feature in the responsibilities of DMOs. If touring blockbuster exhibitions are treated as events by city event planners and marketers, this would warrant their

involvement in the hosting process and marketing, and would make a city, via its DMO, a rightful stakeholder in TBEs.

City councils may support TBEs with financial and/or informational resources, or even create ‒umbrella brandsø for TBEs, such as the *Melbourne Winter Masterpieces*. This series is not only considered Melbourneøs major cultural event, but also an example of a successful arts-tourism collaboration between stakeholders: the National Gallery of Victoria, the state DMO and major events company, and corporate sponsors (R. Rentschler in N. Kotler et al., 2008).

2.4.1.1   Stakeholder theory

The importance of interrelationships between the stakeholders of events in a city can hardly be overemphasised. If an event is expected to achieve goals and outcomes defined by a host city, it may require all stakeholders to cooperate and align their specific goals with a common strategy (Getz, 2013).

Stakeholders are defined as õany group or individual who can affect or is affected by the achievement of the organisationøs objectivesö (Freeman, 2010, p. 46). According to S. Reid (2007), it is possible to distinguish between primary and secondary event stakeholders. Primary stakeholders include the organisations that are most involved in an event, incur the associated risks and without whose involvement the event would not happen, such as employees, suppliers and participants. Among the secondary stakeholders there are institutions and organisations that may or may not be involved, yet can seriously affect the eventøs outcomes and overall success, such as government, media and host community.

Mitchell, Agle, and Wood (1997) outline the following core attributes of stakeholders. First, power: a party to a relationship that has or can gain access to the means and resources to impose its will in the relationship. The power of a stakeholder is not stable, which means it may be acquired, and it may be lost. Second, legitimacy: this is viewed by the authors as a social construction, referring to accepted and expected behaviours of a specific system. Legitimacy is often coupled with the notion of ‒powerø, although powerful stakeholders may not necessarily be legitimate, as legitimate stakeholders may appear to be powerless. As power is a transient attribute of a stakeholder, the definition and understanding of legitimacy may vary at different levels (Mitchell et al., 1997). The third attribute is urgency. This notion is based around the idea of immediacy: the immediate need to attend to a stakeholderøs claim and the importance of that claim. The

combination of these three attributes in the minds of managers defines how -salientø for the firm a stakeholder will be. Entities without power, urgency or legitimacy are not considered stakeholders.

Stakeholder salience theory has been applied in a number of studies in the events field. Thus, Andersson and Getz (2008) point out that it is essential for event managers to identify stakeholder salience, considering the diverse resources and capabilities of organisations, such as financial, physical, human, technological and organisational resources (Grant, 1991), and also the eventøs dependency on them. For instance, the authors note that events dependent on local government funding are generally community-oriented, while events dependent on ticket sales are likely to become market-oriented. The early identification of the role and importance of stakeholders allows specific relationship management strategies to be put in place.

Several typologies of stakeholders exist in the event studies literature. For instance, event stakeholders have been categorised as primary, secondary, internal and external (O'Toole, 2011). Primary stakeholders are those organisations and persons who are most concerned with the outcomes of an event, such as sponsors and participants. Secondary stakeholders become interested only if an event becomes relevant and important for them, for instance, police or ambulance services. Internal stakeholders are those directly involved in event planning and organisation, such as an organising body, while external stakeholders, although having an interest in an event, are not directly involved in its organisation and management; these may include local residents, businesses and suppliers.

Merrilees, Getz, and O'Brien (2005) developed a stakeholder-based theoretical model of event marketing based on the Goodwill Games in Brisbane, Australia. The researchers concluded that during the Goodwill Games -relationship-based commercial interdependencyø was formed, which required time and trust to develop, while personal communication appeared to be crucial in maintaining strong relationship between stakeholders. Three key principles for effective stakeholder management were identified: a supportive culture to integrate all stakeholdersø interests; skills or competencies, including negotiating skills and agile management style; branding and values to unify stakeholders. There has been no research into stakeholder management for a touring blockbuster exhibition from an event or tourism marketing perspective.

2.4.1.2 Networks: focus on interrelationships

While stakeholder theory has been effective in revealing the roles and interests of various actors involved in an event's organisation, network theory has contributed to the understanding of the ways these actors interact and communicate with each other while planning and organising events. Networks may be defined as "a distinct mode of coordinating activities among organizations involving a range from highly informal relationships to contractual relationships" (Ziakas & Costa, 2010, p. 133). Dyer and Singh (1998) postulate that relationships within a network of firms may be successful in securing sustained competitive advantages for all the actors involved; the researchers call it a relational rent, defined as:

> a supernormal profit jointly generated in an exchange relationship that cannot be generated by either firm in isolation and can only be created through the joint idiosyncratic contributions of the specific alliance partners. (Dyer & Singh, 1998, p. 662)

Izzo et al. (2012) suggest a dual network configuration that comprises two levels – a core network and an extended network of event stakeholders. The former includes agencies and institutions regularly involved in an event's organisation; while the latter consists of those bodies that get involved in the planning or production of events occasionally. In a successful scenario, the core network demonstrates strong ties and regular interactions among the actors concerned, while the extended network, in contrast, is characterised by weak ties and infrequent communication. These researchers find that trust and intimacy between the organisations of the core network is an essential element of successful stakeholder relationships. Trust, in its turn, facilitates knowledge and information exchange, fast decision-making, as well as leveraging the available resources.

The value of joint efforts of event stakeholders was analysed by Prebensen (2010) in the context of network and co-creation frameworks. This author suggests that the effects of the value created by stakeholders stretches beyond economic outcomes, as benefits are also derived through the creation process itself. Inter-organisational relationships among stakeholders are conceived as necessary for the longer term outcomes of events: "This makes interorganizational phenomena such as business networks, the exchange of tangible and intangible resources, and the fostering of enduring relationship essential" (Prebensen, 2010, p. 50). The researcher concludes that understanding the motives and aspirations of stakeholders may be useful for event organisers to eventually increase the

value for everyone concerned. In the context of event tourism, this means uniting efforts of event planners and organisers and destination marketers and managers in order to bring together and share the necessary knowledge. As Getz (2008) argues, õIncreasingly it will be necessary to ‑custom-designø highly targeted event experiences, and this has to be based on greater knowledge of the planned event experience in all its dimensions (by type of event, setting and management systems).ö

Network theory has also been applied in the tourism literature (e.g., Bramwell, 2006; Dale, 2003; Larsen, Urry, & Axhausen, 2007). A. Morrison et al. (2004) identify the following organisational types of networks according to the objectives that drive them: academic, private and public/private networks. Academic networks bring together stakeholders focused on the research agenda and tourism research funding. Private networks include a range of commercial representatives and associations, and can be leveraged to facilitate marketing and business development activities. Public/private networks can be seen as a means to regional, national or international economic development, as well as a tool for managing public resources for the tourism development. The authors put inter-organisational knowledge and learning at the centre of each network, with a common purpose and sense of belonging to a certain community holding all the stakeholders together as a ǵlueø

Tourism as an experience network of various stakeholders with a ‑human beingø at the centre of each network was suggested by Binkhorst and Den Dekker (2009). These authors argue that a person is surrounded by different and constantly altering stakeholder networks from the time they are at home to their arrival and stay at a destination. Therefore, recognising ‑non-tourismø networks may be as important as understanding networks within the tourism setting.

2.4.1.3   Towards developing a shared vision

With multiple stakeholders involved in the creation, delivery and marketing of tourism products, it may not be easy to come to an agreement about a placeøs positioning and communication to the market. However, recent research demonstrates that cooperation between all actors concerned, as well as knowledge sharing and trust, are essential for the creation of a shared vision for the destination (N. Murray et al., 2016). The authors draw on the concept of market-sensing suggested by Day (1994, 2002), which can be described as an organisationøs capability to sense changes in the market and predict the marketøs response to the marketing actions of the organisation. Transferring this idea to

destinations, N. Murray et al. (2016, p. 882) conceptualised destination-sensing capability to be:

> where the strategic and shared vision of the destination is crafted through evolving cycles of learning and sensing future market trends and challenges over time, so that common goals are continuously communicated and actions orchestrated amongst destination actors to achieve that shared vision.

There are a few key points to this concept that are worth expanding on. First, a *shared vision*: the actors involved in the tourism industry should have a clear strategic vision for their destination, and this vision should be understood and shared by stakeholders. Collaboration towards a common goal may not only benefit the destination overall, but also the businesses and actors working in it who will be more successful in promoting their individual offerings. Second, the *knowledge* accumulation that comes as a basis for market-sensing: learning and expertise appear to be of critical importance, but only once these are shared and discussed between stakeholders, õso that more informed decisions can be madeö (N. Murray et al., 2016, p. 888). Third, *network orchestration*: purposeful involvement and engagement of all the interested actors around a centralised vision allows them to share initiatives, provide feedback and tackle concerns that may arise within the tourism field. The consistent nurturing of networks results in a high degree of trust, which is crucial for sensing new market trends and developing a coherent long-term vision. These findings are consistent with the results of other research (Izzo et al., 2012; A. Morrison et al., 2004) that also highlighted the role of so-called ÷network orchestratorsø ó those actors who hold a central position and manage relationships within a network ó in developing a compelling and engaging vision that can be shared by all the stakeholders. Therefore, if the purpose of strategic marketing planning in tourism is õto enable a regional tourism industry to reach its goals in the *dynamically changing environment* [emphasis added]ö (Heath & Wall, 1992, p. 165), the concept of destination-sensing is likely to be relevant for destination marketers and planners.

2.4.2 Destination marketing: regional tourism product mix

Destination marketing is õa concept used to denote deliberate, often strategically developed activities performed in order to attract visitors, i.e. tourists, to a specific locationö (Elbe, Hallén, & Axelsson, 2009, p. 283), while destination management is a broader notion, which comprises marketing and other activities to manage tourism and is based on destination visioning and tourism planning (A. M. Morrison, 2013). Destination marketing examines the desires of potential customers and adjusts supply to meet that

demand (Howie, 2003); while demand is concerned with customers' needs, perceptions and behaviours, the supply side deals with the identification and development of existing and potential products (Middleton, 1994). In the present study a destination's tourism product is understood as anything that is developed by a destination and õoffered to a market for attention, acquisition, use, or consumption that might satisfy a want or needö in that destination (P. Kotler et al., 2014, p. 251).

The ÷product mixø as a range of facilities or products that a destination provides to customers (A. M. Morrison, 2010), can be described in terms of its length, width and depth (Andreasen & Kotler, 2008). There are normally several product lines within a region's tourism product mix (Heath & Wall, 1992), and each product line comprises a group of closely related tourism products (see Figure 2.3). The product mix can be widened by adding a new product line (e.g., meetings and exhibitions facilities or entertainment-related products), while each existing product line can be lengthened, for instance, by supplementing a TBE to the *Event attractions* line, or opening an art gallery within *Historical-Cultural attractions*. Any of the existing items may also be ÷deepenedø through, for example, an increase in the number of hosted exhibitions, or in the number of forest trails.

Within the tourism product mix, marketers may consider certain products as product leaders or flagship products (Andreasen & Kotler, 2008) ó those playing a major role in attracting tourists to the destination. Similarly, Soldo, Arnaud, and Keramidas (2013) hold that a ÷flagshipø cultural event could be helpful in raising the destination's attractiveness, and therefore in marketing it to tourists. This suggests that a major international exhibition may well be such a ÷flagshipø event.

	PRODUCT MIX WIDTH	
Historical-Cultural	*Outdoor-Recreational*	*Event Attraction*
Museum	National Park	Art Festival
Fort	Forest Trail	Horse Show
Mill	Marina	Fair
Opera House	Fishing	Parade
Theatre		
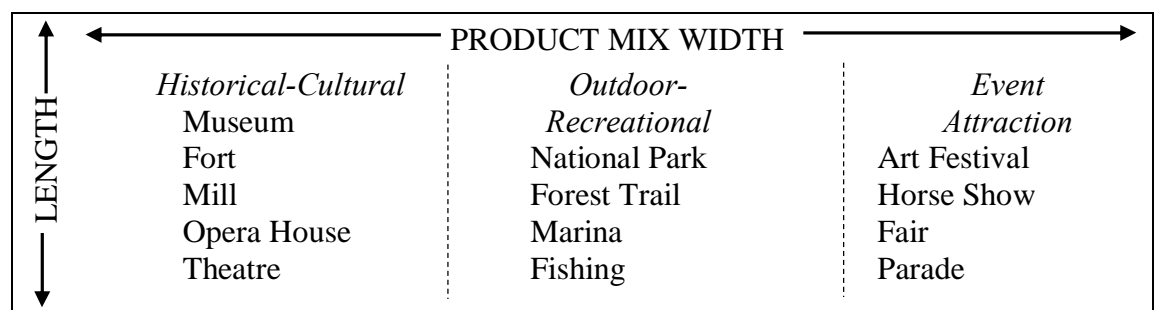
Figure 2.3. Tourism product mix model
From Heath and Wall (1992, p. 131)

This model of the destination product mix can be useful in a number of ways. First, as Getz (2013, p. 89) claims, events can supplement other forms of tourism, õto round out a portfolio of attractionsö, which can be particularly helpful during the low season (Buhalis, 2000). Second, joint marketing endeavours could be based on this model, especially among cultural and non-cultural products, offering a greater variety of experiences to tourists (Silberberg, 1995). Third, as other research has demonstrated (Canali & d'Angella, 2009), cultural products can foster a cityøs attractiveness as a meeting destination and consequently enhance business tourism. This leads to the fourth observation, that development of one product line (e.g., cultural products) can lead to the promotion of another one (e.g., meetings and trade fairs), and a more varied product mix may stimulate repeat visitation (Puczko et al., 2007).

Research by Calinao and Lin (2016) identified that 60% of visitors to a special exhibition, *Alexander McQueen: Savage Beauty*, at the Victoria and Albert Museum in London, were interested in engaging in cultural and heritage experiences in London. The cultural infrastructure of the city made up of world-class museums, art galleries and numerous other historical, cultural, and modern sites is contributing to Londonøs image as a top destination, ensuring a rich and varied experience for the cityøs tourists. At the same time, the primary purpose of 80% of the exhibitionøs visitors was to see the exhibition with 57% being repeat visitors to the museum (Calinao & Lin, 2016, p. 9). It may be suggested that such events as TBEs are enticing repeat visitation, with the overall city tourism product mix being an important consideration for the visitorsø decision-making. This suggestion is consistent with the hypothesis regarding the importance of the ÷spatial linkagesø of a city ó with its sites and attractions and with a wider regional and national context (see section 2.3.1.1).

2.4.3 Special events in city branding
2.4.3.1 Branding a destination

In the literature, destination brands are seen mostly as perceptual entities (e.g., Echtner & Ritchie, 1993), i.e. as how they are *imagined* by tourists. Other, less dominant perspectives, include brands as communicators, brands as relationships and brands as value enhancers (Hankinson, 2004). The destination image concept has both a cognitive (knowledge about a place) and an affective (feelings towards it) dimension that each influence the overall image (Baloglu & McCleary, 1999). Beerli and Martín (2004) identify the following attributes that determine the destination image assessments made by individuals: natural resources; general infrastructure; tourist infrastructure; leisure and

recreation; culture, history and art; political and economic factors; natural environment; social environment; and atmosphere of the place.

A destination's brand would normally be its geographical name (Cai, 2002), and when 'brand' is associated with 'image', it represents a set of perceptions, impressions, imagery, reputation and attitudes that consumers have about the brand (Pereira et al., 2012). P. Kotler et al. (1993, p. 141) understand a destination's image as "a whole set of beliefs about a place". This definition is expanded by Murphy, Pritchard, and Smith (2000) who suggest that an image is "a sum of associations and pieces of information connected to a destination, which would include multiple components of the destination and personal perception". These definitions transmit the idea of the complexity of a place's image; not only do information and perceptions affect the place's image, but also associations – affective evaluations, feelings and impressions – that are likely to have a significant impact on image formation (e.g., Baloglu & McCleary, 1999; Stern & Krakover, 1993). These are evoked by the associations a consumer has with a brand, including various attributes of the product itself, its functional or experiential benefits, as well as an overall attitude to the brand (Keller, 1993).

Pike (2004, 2008) suggests that the destination brand represents an *identity* for the brand's producer, and an *image* for the consumer. Brand identity is aspirational and reflects the desired perceptions associated with a brand, while brand image is understood as existing perceptions of a brand (Aaker, 1996). Brand identity may be conceptualised in terms of the vision and culture of the brand, which are at the core of how the brand is positioned, what relationships it generates, and what personality it possesses (de Chernatony, 1999). Therefore, the uniqueness of a destination should be identified in order to emphasise the place's points of difference. Qu, Kim, and Im (2011) suggest the unique image component significantly affects the overall image of a place and may be a critical brand association to be determined. For instance, the Old West Country, which includes seven counties in the State of New Mexico, USA, has been able to achieve a 'unique selling position' by capitalising on the history of Cowboys and Indians (Cai, 2002). New Zealand's point of difference as the world's Middle-earth, following the filming of *The Lord of the Rings* movies in the country, helped in highlighting "the new, adventurous, other-worldly qualities integral to the destination" (Piggott, Morgan, & Pritchard, 2010, p. 221).

City brands, as well as region or country brands, differ significantly from mainstream product brands in a number of ways, due to the fact that a place is an inherently complex combination of multiple tangible and intangible assets, people and sites, with various

public and private actors being involved in the creation and delivery of the multiple ‑productsø consumed by multiple segments for different purposes (Ashworth & Voogd, 1988; Warnaby, Bennison, Davies, & Hughes, 2002). City images are also robust and stable over years, with their reputation õearnedö rather than õconstructedö (Anholt, 2010, p. 6), so cannot be easily manipulated by communications.

Nevertheless, despite major differences, the place branding literature can draw lessons and knowledge from the practices and literature of corporate branding (Kavaratzis, 2004; Trueman, Cornelius, & Killingbeck-Widdup, 2007) and services branding (Hankinson, 2009). Kavaratzis and Ashworth (2008) specify the following similarities between place and corporate brands: both have multidisciplinary roots and multiple groups of stakeholders, the levels of intangibility and complexity are high, both need to consider social responsibility issues and both are made up of multiple identities and require long-term development. The authors, however, warn off simplistic transfer of corporate or other types of branding to places and advise adapting any existing models to the specific characteristics of a place.

In this context, Hankinson (2007) adapts the corporate branding literature to destination branding practice and proposes five guiding principles relevant for managing destination brands: strong leadership; a brand-oriented organisational culture; departmental co-ordination and process alignment; consistent communications with the stakeholders; and strong partnerships. The researcher suggests that the Destination Marketing Organisation (DMO) is responsible for developing a strategic vision that creates the basis for the alignment of partner organisationsø cultures with the values of the destination brand, and the coordination between various departments around the brand. Consistent communication between a DMO and the stakeholders and engagement of all the partners, including small businesses and community, may lead to the creation of strong networks of partners who are, in the end, delivering the destination brand experience (Hankinson, 2007). Thus, the role of interrelationships between stakeholders, or within stakeholder networks, appear to be prominent in the context of place branding, too.

Interestingly, practitioners working in the field of destination branding rarely see differences in branding a destination and branding a product or a service. Research by Park and Petrick (2006) discovered that six out of eight decision-makers working in destination branding suggested the core branding principles were the same; however, processes were found to be more complicated for destinations where various actors were involved and diverse attributes present. Two participants held that destination and product

branding were different because the main tourism organisation could not control destination products. The findings, overall, indicate that DMOs perceive destination branding as a means of image-building or repositioning of a place and as a key to promote õan emotional link with touristsö (Park & Petrick, 2006, p. 263).

City branding may be understood as the process of creating certain expectations about the city and making sure people fulfil these expectations while gaining experiences in the city (Ashworth & Kavaratzis, 2007). N. Morgan and Pritchard (2010, p. 60) consider branding as õthe most powerful marketing weapon available to contemporary destination marketersö, as branding has become of utmost importance in how a destination positions itself in the highly competitive marketplace. The next sub-section explores the ways events may be employed in city branding.

2.4.3.2 Co-branding events and host destinations

Branding should be a well-thought out and continuous process connected with other marketing endeavours (Ashworth & Kavaratzis, 2007), including hosting events. Events tend to get connected to a place and its image (P. Kotler & Gertner, 2004), as is the case of Oktoberfest in Munich, Germany, the Wimbledon tennis championship in London, England and the Cannes Film Festival in Cannes, France. As a result, events are increasingly being used in place promotion, with ÷events brandingø becoming one of the main branding techniques employed by city planners (Kavaratzis, 2004). Pugh and Wood (2004) agree that events could be utilised by local governments as a strategic tool in city imaging; however, the authors recognise the importance of the strategic use of events rather than ad hoc use, and underline that longer-term planning is necessary for the achievement of place marketing goals. G. Richards and Palmer (2010, p. 270) comment:

> Not only can events achieve clear brands, but also the combination of event brands will create either a unified, clear and distinctive brand for an eventful city or one that is ambiguous, overlapping with other city brands, or simply unbelievable.

When the eventøs brand image is linked to the image of the destination, it may be termed ÷co-brandingø, or co-operative branding (Brown, Chalip, Jago, & Mules, 2004). In marketing, co-branding stipulates combining, or pairing, two or more brands to create a separate product (Leuthesser, Kohli, & Suri, 2003; Washburn, Till, & Grossman, 2000), or to evoke certain associations among consumers (Grossman, 1997). In this process of co-branding, events can reinforce identity and values of the destination brand (Getz, 2013), increase brand awareness or alter the destinationøs brand image (Brown et al.,

2004). Dimanche (2002) agrees that special events are capable of contributing to a destination's awareness, positive brand associations and brand loyalty through delivering memorable experiences, as well as stimulating repeat visitation. At the same time, the author suggests the following two conditions must be met for these benefits to happen, namely, the target audience of an event and the target audience of a destination should be similar, and the event should relate to some specific features and attributes of a destination.

Whatever is the case, it is advisable that events match up with the destination's overall brand (Chalip, 2005). The Miss World Contest 2002 in Nigeria is remembered as one of the most outstanding misfit examples. The nature of this showbiz event was a poor fit with the Nigerian cultural and political situation and, besides, was organised during Ramadan, the holy month for Muslims. The event provoked deadly fighting between Islamic militants and Christians, with violence spreading to the capital city of Abuja; as a result, the finale gala of the Contest, had to be moved to London (Florek & Insch, 2011).

Jago et al. (2003, pp. 8-10) propose a model of co-branding an event and its host destination based on six pillars crucial for the successful use of events in destination branding. These are:

1. Community support for an event. A sense of excitement and occasion among local residents is considered to be the most important pillar. If local residents are interested in an event, their support has a positive impact on how visitors perceive the event and the destination;

2. Cultural and strategic fit with the destination. As a brand reflects the culture, values and infrastructure of the destination, so the event should fit with the regional infrastructure, culture and values that are part of the destination's brand;

3. A point of differentiation. The authors suggest that events are particularly useful for destination branding when they help to differentiate the destination from others, through unique benefits and experiences offered at the event;

4. Longevity/ tradition of the event is thought to add salience and profile to the destination brand, with the maximum co-branding benefits manifesting after 5-10 years of an event being held in the destination;

5. Cooperative planning and cooperation between event organisers and destination marketers is seen as essential for the achievement of positive co-branding outcomes;

6. Media coverage, including positive support for the events and destination, was found to have a substantial impact on the degree to which an event contributes to a destination's brand.

An important overarching factor behind all these components is how a particular event is set in the context of a city's other events, i.e. within the city's event portfolio (Jago et al., 2003); the event portfolio concept will be discussed in sub-section 2.5.1.

A city's image embraces many facets, including the very idea that there are always plenty of things to do there (Law, 1996). In this context, events may be considered as valuable contributors to the variety of places of interest and activities in a city, which affect the cognitive side of a destination's image (Beerli & Martín, 2004). As Paddison (1993, p. 347) acknowledges, "hallmark events combined with an advertising campaign may influence specific aspects of a city's image – its perception as an important cultural centre – which in turn may influence the decision to visit the city". Liu (2014, p. 511) suggests that staging a number of events may promote the experience economy in a city while convincing visitors that "there is always something happening in the city". On the other hand, Ward (1998, p. 209) sceptically mentions a "relentless emphasis on vibrancy" in the promotional messages of cities, "as if the city were host to a continual series of festivals and other celebrations of culture". Therefore, it is crucial that events are embedded in a city's marketing strategy (Gelders & van Zuilen, 2013) and fit a city's overall image and cultural heritage (Pugh & Wood, 2004).

There is extant research supporting the suggestion that events not only have the power to draw tourists but also to contribute to a destination's image: trade fairs are reported to have an indirect positive effects on a host city's image (Deng & Li, 2014), sport events appear to act as destination image formation agents (Kaplanidou & Vogt, 2007; Presenza & Sheehan, 2013), in particular, through intangible service factors (Moon et al., 2011), and the brand image of art exhibitions is shown to be capable of positively affecting a destination's brand equity (Camarero et al., 2010). The research in 52 Italian provinces undertaken by Di Lascio, Giannerini, Scorcu, and Candela (2011) found that art exhibitions drew more tourists when exhibitions fit their host destination's overall characteristics most. Carmichael (2002) and Mihalik and Wing-Vogelbacher (1993) posit that major touring exhibitions have been effective tools for cities in terms of promoting a city's image. However, it is yet to be investigated whether city marketers and policy makers undertake any activities to achieve these effects – in other words, whether such

events as a TBE are being *leveraged* by city authorities õin order to optimize desired economic, social, and/or environmental outcomesö (Chalip, 2014, p. 4).

2.4.4 Leveraging events

The concept of leveraging in the business literature refers õto the property of a lever and fulcrum which uses minimum effort to create a maximum forceö (D. M. Anderson, 2014, p. 5), or to find ways of maximising the benefits and value of initiatives or investments. The concept of leveraging with regard to events can be explained as a combination of knowledge of the eventsøpotential and an intention to fulfil this potential (Quinn, 2013). This potential includes possible benefits and positive outcomes for the host destination and its residents. Leveraging requires awareness and effort on the part of event organisers and city authorities. Joint efforts are often a key to long-lasting benefits for both a community and a destination:

> [I]f all parties understand the importance of looking beyond direct event impacts and focus on social event leverage for long-term outcomes, there is great potential to create sustainable intergroup relationships; improve the overall image of communities; increase the psychographic reach of events; and enhance the reputational capital of the organizers. (Schulenkorf & Edwards, 2012, p. 388)

Therefore, the main difference between the impacts of an event and the ability of an event to leverage outcomes is that impacts are considered as more or less automatic effects of events (A. Smith, 2014), while the outcomes that are being leveraged involve deliberate planning and implementation.

For the benefits of an event to be maximised, A. Smith (2014, p. 21) suggests the leveraging approach becomes õan integral part of the decision-making process in the early stages of event planningö. That is, it is essential for policy planners to formulate, implement and evaluate tactics that can utilise a variety of opportunities that an event offers to the city. However, especially in the case of mega-events, these tactics should be envisaged for a post-event period, too, and with the consideration of not only urban, but also national strategic development objectives (Knott, Fyall, & Jones, 2016). Leveraging may be a particularly useful technique with regards to experiential products in a city, which the latter can use to enhance its own brand and incentivise tourists to come (Lorentzen, 2009).

There are successful examples of event leveraging, and those that fall short of expectations. As an example of the former, the hosting of the 2015 AFC Asian Cup, run

by the Asian Football Confederation, in five cities in Australia may be mentioned. The leveraging strategies were devised and put in place to achieve three clearly defined legacy objectives: increasing inbound tourism from Asia, increasing trade and investment between business in Australia and Asia, and engaging multicultural communities in Australia (Fairley, Lovegrove, & Brown, 2016). The Local Organising Committee worked closely with key stakeholders in order to attain these goals. In contrast, the cultural programme of the Olympic Games in 2012 was found to have had no lasting effects on the creative industries in East London, as had been expected prior to the event (Pappalepore & Duignan, 2016). It appeared that local businesses missed out on the opportunities associated with event-led tourists, who were not encouraged to visit the area, while local authorities failed to demonstrate the neighbourhood's creative and cultural industries.

In the event studies literature, Chalip (2004) suggests an event leverage model that could be used by city policy planners. Leveraging activities are divided into 'immediate' ones, happening around the event itself, and 'long-term' activities related to an event that can be used to alter a destination's brand image. 'Immediate leveraging' is applied when a city uses an event as a tool to encourage visitor spending, lengthen visitor stay, retain event expenditures within the host community and enhance relationships between local and regional businesses. It is essential that coordination, cooperation and networking take place between the stakeholders of an event (Chalip, 2004); such initiatives as joint marketing, growing relationships and making the best use of local businesses become possible through a collaborative approach among all the actors involved. There may be various tactics around an event programme, for example, lengthening an event, adding pre-event or post-event activities, as well as bundling with tours and other activities.

'Long-term leveraging' stipulates that a place is showcased via event advertising and through an event's media coverage, as well as when an event is used in the advertising and promotion of a place (Chalip, 2004). The management of media, in this instance, becomes of paramount importance. The way an event is being reported to the audience and advertised to the potential attendees may create a beneficial link between an event and its host destination. At the same time, as is the case with short-term (immediate) leveraging, cooperation between event organisers and producers and place marketers is crucial for the achievement of desired outcomes. For instance, place marketers are likely to be more aware of the distinct features of the destination that may appeal to the target audience of an event, while public relations techniques employed around an event may

deliver the sought-after exposure for the host destination and showcase it in the best possible ways (Chalip, 2004). It is important that stakeholders of events are cognisant of the possible long-term benefits, and work together before, during and after an event to achieve these (Knott et al., 2016).

The concept of leveraging in event studies has recently been enriched with the concept of cross-leveraging, i.e. leveraging of outcomes of separate events to achieve synergy between events and to sustain their benefits and legacies (Ziakas, 2014b). Chalip and Costa (2005, p. 231) argue that õit is pertinent to determine what role sport events can play relative to one another and relative to cultural eventsö. This argument is particularly important in relation to the role different types of events play in destination branding, and how their mindful cross-leveraging may be used to achieve a destinationøs longer-term objectives.

Although the topic of leveraging in sporting events has been extensively discussed in the events literature (e.g., Fairley et al., 2016; Grix, 2014; Misener, McGillivray, McPherson, & Legg, 2015; O'Brien & Chalip, 2008; Rogerson, 2016) with regard to cultural events, there is a noticeable paucity of research; for instance, the cultural programme of the London 2012 Olympic Games and the possible opportunities to leverage these cultural events was analysed by Pappalepore and Duignan (2016). Leveraging opportunities associated with event portfolios that include both cultural and sport events were analysed by Ziakas (2014b). No literature has been located that identifies the ways touring blockbuster exhibitions may or have been leveraged or cross-leveraged by their host cities.

This section reviewed the role TBEs, as special events, can play in the tourism marketing of a city and their place in the cityøs tourism product mix. It was suggested that the overall tourism offering of a city plays a critical role in visitorsø decision-making, while touring blockbuster exhibitions may prompt repeat visitation to cultural institutions in the city. The model of co-branding an event and its host destination was introduced, and leveraging tactics explored.

2.5 City policies: a comprehensive approach to special events

This research investigates the contribution of touring blockbuster exhibitions to city marketing by conceiving TBEs as city events. Understanding the ways city policy planners manage events in general is therefore essential. This section analyses the literature on policies and strategies that cities may develop with respect to events and

discusses the concepts of an event portfolio that brings together a number of disparate events to achieve synergy. A concept of the ÷eventfulø city, which suggests the events are not only means of marketing a city but can be part of ÷makingø and changing the city, is presented and discussed. Possible application of this integrative concept to investigating the phenomenon under study is proposed, and the TBEsø role in place making is delineated.

2.5.1 Event policies and strategies

Events are often assigned instrumental roles, being considered as useful tools for a city facing growing ÷place competitionø, as well as in stimulating economic growth and cultural regeneration (G. Richards & de Brito, 2013). This is especially valid for cultural events, as culture and art can create a lively cultural atmosphere, which attracts residents, tourists and businesses and, in this way, contribute to urban development (Bille & Schulze, 2006). Major cultural events involve policy initiatives and physical developments which affect the cityø s residents and are often associated with wider city regeneration processes (Stevenson, 2016). In general, it is widely accepted that a cityø s cultural development is interdependent with its overall economic development and hence, urban planning can be intertwined with the cityø s cultural planning (e.g., Bille & Schulze, 2006; Evans, 2001; Griffiths et al., 2003; M. Parkinson & Bianchini, 1993).

As events are increasingly being used for the achievement of social, political and economic externalities (Foley et al., 2012), they have started to feature in the public policy domain. Event public policy is õwhatever governments choose to do or not to do with respect to eventsö (C. M. Hall & Rusher, 2004, p. 219). As a city government may not have a specific ÷events policyø (C. M. Hall & Rusher, 2004), events often fall under a range of other policies and jurisdictions. Once the importance of the strategic coherence of events is recognised by a cityø s event planners, the next steps often are the development of a strategic vision, in the form of an event strategy and/or policy, and establishment of an organisational entity that can coordinate the cityø s events calendar (G. Richards & Palmer, 2010). There are a range of organisations that may be assigned this task: Cultural or Events Departments within the Mayorø s Office, Arts Councils, Tourism Boards, Events Companies or Foundations, or regional economic development agencies. Whatever the bodyø s name is, it is important that it provides quality leadership for all stakeholders and represents their interests.

A practical tool to manage city events strategically suggested by some researchers (e.g., Antchak, 2016; Costa & Ziakas, 2011; Getz, 2013; Ziakas, 2014a) is an *event portfolio*, which is a series of interrelated events purposively selected by event policy makers in order to attain multiple goals and enhance desired outcomes. The relatedness between various events may take multiple forms: for instance, the way events complement each other, and/or are complemented by other attractions and services; how connected events are in terms of meanings, narratives and the messages they are trying to convey; and the opportunities to use the same resources, to share knowledge and best practices for a more efficient events organisation (Ziakas, 2010). G. Richards and Palmer (2010) suggest that it may not be the city itself that is the key tourist attraction, but rather the collective impact and the quality of the event programme that drives visitors.

A balanced event portfolio can enrich a destination's tourism product, strengthen or alter its image and help deal with seasonality (Ziakas, 2014b). A portfolio of events can help in achievement of synergy between otherwise unrelated events and in leveraging their benefits (Costa & Ziakas, 2011), and can foster collaboration within a network of stakeholders and sustain the outcomes of events that singly may be short-term or ephemeral (Ziakas, 2014b).

An integrity of portfolio of events can be understood in terms of portfolio balance, scheduling and leveraging of events (Antchak, 2016). Westerbeek and Linley (2012) suggest that a strong event portfolio may be important in generating long-lasting positive impressions about a city and its image. It may also be easier for government agencies and DMOs to manage a defined number of events, than a whole 'population' of events in a city (Getz & Andersson, 2016), although researchers argue (Getz, 2005; Ziakas, 2014a) that a portfolio should be created after a careful audit of the existing population of events is carried out. It is argued elsewhere (Soldo et al., 2013), that it may be reasonable to talk specifically about a portfolio of cultural events in a destination.

Ziakas (2014a, pp. 137-138) sought to adapt Chalip's event leveraging framework (see section 2.4.4) for event tourism. The author suggests that the benefits from tourists drawn by events within a portfolio may be maximised with the following strategies:

1. Amplify visitation – events should appeal to a wide range of audiences and be integrated with the destination's product mix;
2. Diversify tourism product – a portfolio that includes disparate events can enrich the local tourism product mix;

3. Schedule selected events in a portfolio for off-season – events can help in managing the seasonal character of tourism;

4. Rejuvenate destination – an event portfolio can rejuvenate a destination by revitalising its tourism product, improving its image and attracting the interest of tourists;

5. Consolidate destination assets – integration of the destination assets with the events will generate value and enhance the quality of the tourism product in a sustainable way;

6. Bolster the destination's authenticity through an authentic event portfolio – creation of event experiences that tourists value and perceive as unique and authentic will strengthen the authenticity of the destination.

There are a number of cities implementing an event portfolio approach, for example, Auckland (*Major Events Strategy*), Christchurch (*Event Strategy 2007 – 2017*), Wellington (*Events Policy 2012*), and Edinburgh *(Inspiring Events Strategy)*. There are other destinations where event strategies are part of tourism and marketing plans, e.g. *Victoria's Tourism and Events Industry Strategy 2020* (Victoria, Australia), *2020 Tourism Strategy* (Canberra, Australia), and *Glasgow's Tourism Strategy to 2016* (Glasgow, Scotland). The perspectives that these destinations take on event portfolios may vary, but their existence testifies to the increasing acknowledgement of the usefulness of the event portfolio approach among event planners and tourism marketers. A recent study of major events portfolios in New Zealand (Antchak, 2016) suggests that the process of portfolio design needs to be based on current city ambitions and points of difference and to aim at enhancing a city's values and assets.

2.5.2 A concept of the 'eventful' city

Staging ad hoc events is not sufficient for a city to achieve its wider objectives and to maximise the benefits of the events held in a city; rather, events should be integrated in the physical space, culture and identity of the host city, as well as with other city policies (G. Richards & Palmer, 2010). This integrative approach to events as a part of a city's wider ambitions is embraced by the term 'eventful' city (G. Richards & Palmer, 2010). 'Eventfulness' implies that a city thinks holistically about events, that it elaborates event programmes, being mindful of how events affect each other, city residents and the various sectors and stakeholders involved.

The concept of eventfulness embraces many aspects of the role and place events play in a city. Recognising the many opportunities and challenges associated with the organisation and management of events, G. Richards and Palmer (2010) propose ways to approach them in a more sustainable and efficient way. Criticising a tendency for cities to try to provide ‗something for everyoneø in their events programmes, the authors recommend basing these programmes on a sound vision for the city: õa means of reaching and engaging with its stakeholders and publics as well as positioning itself relative to other citiesö (p. 126). The inclusive and long-term involvement of stakeholders is also considered a crucial ingredient in city branding initiatives (Houghton & Stevens, 2011; Van Gelder, 2011). Tensions and disagreements as a result of this engagement are inevitable due to the diversity of stakeholders; however, this is the very reason the engagement is valuable ó the debate can generate new perspectives and ideas (Houghton & Stevens, 2011).

Recognising the õextremely complexö stakeholder networks in cities, G. Richards and Palmer (2010, p. 170) point out the paramount role of the city itself in most event networks; the city can effectively manage stakeholders through inclusion of diverse groups in event programming and development, alleviating potential conflicts and maximising the support for the cityøs goals and ambitions. This may be especially important with regard to such cultural events as major international exhibitions: õFor events relating to cultural themes it is important for all of the relevant cultural institutions in the city to be involved in the planning, organisation and execution of the events, so that they collectively enhance the feeling of eventfulnessö (G. Richards & Palmer, 2010, p. 248).

G. Richards and Palmer (2010, p. 415) suggest that the successful eventful city would put the õcultural ecology of a cityö first. Events should be embedded in the city context, reflect its culture, diversity and identity, and be more concerned about the quality of events, rather than their quantity. At the same time, the researchers note, õprogramming needs to be focused and innovative, not simply a narrow reflection of the local community, but a source of stimulation, provocation and critical reflection about the relationship between culture, events and the cityö (p. 415). It is important in this respect that events are approached in a flexible and stimulating manner, where some room is left for õspontaneity, creativity and innovationö (Ziakas, 2014a, p. 167).

G. Richards (2011, p. 1240) argues that õevents act as a concentrator in terms of time and space, forming important nodes in creative networks and providing a direct link between

creativity and tourismö. Touring exhibitions may well be considered as part of the creative tourism phenomenon, or as ÷creative spectaclesø(G. Richards & Wilson, 2006). However, caution should be exercised so that ÷creative spectaclesø do not turn into ÷serial reproduction spectaclesø This can happen when too many similar TBEs are hosted in a city over a short period of time, or when a hosted exhibition has toured for years around the world and may have lost its once-in-a-lifetime appeal to city residents, many of whom might have had a chance to see it somewhere else. It should be noted that serial reproduction is unlikely to occur to high quality TBEs exhibiting original artworks or artefacts as these can usually travel to a very limited number of venues ó for instance, works on paper can be exposed to light for a limited period of time, and the journey itself may present potential risk to some exhibits (Matassa, 2014).

Truly eventful cities are not just responding to market trends but are among market leaders, provoking publics (G. Richards, 2015). Importantly, these places do not simply use events to market themselves to the existing or potential visitors and residents, but see events as part of ÷makingøthe places, both socially and culturally, through õdeveloping a special ÷atmosphereø unique to a place that cannot be found elsewhereö(G. Richards & Palmer, 2010, p. 419). The capability of events to change places might be of particular relevance for spaces lacking a ÷spiritøor a ÷characterø as events can add vivid atmosphere and bring in new people. To reflect this role of events, A. Smith (2016) suggests the term ÷eventalisationøwhich encompasses events and revitalisation. The author discusses how urban spaces are produced, or *staged*, through events rather than simply being *stages for events*.

Events are an intrinsic part of ÷makingøa place ó they are spaces of interaction in a city; events affect the creation of a unique place identity, providing points of identification with and attachment to a location (Derrett, 2003; McClinchey, 2015). *Place making* may not be a straightforward goal for a city. Palermo and Ponzini (2015, p. 49) consider place making as a õpotential effect emerging from certain conditions and actions in a given context rather than as an intentional outcome of targeted policies or projectsö. The concept concerns symbolic, civic and social interests. Place making essentially aims to convert public *spaces* into *places* ó engaging, experiential and meaningful entities that create a ÷sense of belongingøand stimulate reflection or pleasure (Ryan, 1995).

G. Richards and Russo (2016b) understand place making as a result of interactions between tangible and intangible resources of a place, creativity of the local actors and the meanings created through these interactions. TBEs might contribute to place making in

host cities, as these events represent the fruits of creative labour of local cultural, and possibly tourism marketing and major events, actors, while utilising the tangible resources of the host destination, be it a museum, an art gallery or another public space. As a result of these interactions, a meaningful tourist experience, centred on the TBE, may be provided.

Conceiving touring blockbuster exhibitions as events has called for a solid integrative theoretical basis in event studies. The concept of the eventful city appears to embrace many of the key topics and ideas of this literature review and may be of relevance in exploring the contribution of TBEs to the marketing of a city to tourists. It proposes that events should be treated as influential tools for the achievement of various long-term city goals, and as such should be linked to their context ó the way a city lives, the way it positions itself and the way it envisages its further development, including in the field of tourism. The importance of brand fit, or co-branding, between the host destination and its events, along with the viability of leveraging events from a short- and long-term perspective, and a strategic event portfolio approach are seen as crucial elements of the eventful city. The interrelationships between stakeholders, along with the clear vision, shared values and goals are believed to be important ingredients for the successful use of events in the marketing of a city to tourists and meeting the needs of local residents alike.

This section reviewed the literature regarding a cityøs policies and strategies around events, including an event portfolio approach. The framework for leveraging an event portfolio was introduced. The concept of the eventful city illustrates the holistic and integrative approach of a city to its events. The next and final section of this chapter will discuss the initial conceptual framework for the research and provide a rationale for the research objectives.

2.6 Framing the research objectives

The major proposal that was put forward and discussed throughout the literature review is that TBEs possess the features of special events, as defined by Jago and Shaw (1998, 2000), namely: these exhibitions can attract tourists and enhance the image of the host city, they offer exciting once-in-a-lifetime experiences, are of a limited duration and occur infrequently. It was also suggested that touring blockbuster exhibitions generate a range of memorable, stimulating experiences for their visitors, incorporating to varying degrees elements of education, entertainment, escapism and aesthetics. This section summarises

the literature review and highlights gaps in the literature; the research objectives are outlined and justified.

The literature review principally covered two fields of knowledge relevant to the present research: tourism and event studies. The aspects that the researcher was interested in concerned the nature of major international exhibitions, the role of major events, including TBEs, in a city's marketing strategies and in tourism development, and the place of events in the context of city event policies. A number of related theoretical concepts and models were discussed.

Figure 2.4 presents the *initial conceptual framework* for this research, which was created to illustrate potential linkages between theoretical concepts and the phenomenon under study. The framework guided the researcher in her inquiry, including formulating of the interview questions in a way that they were insightful and theoretical. It was suggested that interrelationships were likely between TBEs, their experiential aspects (Pine & Gilmore, 2011), co-branding with host destinations (Jago et al., 2003), leveraging activities of city policy planners (Chalip, 2004) and an overall approach to events in a city embodied by the 'eventful' city concept (G. Richards & Palmer, 2010). There were also connections presumed between co-branding and leverage efforts, as well as between experiential components of TBEs and their potential for co-branding with a city brand. The conceptual framework integrated concepts that had not been previously analysed in the literature with respect to major international exhibitions. The present study focused on these matters of inquiry with reference to touring blockbuster exhibitions.
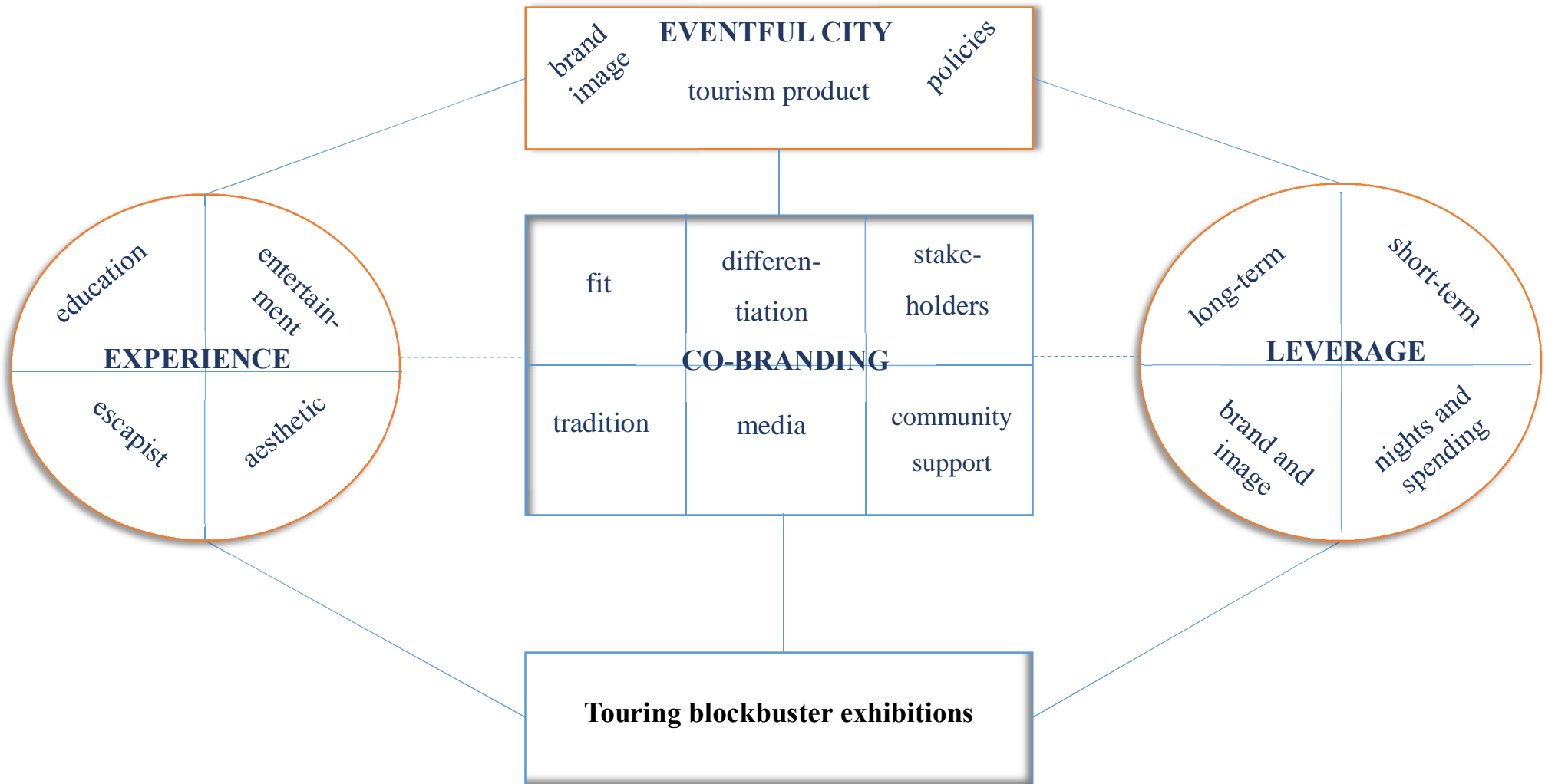
Figure 2.4. Initial conceptual framework

The conceptual framework helped the researcher to conduct a thorough yet focused inquiry and to answer the primary research question:

How do touring blockbuster exhibitions contribute to city tourism marketing?

The present study had five research objectives:

Research objective 1. To understand the approaches to hosting touring blockbuster exhibitions in the case study cities

There may be a variety of ways through which a city approaches its events in general and TBEs in particular: from an ad hoc basis when events are organised with a view of short-term benefits, to a strategic approach when an event acts as a part of the city's comprehensive long-term vision. A TBE, as with any other event, may or may not be supported by the city's tourism and event bodies who are acting on the basis of their own reasoning and perspectives.

The literature review demonstrated that cities and their tourism organisations are interconnected with the wider national context and associated roles, such as the role of being a national capital. The first objective of the research was to investigate how the four cities under study *approach* touring blockbuster exhibitions, and what factors, if any, were in play.

Research objective 2. To explore the ways in which touring blockbuster exhibitions contribute to a city's tourism offering

The present research looked into the possible roles of major touring exhibitions in the *tourism product mixes* of four cities, having focused on their place within the destination's event attraction line. The literature review demonstrated that the notion of *experience* is one of the most important attributes associated with events in general, and TBEs in particular. The tourism industry is thought to have a unique role as a 'facilitator of experiences' in that destinations promote their assets as "products to be experienced" (McKercher & Du Cros, 2002, p. 102). Marketing of destinations tends to promote experiential, and more intangible, aspects such as atmosphere, animation and a sense of place (M. K. Smith, 2009). The experiences that the cities aspire to create for, and market to, their visitors were explored, along with the possible 'experiential' contribution of TBEs.

Research objective 3. To determine the extent to which touring blockbuster exhibitions contribute to a city's brand

The research sought to discover how policy makers employed such special events as TBEs in their positioning and branding strategies. The literature shows that events are capable of affecting the image of their host destinations, and suggests that events need to align with the brand of the place where they are being organised. While attendance figures testify to the significant tourism potential of TBEs, their role in destination branding was yet to be investigated fully ó in particular, what is the value of these exhibitions, if any, for a cityøs brand? A related question that was posed in the research concerned the processes and outcomes of matching, or mismatching, a TBE brand and a destinationøs brand, and whether any *co-branding* techniques were being used by city marketers.

Research objective 4. To examine the role of touring blockbuster exhibitions in a city's major events agenda

The literature demonstrates that events and their host cities are interconnected and interrelated. With respect to special events, there are a number of tactics and strategies that may be employed by city event planners and tourism marketers. Events may be conceived as resources for enhancing destination competitiveness and as such, integrated in event portfolios. Each event in a portfolio as well as portfolios of events as a whole may be leveraged to achieve wider city goals and ambitions. It had not been explored whether TBEs were included in event portfolios or not and whether this inclusion or exclusion from a portfolio impacted outcomes; nor whether TBEs were *leveraged* by city decision-makers. By addressing these questions, the research objective sought to discover the role of touring blockbuster exhibitions in a cityøs events agenda.

Research objective 5. To create a model that explains the contribution of touring blockbuster exhibitions to the marketing of a city to tourists

The model drew on the cross-case analysis of the research findings and synthesis with theoretical concepts. The objective of the model was to show the contribution of TBEs to destination marketing.

The literature review will conclude with a brief symbolic representation of events in general and TBEs in particular. Special events may be imagined as ÷storiesø that a city narrates to its visitors and residents about itself (Jago et al., 2003). To reach their goals, these ÷storiesø need to be associated with the place, be part of the place and in this way communicated to the placeøs target markets (Kavaratzis, 2004).

> In sum, stories are the most fundamental way we learn. They have a beginning, middle, and an end. They teach without preaching, encouraging both personal

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reflection and public discussion. Stories inspire wonder and awe; they allow a listener to imagine another time and place, to find the universal in the particular, and to feel empathy for others. They preserve individual and collective memory and speak to both the adult and the child. (McKenna-Cress & Kamien, 2013, p. 115)

The research explores the various ‑stories‑ the four cities under study have been attempting to communicate through the use of major events such as touring blockbuster exhibitions, and the role of TBEs in making these destinations attractive; the emerging insights will be discussed in detail in Chapters 4 and 5.

2.7 Summary

The literature review explained the rationale for conceiving touring blockbuster exhibitions as events through matching their attributes to those attributes suggested in event studies. It was suggested that the event studies literature has not yet paid attention to TBEs, and that TBEs have not been defined nor explored as special events. TBEs were placed in the context of urban and event tourism, and their four-dimensional experiential value within the ‑experiential economy‑ was discussed. A segmentation of arts-related tourists, based on their motivations and interests was presented. It was noted that the process of planning for and assessing cultural events such as TBEs is a complicated one.

The chapter also reviewed stakeholder and network theories with regard to events and discussed the concept of destination-sensing that requires a high level of collaboration between stakeholders in the tourism field. The important role of events in destination branding and positioning was outlined, and the co-branding model introduced. The analysis further explored the ways leveraging tactics may be applied to various events in order to maximise their positive effects.

The chapter discussed the literature pertinent to city policies and strategies around events. An event portfolio approach was presented as a possible way to manage event tourism efficiently for a destination, sustain the events outcomes and enhance the city‑s image. The concept of the ‑eventful‑ city was discussed, outlining the key differences between a city with events and an eventful city including the role of events in place making. In conclusion, an initial conceptual framework was presented drawing on a number of concepts from the literature and providing justification for the research objectives. The research design will be enunciated and explained in detail in the next chapter.

Chapter 3. Research design

This chapter discusses the research design and methods used in the research. The chapter outlines the rationale for the choice of a multiple case study design, and discusses the researcher's ontological and epistemological perspectives. It explains the selection of the cases and presents the profiles of the four cities chosen for the research: Auckland and Wellington in New Zealand and Canberra and Melbourne in Australia. The chapter further justifies the choice of the key sources of evidence, which are semi-structured interviews and documentation. Ethical considerations associated with interviewing are addressed.

The present research is a qualitative inquiry, and as such, is defined by ontology, epistemology and methodology (Denzin & Lincoln, 2011). It is also described as a "customized, inductive, emergent process that permits more of the researcher's personal signature in study design, implementation, and write-up" (Saldaña, 2015, p. 3). This means the background and worldviews of the researcher, her beliefs and experience have shaped the approach to the inquiry and contributed to defining the research questions and the methods to be used in investigating them.

The chapter consists of five sections. The first section reviews the personal background of the researcher and her ontological and epistemological perspectives. The methodological choices are detailed in the second section, followed by a discussion of data collection methods and sources of evidence used in this research. The final section describes the techniques and stages of data analysis, in particular thematic analysis.

3.1 Research paradigm

According to Denzin and Lincoln (2011), the ontological, epistemological and methodological principles and beliefs of a researcher may be embraced by the term "a paradigm". A paradigm is defined by Guba (1990, p. 17) as "a basic set of beliefs that guides action". Various researchers define various paradigms, for instance Lincoln, Lynham, and Guba (2011) differentiate positivism, postpositivism, critical theories, constructivism and participatory paradigms; Creswell (2007) identifies postpositivism, constructivism, advocacy/participatory and pragmatism; and Johnson, Onwuegbuzie, and Turner (2007, p. 130) see a paradigm as "a research culture" – as quantitative, qualitative

and mixed methods research. The research paradigm, in general, lays out the context for the research (Ponterotto, 2005), and in the present research is treated as such.

3.1.1 Personal experiences of the researcher

As suggested by Altheide and Johnson (2011), many insights in qualitative research stem from personal experience of the researcher. Therefore, the chapter starts with outlining the personal background and experience of the researcher, which will help to understand the standpoint and perspective of the research, and also the reasons that prompted interest in this topic.

The researcher was born and lived for almost 30 years in the city of St.Petersburg, the second largest city in Russia with more than 5 million people. The city was the capital of the Russian Empire between 1712 and 1918, and its historic centre along with a number of buildings and ensembles constitute a UNESCO World Heritage Site. It is often called the cultural capital of Russia, as the city is the home to such museums as The Hermitage, The Russian Museum, Peter and Paul Fortress, St. Isaac's Cathedral, the historical Mariinsky and Alexandrinsky Theatres and a number of other famous palaces. Living in such a culturally stimulating environment to a large extent determined the researcher's interest in the organisation of cultural events and further, in bringing cultural exhibitions to the city.

Prior to embarking on academic endeavours, the researcher had worked for around 10 years organising events for a city controlled organisation, the UN Development Programme, and a regional investment promotion agency. Later, the researcher co-owned a marketing company specialised in event management and marketing. The range of events was varied and included annual cultural festivals, business conferences, and major touring exhibitions.

It was the complexity of organising these exhibitions, and the impact they proved to have on the city's cultural life, that induced interest in this phenomenon. Visitors would queue for hours to get into the exhibition, some would spend hours viewing the exhibition, and the feedback collected was outstanding, in that it was rarely neutral. For most people, major exhibitions generated either strong positive or strong negative emotions. The majority of visitors were local residents.

Whilst working on bringing touring exhibitions to St.Petersburg, the researcher was also dealing with government relations. The city government was supportive and

demonstrated interest in the educational aspect of the exhibitions, which were conveyed not only through the exhibits, but through additional event programmes, guided tours, and workshops. As a result, schools and higher education institutions generated significant attendance at those events. The aspects of originality of artefacts and exclusivity to the city seemed to be of secondary importance for the city authorities.

3.1.2 Ontological perspective of the researcher

Ontology and epistemology are both philosophical belief systems, the former looking into the õnature of social reality, including what we can learn about this reality and how we can do soö (Leavy, 2014, p. 3), while the latter deals with the questions of õhow research proceeds as an embodied activity, how one embodies the role of researcher, and the relationship between the researcher and the researchö (Leavy, 2014, p. 3). Understanding and acknowledging a researcherøs own ontological position may be considered as a significant starting point for a research project (O'Reilly & Kiyimba, 2015). This is because different ontologies suggest different beliefs about the ways knowledge may be developed, or epistemology, and both ontological and epistemological positions suggest which means of knowledge development would be most appropriate for a particular research (Brotherton, 2015).

Ontologically, the stance of critical realism is adopted in this study. Critical realism is associated with the works of Roy Bhaskar and Rom Harré (Archer, Bhaskar, Collier, Lawson, & Norrie, 1998; Danermark, Ekstrom, Jakobson, & Karlsson, 2002). Critical realism makes a distinction between ontology, as the theory of being, and epistemology, as the theory of knowledge (Bhaskar & Lawson, 1998). As Bhaskar (1998, p. 29) puts it, õit is not a necessary condition for the existence of the world that science occurs. But it is a necessary condition for the occurrence of science that the world existsö.

Critical realists hold that the knowledge of the world is a construction from a particular perspective, but nevertheless there is a real world and it can be understood in mental and physical terms, about which our constructions can be more or less adequate (Maxwell, 2012). Thus, critical realism combines and reconciles ontological realism, epistemological relativism and judgemental rationality (Archer et al., 1998). Epistemological relativism refers to the view that our knowledge of reality is limited, but denies neither the actuality of the current knowledge, nor the possibility of advancing this knowledge in the future (Wright, 2012). Judgemental rationality stipulates that one can discriminate between different truth claims and accounts of reality (Wright, 2012). In

social sciences, researchers adhering to critical realism investigate real and already somewhat defined objects of inquiries, trying to ‑redescribeø them, and to demonstrate their complexity determined by their internal and external environment (Outhwait, 1998).

3.1.3 Philosophical background for epistemological questions

In this research, pragmatism, as articulated through the works of John Dewey, Charles Pierce, George Mead, William James and others, is applied as a set of philosophical tools aimed at assisting the researcher in addressing specific problems, rather than a philosophical approach (Biesta, 2010). Pragmatism is more concerned with epistemological questions; in particular, it claims that human beings tend to search for meanings, communication and interaction, therefore, practical and problem-solving questions constitute the focus of the pragmatic worldview (Brinkmann et al., 2014).

In *What Pragmatism Means (1907)* James (2005b, p. 136) explores how the pragmatic method tries to interpret each notion by tracing its practical consequences:

> [A pragmatist] turns away from abstraction and insufficiency, from verbal solutions, from bad *a priori* reasons, from fixed principles, closed systems, and pretended absolutes and origins. He turns towards concreteness and adequacy, towards facts, towards action, and towards power.í   It means the open air and possibilities of nature, as against dogma, artificiality, and the pretense of finality in truth.

One of the core ideas of pragmatism is that the research or philosophical activity should aim at dealing with particular problems, and not try to discover a universal truth (Biesta, 2009). Theories, in pragmatism, are used as tools and are judged, first of all, by their usefulness (Bryant, 2014). For instance, Dewey (1958, p. 7) suggests asking the following question to test the value of a philosophy: õDoes it end in conclusions which, when they are referred back to ordinary life-experiences and their predicaments, render them more significant, more luminous to us, and make our dealings with them more fruitful?ö In general, for pragmatists, the practical impact of knowledge within its context is central; therefore, the research strategy, according to pragmatism, starts with a situational problem and should end with problem solving (Brinkmann et al., 2014). As Cherryholmes (1992, p. 16) argues, õwithout purposes, without being concerned with consequences, it is difficult to imagine how choices about relevance can be decidedö.

A critical realist understanding of causality supports the following key statements: qualitative methods have the ability to directly investigate causal processes in single cases; the context of the phenomenon to be examined is crucial; and beliefs and meanings

of participants are real and may play a causal role in social phenomena (Maxwell, 2012). Exploratory qualitative empirical research is also encouraged by pragmatists (Brinkmann et al., 2014), as it provides an opportunity to make the knowledge obtained more practical and applicable to real-life situations. Blumer (1980) suggests that exploratory research takes into account the changing nature of the world, and perceptions thereof.

3.1.4 The interconnectedness of ontological and epistemological perspectives

More epistemologically-oriented pragmatism is compatible with more ontologically-oriented critical realism in a number of ways. First, critical realism implies that knowledge is never certain and can always become subject to revision (Maxwell, 2012). Pragmatism posits that knowledge cannot be an absolute truth, rather, 'truth' is constantly in a process of formation, as one's experience is continually enlarging, making 'old truths' unsatisfactory for emerging situations (James, 2005a). Pragmatist Pierce applied the term 'fallibilism' to underline the limited nature of scientific knowledge (Polkinghorne, 1983), and critical realists also admit the fallibility of knowledge (Sayer, 1992).

Second, the effectiveness of one's knowledge belief, according to Pierce, is proven or disproven by the effectiveness of one's action (Polkinghorne, 1983); hence, it is the result of actions that testifies for or against one's knowledge. Therefore, methods and techniques are improved in trial-and-error learning, so that the methods that work better are retained, and those that are less efficient are abandoned. Critical realism, in a similar manner, claims that research (primarily, qualitative research) adopts an interactive model of design, in which the research plan may be adjusted depending on new information, circumstances and other changes happening during the research (Maxwell, 2012). Critical realists also suggest the term 'practical adequacy', that is: knowledge is understood in terms of how it generates expectations about the world, as well as about the results of our actions which are realised (Sayer, 1992). The extent of practical adequacy of knowledge varies according to the context.

And third, both critical realist and pragmatist approaches focus on understanding as õthe power to make experience intelligible by applying concepts and categoriesö (Wolcott, 1990, p. 146), rather than validity. Understanding is of major concern for this research. As a critical realist, the researcher is interested in causal processes and mechanisms pertinent to the phenomenon under study (Denzin & Lincoln, 2011), as well as in the circumstances, the specific context and actions (Sayer, 2000) in the four cities studied.

Therefore, most of the questions posed within this research are formulated as "how" and "in what ways". As a pragmatist, the researcher attempts to explore and gain insights through this inquiry, rather than pursuing abstract knowledge (D. L. Morgan, 2007). As Blumer (1980, p. 412) explains it, the purpose of "exploration" is to make sure that a researcher's perception of the field and the problem are "empirically grounded instead of being fashioned out of inadequate or faulty knowledge".

The present qualitative research is of an exploratory character. Exploratory research suits an investigation of little-understood phenomena, identification and discovery of important categories of meaning, and generation of hypotheses for future research (Marshall & Rossman, 2011). As was outlined in Chapter 2 (see section 2.6), there is no one guiding theory or framework (Creswell & Plano Clark, 2007) with regard to TBEs' effects on and involvement in city marketing. Through critical realist and pragmatic research, the inquiry focuses on understanding the mechanisms, contexts and circumstances that surround hosting of touring blockbuster exhibitions in a city and their contribution to the marketing of a city to tourists.

3.2 Methodology

The researcher's ontological and epistemological considerations guided the choice of methodology and methods for the research (Bryman & Bell, 2011). For the purpose of this study, methodology is understood as "the strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes" (Crotty, 1998, p. 3). Based on the key postulates of critical realism and pragmatism, case study methodology was chosen to answer the research questions and achieve the objectives of this inquiry (see section 1.2). An exploratory qualitative multiple case study was conducted in four cities: Auckland and Wellington in New Zealand, and Canberra and Melbourne in Australia.

A case is "a specific, a complex, functioning thing" (Stake, 1995, p. 2). In this research a city was considered as a case. Case study is an appropriate methodology in marketing subject areas, including marketing strategy development and implementation (e.g., Bonoma, 1985; Dul & Hak, 2008; Johnston, Leach, & Liu, 1999). As suggested by Siggelkow (2007), a case study may be valuable when the researcher intends to investigate a phenomenon about which there is scant theoretical knowledge available. As was demonstrated throughout Chapter 2, the many questions about TBEs' roles in destination marketing and events strategies, have received little attention from scholars.

Inductive strategy was used, due to the absence of an existing theory which might offer a feasible answer (Eisenhardt & Graebner, 2007). Inductive reasoning in research is a theory building process (Hyde, 2000) in which findings are generated from the data and the researcher's interaction with the data (Patton, 2002). Since case study methodology is based on rich empirical data, theory built from cases is likely to generate theory that is õaccurate, interesting and testableö (Eisenhardt & Graebner, 2007, p. 26). However, as argued elsewhere (e.g., Hyde, 2000; Perry, 1998), pursuing only purely inductive logic in research neither happens often in practice, nor is desirable. Perry (1998) suggests that the preferred approach for case study research is starting with a purely inductive position in the first case, and further increasing the application of prior theory used in data collection and analysis in subsequent cases. In this research, the described inductive-deductive shift was reflected in the structure and questions of the interviews, which with the progress of the research from one case to another (see Table 3.2 for the schedule of data collection) were becoming more focused on particular concepts that appeared to be most prominent in the first interviews.

Case study methodology implies that the research focuses strongly on a particular case, or a few cases, and aims to comprehend their uniqueness (Stake, 1995). The objective of a case study is to present the complexity of a phenomenon in its specific context (Simons, 2014), even if the case occurred in the past (Dul & Hak, 2008). The research investigated the socio-political and cultural contexts of Auckland, Wellington, Canberra and Melbourne with the aim to obtain a deeper understanding of the processes and circumstances surrounding the organisation of touring blockbuster exhibitions in these cities.

The context-groundedness of case study research explains why such issues as external validity and generalisability are not sought in this type of study. There is no population to which results are supposed to be generalised, and the propositions of a study cannot be applied to the entire theoretical domain before any replication studies are conducted (Dul & Hak, 2008). For a qualitative research, validity refers not as much to generalisability, but rather to credibility, or a description with which one agrees (Slevitch, 2011). A rich description of the cases undertaken in this research may be helpful for researchers and practitioners in determining the transferability of the research design into a different setting (Creswell, 2013).

A case study requires a unit of analysis, or a phenomenon, and a context, or a bounded systemø (Stake, 1995), in which the former is studied. M. B. Miles and Huberman (1994)

propose an image for case study research, wherein a unit of analysis is presented as a 'heart' in the centre of a circle; the circle itself depicts a bounded context, behind which lies what will not be studied. The initial conceptual framework presented in Chapter 2 (see Figure 2.4) outlines the expected theoretical boundaries of the research. The research project was also limited in time, as data collection was conducted within one year (see Table 3.2), and in place – it was bounded by two cities in Australia and two cities in New Zealand. The rationale behind the selection of these two countries is that, first, they both are located geographically relatively far from the well-developed routes of touring exhibitions, and second, residents of Australia and New Zealand are constrained by distance – and consequently, by time and finances – from easily accessing the artefacts, art collections and exhibitions available in other parts of the world.

Stake (1995) defines the following types of case study: intrinsic case study, pursued in order to learn about a particular case; instrumental case study, applied when the goal is to understand a more general phenomenon; and multiple case study, in which a number of instrumental cases are studied to investigate a phenomenon. The research was instrumental in nature and adopted a multiple case study design. Multiple case study design was chosen for the following reasons: first, it allowed the researcher to examine how a phenomenon performed within various settings (Stake, 2006); second, it enabled broader exploration of research objectives (Eisenhardt & Graebner, 2007); and third, multiple cases provided a deeper understanding of the processes within each case, enhancing the precision and trustworthiness of the findings (M. B. Miles, Huberman, & Saldaña, 2014). Having multiple cases allowed the researcher to identify commonalities and seek explanations for differences across the cases, as well as to consider how variations in context can affect outcomes.

Multiple case studies frequently stimulate theoretical reflection on the findings (Bryman & Bell, 2011). Multiple case study methodology elucidated the contribution of touring blockbuster exhibitions to marketing a city to tourists, their role in a city's events agenda, while at the same time the wider context for hosting of exhibitions was explored, shedding light on conceptual and pragmatic understandings presented in Chapter 6.

3.2.1 Selection of cases

The number of cases as such may not be crucial, but rather depend on the extent to which incremental cases produce/generate additional data to enhance existing knowledge (Eisenhardt, 1991). It is argued elsewhere (Pauwels & Matthyssens, 2004) that the cases

selected should generate theory-driven variance and divergence, and also should allow the researcher to address the research questions properly (Scapens, 2004). Some researchers (Eisenhardt, 1989; Stake, 1995) advise that a multiple case study operates with four to ten cases.

Selection of cases in the present case study was based on the replication logic suggested by Yin (2014). This logic proposes that each case chosen for multiple case study research should either be anticipated to produce similar outcomes, or *literal replication*, or with an expectation of contrasting results, or *theoretical replication*. The researcher selected four cases ó two cities in New Zealand: Auckland and Wellington, and two cities in Australia: Canberra and Melbourne. There are two capital cities and two large cities within each country. There were initial assumptions about literal and theoretical replications in these cities as demonstrated in Table 3.1.

Table 3.1. Literal and Theoretical Replications

Similarities	*Differences*
• Between the cities within each country • Between the capitals of Australia and New Zealand • Between the large cities of Australia and New Zealand	• Between the capitals and the large cities • Between the cities within each country • Between the two cities in Australia and the two cities in New Zealand

The chosen cities were also expected to have commonalities and variances in other, more specific parameters significant for this research, whose degree of replication, however, had not been evident. These parameters were:

- Governance and institutional arrangements. All cities have organisations that manage or coordinate their tourism policy, destination marketing and major city events. There were potential differences and similarities across the cases in the way these organisations approach TBEs, and the extent of their involvement in the hosting process;

- Brand images of the cities. According to the policy documents viewed, events seemed to be an important component of the four citiesø brand images. Differences and similarities were expected with regard to the prominence of a

cultural component in the brand image, e.g., Wellington and Melbourne position themselves as cultural capitals of their respective countries;

- Socio-economic factors. Auckland and Melbourne are ethnically diverse and large cities, while the capital cities are smaller, with a population that is more homogeneous and with higher incomes. It was not clear whether commonalities and variances in socio-economic factors could affect the propensity of the cities to host TBEs;

- Calendars of major city events seemed to be diverse in the four cities under study. The regularity and scale of TBEs hosted, however, varied, with Australian cities hosting more of these exhibitions and hosting these more consistently than cities in New Zealand;

- The role of TBEs in tourism offerings was expected to vary across the cities. Similarities were assumed to have been between the cases of Melbourne, Canberra and Wellington, while Auckland was surmised to differ from the other three cities in this parameter due to the fewer TBEs organised in recent years.

Each city proved to be information-rich (Patton, 2002) and õuniqueö in terms of insights (Siggelkow, 2007, p. 20). The replication procedures helped in generating robust findings and assisted the researcher in the development of theory.

The strategy for selecting cases that is applied in research must not only serve the research questions, but take into account the available resources and possible limitations (Patton, 2002). Therefore, for the researcher, it was important to plan for and balance the scope and manageability of the research project at all stages (Martinsuo, 2001), being considerate of the timeframe, funding and the researcherøs own resources. When planning for the number of cases, the following factors were taken into account:

- Number of interviews expected in each city;
- Projected length of the interviews;
- Approximate time for transcribing the interview audio recordings;
- Length and cost of travels required to conduct interviews in each city;
- The researcherøs available timing and funding budgets for data collection and data analysis.

Selection of the four cases proved to be sensible and feasible for this particular PhD research that was completed in three years.

3.2.2 Description of cases

This subsection provides a brief description of the cases, which are discussed in detail in Chapter 4. The subsection commences by introducing Auckland and Wellington, the case cities in New Zealand, and then presents Canberra, the capital of Australia, and Melbourne, one of the country's largest cities.

3.2.2.1 Auckland, New Zealand

Auckland Region is the largest region in New Zealand, with 1.4 million people, or 33.4% of the country's population (Statistics New Zealand, n.d.-a). Auckland is the most ethnically diverse region in the country, with the largest population of New Zealand's Māori (142,770) living there. More than 300,000 people, or more than 20% of the region's population, associate themselves with Asian ethnic groups (Friesen, 2015). According to the Massey University sociologist Paul Spoonley, this diversity "defines the city and is a key defining characteristic compared to any other New Zealand city, but also in relation to many other Pacific rim cities like Sydney and Los Angeles" (Tan, 2015).

In 2010, there were significant changes in the structure of the governance of Auckland, when the Auckland Council replaced the Auckland Regional Council and a number of city and district councils and associated community boards. Auckland Council is responsible for the vision and region-wide strategic decisions, including setting strategies, policies and plans in various fields (Auckland Council, n.d.). The Council governs a number of council-controlled organisations, and the activities of two of them were found to be relevant for this research: Auckland Tourism, Events and Economic Development (ATEED), that develops the city event portfolio and acts as the city's DMO, and Regional Facilities Auckland (RFA), an institution that manages regional facilities and venues, including the Auckland Art Gallery.

At the SportBusiness Ultimate Sports Cities Awards 2014 and 2016, Auckland was called Best Medium Sports City in the world (Auckland Tourism Events and Economic Development, April, 11, 2014). It also won the categories for Best Legacy, Security and Home-Grown Event in 2014 for the Dick Smith NRL Auckland Nines (Ministry for Culture and Heritage, 2014), and for Best Event Strategy and Best Security in 2016 (SportBusiness Group, 2016).

3.2.2.2   Wellington, New Zealand

Wellington is the capital of New Zealand, and is the centre of a greater Wellington region, which is the third largest region in the country in terms of population. 496,900 people live in the Wellington region, which constitutes approximately 10% of the population of New Zealand (Statistics New Zealand, 2016b). The region's population is relatively homogenous, with 77% being of European ethnic background. Wellington city's total population is 190,959 (Statistics New Zealand, n.d.-b).

The country's Parliament and major government and judicial institutions are located in the city, along with diplomatic missions. Wellington is home to the country's major arts and cultural institutions such as the Royal New Zealand Ballet, New Zealand Symphony Orchestra and the Museum of New Zealand Te Papa Tongarewa, which has the longest track record of hosting TBEs in the country. The city was labelled *the coolest little capital in the world* by Lonely Planet Best in Travel 2011, and is positioned as the creative, culture, culinary and film capital of the country (Absolutely Positively Wellington, n.d.-a). The city aspires to project an image as a vibrant and exciting place, including through the use of events (Absolutely Positively Wellington, n.d.-e).

A new economic development entity has been recently created in Wellington – the Wellington Regional Economic Development Agency (WREDA). This council-controlled organisation brings together a number of institutions responsible for economic development (Grow Wellington), tourism and major events (Positively Wellington Tourism), and venues across the city (Positively Wellington Venues). Due to the nature of its work, Positively Wellington Tourism was identified as a relevant city body for the present research as WREDA was in the process of establishment at the time the research was conducted.

3.2.2.3   Canberra, Australia

Canberra has been the capital city of Australia since 1913, and the largest city in the Australian Capital Territory (ACT). ACT is located within the state of New South Wales, being a self-governing internal territory in Australia. The Australian Capital Territory Legislative Assembly acts as both a city council and territory government. The choice of a place for the capital was defined by a dispute over this role between Melbourne (the capital of Victoria state) and Sydney (the capital of the New South Wales state). A consensus was reached, and the capital was built in New South Wales 170 miles (280 km) away from Sydney.

Canberra is the capital city of Australia and the urban centre of the Australian Capital Territory (ACT). The population of ACT is 396,100 people (Australian Bureau of Statistics, 2016), and the average weekly earnings are higher than the national average (Belot, 2015, August 13). Many cultural and political institutions are located in Canberra, such as the Parliament, the Australian War Memorial, the National Gallery of Australia, the National Portrait Gallery, the National Library, the National Archives, the Australian National Botanic Gardens, and the National Zoo and Aquarium. The National Gallery and the National Library have developed and hosted TBEs.

Visit Canberra is the DMO of the capital territory that creates and implements marketing and development programs to increase the benefits from tourism (Visit Canberra, n.d.-e). It supports events that create positive economic outcomes and contribute to brand enhancement (Visit Canberra, n.d.-b), and TBEs have benefitted from this support since 2009. According to the ACT Government (n.d.), "blockbuster" exhibitions "have delivered outstanding return on investment for the Canberra region. The ACT Government has invested $1.2 m. in 5 blockbuster exhibitions since 2009 delivering $260 m. in economic value to the city."

3.2.2.4 Melbourne, Australia

Melbourne is the fastest-growing city in Australia due to both internal and overseas migration (Royall, 2015, December 3). With the current population of 4.4 million people, the city may become the largest Australian city by 2056 (Martin, 2016, March 25). The population of Melbourne is ethnically diverse, as at least one parent of 58% of its residents was born overseas (State Government of Victoria, 2016). The University of Melbourne ranks first in the Top Nine Australian Universities (Norton & Cherastidtham, 2014), making the city a desirable place to study for both domestic and international students.

The Melbourne Winter Masterpieces series of TBEs has been held in the city since 2004. The key objectives of this programme are associated with attracting tourists during winter months and offering local residents an opportunity "to experience exclusive art exhibitions of the highest international standards" (Creative Victoria, n.d.-b). Exhibitions hosted at the National Gallery of Victoria, the Australian Centre for the Moving Image, and the Melbourne Museum have benefitted from being part of the Winter Masterpieces. Among the institutions that have provided support to the series are Tourism Victoria, the Victorian Major Events Company, and Destination Melbourne. The first two have recently been merged under the Visit Victoria tourism and events company.

Melbourne was awarded the Ultimate Sports City award in 2006, 2008 and 2010. The city was the winner of "SportBusiness Ultimate Sports City at 10 Anniversary Award", Best Large Sports City and Best Venues in 2016, having been acknowledged as the city with the greatest impact in the decade (SportBusiness Group, 2016).

3.3 Data collection process

Issues discussed in this section relate to the practical aspects of conducting this research, including data collection methods and processes. For the purposes of this research, it was crucial to collect data that would shed light on how touring blockbuster exhibitions are being used in the marketing of a city to tourists and how they can contribute to a city's tourism offering and image. Therefore, the viewpoints of decision-makers in a city government and in local cultural institutions hosting TBEs needed to be identified and understood. To achieve that, interviewing was chosen as the primary data collection method, and document analysis as the secondary data collection method.

Primary data are understood as data collected for a specific research, while secondary data are collected by other researchers for a different purpose (Hox & Boeije, 2005). O'Reilly and Kiyimba (2015) also suggest primary data should be considered as privately solicited research data, and secondary data as publicly available; thus, it could be potentially collected by numerous researchers. The key difference between primary and secondary data analysis lies in how a research question relates to the data. In the former, the data collected by the researcher is analysed by the researcher to address the main research question, and the latter suggests that the data analysed were initially collected to answer a different research question (O'Reilly & Kiyimba, 2015).

Data collection for each case started with secondary data analysis. Appropriate documents, website and newspaper articles were examined and analysed during this stage. The analysis informed the sample of interviewees in each city, and the questions to be asked. The researcher approached each case in a sequential manner (see Table 3.2).

Table 3.2. Schedule of Data Collection

May ó June 2015	Secondary data analysis Preparation of an information letter and a consent form for the participants Finalisation of interview questions
July ó September 2015	Sampling of participants for interviews, establishing contact, appointments for interviews and scheduling of travel for data collection
7 July ó 19 August 2015	Auckland case: 6 interviews
2-4 September 2015	Wellington: 6 interviews
15-17 December 2015	Canberra: 5 interviews
29 February ó 04 March 2016	Melbourne: 6 interviews

As was discussed in Chapter 2, in this research, TBEs are conceived as city special events, hence it was considered appropriate to refer to the methods relevant for event research. In particular, Crowther, Bostock, and Perry (2015, pp. 103-104) put forward the following suggestions:

1. To embrace a plurality of methods;
2. To adopt multiple methods within a single study;
3. To articulate viewpoints of different stakeholders;
4. To be mindful of the subjective character of events;
5. To engage in more qualitative methods, including interviews, instead of heavy reliance on surveys;
6. To be clear about philosophical stances.

Overall, these suggestions were taken into account when planning for methods to be used in data collection. Documentation and interviews were used in the analysis of every case (see next section); the researcher was open to perspectives of different organisations working in the field of events, culture and destination marketing; the researcher was considerate of the subjectivity inherent in the intervieweesø views on TBEs; and finally, my background and philosophical views were outlined (see sections 3.1.1-3.1.2), which the readers may find useful to better understand the methodological and other research related choices that have been made.

3.3.1 Sources of evidence

As suggested by Yin (2014), documentation and interviews are among the six sources of evidence relevant for case study research, and these were used during the data collection phase of the research. Multiple sources of information were used to provide a more comprehensive perspective on each of the cases under study, since all the methods have their limitations and strengths, and triangulation contributes to the validity of the research (Patton, 2002). Table 3.3 lists sources of evidence used in the research, their various forms and methods based on the sources, and justifies the selection of sources in the research.

Table 3.3. Sources and Methods of the Research

Source of evidence	Forms	Method	Justification
Documentation Websites Mass media	• Written and electronic reports, i.e., city marketing/ tourism/ event strategies, minutes of meetings • Administrative documents • Existing studies about touring exhibitions in a city • News clippings and articles in the mass media (including web sources)	Document analysis (written and electronic)	- Helped in defining the organisations and titles/names of people relevant for the interviews - Informed the paths of inquiry for the interviews - Used for corroboration of evidence from other sources and for making inferences from the documents (Patton, 2002; Yin, 2014) - Used to triangulate findings from interviews, where applicable
Interviews	• Semi-structured interviews with city marketers, tourism and event policy planners and exhibitionsø organisers (cultural institutions)	Qualitative interviewing	- Rich and detailed qualitative data were generated in order to address the research objectives - Thematic analysis of the interviews was conducted

3.3.1.1 Documentation

In this research, documents were used to achieve the following goals as defined by Bowen (2009, pp. 29-30):

1. Documents provided data on the context surrounding hosting TBEs in the cities and marketing of these cities;

2. Information contained in documents suggested a range of questions that were asked in interviews;

3. Documents provided supplementary data for the research that was used at the stage of data analysis;

4. Documents were used for verification of findings and corroboration of evidence from interviews.

This source of evidence possesses both strength and weaknesses (see Table 3.4), and the latter were addressed whenever possible.

Table 3.4. Strengths and Weaknesses of Documentation

Source of evidence	Strengths	Weaknesses
Documentation	• Stable ó can be reviewed repeatedly • Unobtrusive ó not created as a result of the case study • Specific ó can contain the exact names, references, and details of an event • Broad ó can cover a long span of time, many events, and many settings	• Retrievability ó can be difficult to find • Biased selectivity, if collection is incomplete • Reporting bias ó reflects (unknown) bias of any given documentøs author • Access ó may be deliberately withheld

Source: Adapted from Yin (2014, p. 106)

Reporting bias was not a major issue in document analysis, as most of the sources were either of a quantitative character, or formal documents outlining a cityøs vision or strategy, which do not usually bear influence of an authorøs subjective viewpoint. The researcher retrieved the majority of tourism strategies, visitor annual reports, destination marketing plans, agendas and minutes of meetings via the Internet and studied those relevant for the

research. In different cities the documents that were relevant for the research may have been called differently, for instance:

- Annual report published by a city's tourism body
- Arts and culture strategy
- Brand strategy
- Marketing strategy
- Events policies and events strategies
- Evaluation reviews and visitor surveys
- Tourism strategies and tourism strategic plans

However, all such documents were used as sources of evidence, as information they contained may have been important to address the objectives of the research (see Appendix 1).

The researcher also asked interviewees to share documents that may have been of use for the research but were not available on the Internet, and it appeared that at the city level, there were no major policy documents or strategies in tourism and events fields that would have been withheld from the public. In the case of cultural institutions, however, commercial sensitivity emerged as a significant consideration and although most interviewees agreed to provide the exhibitions' evaluation reports, only a few did. Therefore, 'access' was confirmed to be a weakness for this source of evidence.

Document analysis is õa helpful precursorö to interviewing, suggesting issues of interest for the case and outlining a broader context for interpretation of interviews (Simons, 2009, p. 64). Understanding a city's destination marketing and event policy is closely linked to the vision of the city, which is normally articulated in various policy documents, plans, strategies and concepts. Analysis of relevant documents helped in formulating interview questions and in leading to organisations and persons in charge as potential informants. Document analysis proved to be highly valuable in understanding city policy in the fields of tourism and events, as well as grasping the values and the culture which may be behind certain political decisions (Simons, 2014).

3.3.1.2 Interviews

Interviewing is an essential method for a case study (Yin, 2014). Interviews can give access to certain areas that otherwise would be hard to study, including people's experiences and attitudes and events currently happening and those of the past (Perakyla & Ruusuvuori, 2011). Interviews allowed the researcher to relatively quickly obtain data, to follow-up and clarify certain aspects promptly, and to understand the meanings that

TBEs hold for cultural organisations and city policy planners (Marshall & Rossman, 2011). Among the weaknesses of this source of evidence the following may be mentioned: bias due to poorly articulated questions, response bias, inaccuracies due to poor recall, and reflexivity ó the interviewee may give what interviewer wants to hear (Yin, 2014). The researcher was mindful of these possible limitations, but did not encounter any major issues that could have affected the quality of an interview. The interviewing process is described in detail further in this sub-section.

3.3.1.2.1 Types of interviews

There are three main types of interview: unstructured, semi-structured and structured (Fontana & Frey, 1998). The interviewing in this research adopted the techniques and features of a semi-structured interview suggested by Bryman (2012), in particular:

1. **Interview guide**

An interview guide was developed (see Appendices 2, 3), outlining the topics within which the researcher was asking questions. The guide was slightly different for interviewees from tourism and marketing bodies and for those from cultural institutions, adjusting to the participantøs field of competence. For instance, questions about the cityøs event portfolio composition would not have been relevant for a museum practitioner, while in-depth questions about rationale and outcomes of exhibitions may not have been appropriate for a city policy-maker. At the same time, all interviewees were asked such questions as, õHow would you describe the cityøs brand?ö, õHow would you describe the experiences that TBEs deliver to their visitors?ö and õHow do you perceive the role and value of TBEs for the city?ö

2. **Detailed answers**

The researcher sought to get rich, detailed answers, allowing the participants to fully express their opinion on a question before asking the next one. On occasion when two participants were present at the interview, the answer to a single question, at times, took up to five minutes. When an interviewee was giving a very short answer, or hesitated to answer a question, the researcher rephrased or expanded the question in order to receive a more information-rich answer. The final question, õWould you like to add anything?ö allowed a participant to expand on a topic they found most important or interesting, and the answers were often information-rich and insightful.

3. Interviewee's perspective

The researcher was interested in the interviewee's point of view and their understanding of the subject under study. Therefore, many questions started with the words "how do you see…", "in your opinion, how…", "how do you perceive…", "how would you describe…" The wording prompted a person to express not only what they knew due to their position and duties, but also their own, expert view. All the interviewees demonstrated profound knowledge in their field of competence and almost all of them willingly shared their personal perspectives. At times, interviewees would refer to case studies in other cities and shared their knowledge from working there.

4. Flexibility

Interviews were held in a flexible manner, whereby an emphasis and questions could be adjusted in the course of an interview when necessary. For instance, while giving an answer on one question, interviewees would sometimes mention certain aspects related to another question, which was further down the interview guide. In this case, it was sensible to ask a participant to expand on this specific question earlier than planned.

3.3.1.2.2 Formats of the interviews

There may be various formats of an interview; however, three types of medium are used most often in qualitative interviewing: face-to-face, telephone and internet, and virtual, interviews (Brinkmann, 2014; Tierney & Dilley, 2002). Most of the interviews in this research were individual one-on-one interviews, but the "two-person interview" (Brinkmann, 2014) was also organised on four occasions when interviewees appeared to be from the same organisation and worked together but their responsibilities slightly differed; for example, at one interview there were present a person responsible for major events sourcing and bidding and a person who coordinated the city's events portfolio.

Two types of medium were used in the following situations:

- In total, 21 face-to-face, or one-on-one, interviews were conducted, in which both interviewer and interviewee were present and had a direct conversation;
- One telephone interview and one Skype interview were organised to reach participants in Melbourne and Canberra respectively, as these persons were not available during the researcher's visit to their cities but were willing to take part in the research.

A face-to-face interview presents a number of advantages to a researcher, including the possibility to develop rapport, to witness non-verbal cues and to get a sense of the interviewee and how to manage the discussion with them (Morris, 2015). Although this medium was preferred and prevailed in data collection, phone and Skype interviewing proved to have their own advantages, and in two cases these were the only options available to the researcher. Among the benefits of such interviews, the following may be outlined: they were easier to reschedule, and this was required on one occasion; there was no necessity to travel; and the researcher was able to take more notes (Morris, 2015).

The phone interview was audio recorded with the use of XLite software installed on the researcher¢s computer specifically for this purpose. XLite is a softphone client that enables its user to manage communications from a computer desktop, replacing or complementing a hard phone (Softonic, n.d.). The Skype interview was audio recorded with the iFree Skype Recorder application (iFree Skype Recorder, n.d.) Both audio recordings were of high quality due to the absence of background noise and the close distance between the interviewee and their phone/headphone set, when compared to the distance between an interviewee and an audio-recorder. The researcher¢s experience was in accordance with the authors who noticed no difference in the quality of data obtained in one-on-one interviews and phone interviews (Morris, 2015; Sturges & Hanrahan, 2004) and suggested the latter was a viable alternative to face-to-face interviews (Hanna, 2012).

There were a few occasions when after analysing an interview¢s data, the researcher contacted interviewees, with their prior consent, asking a number of follow-up questions. The responses on these questions were obtained via e-mail. It appeared that participants often managed to formulate their thoughts in a more organised and cohesive way when answering in an e-mail. The reason may be that during face-to-face interviews interviewees have little time to consider their answer and tend to give =top of the head¢ ones (C. D. Murray & Sixsmith, 1998). The research confirms the possibility of successful use of this medium in conducting interviews (Meho, 2006) and supports previously articulated benefits, such as:

- a participant can answer the questions whenever is suitable for them, so there is no need to fix a certain day and time for an interview;
- there is more time available to consider the answers, or talk to colleagues if appropriate, which potentially may enhance the quality of responses;
- there is no time or cost involved in transcribing the interview (Morris, 2015).

At the same time, limitations of an e-mail, or Internet, interview were determined. Two potential participants from senior management of a cultural institution and a tourism organisation did not answer the interview questions via e-mail, despite their consent to do so and the researcher's reminders.

3.3.1.2.3 Ethical aspects of interviewing

In the interviewing process the researcher was guided by two principles: to follow her own line of inquiry, and to ask questions in a friendly unbiased manner (Yin, 2014). The interviewer also tried to be a good listener, be clear in formulating questions, empathetic to the interviewee, ethically sensitive and non-judgemental (Bryman, 2012; Kvale, 1996).

Ethical concerns relevant for interviewing were addressed throughout the research. Prior to contacting potential interviewees, the researcher sought approval from the AUT Ethics Committee that interviews met the ethical standards required for the research. These standards include obtaining informed consent (the interviewees were informed about the research prior to giving their consent for participation), observing the right to privacy (the subjects' identity was protected) and protection from harm (emotional, physical and any other kind of harm) (Fontana & Frey, 1998). The participants' names and positions are withheld in the research; they are coded under a capital letter (A, W, C, M) and a number. The letters represent the city under study, namely, Auckland, Wellington, Canberra, Melbourne. The number was issued according to the order a participant was interviewed. A draft letter to a potential participant (Appendix 4), a participant information sheet (Appendix 5), a consent form (Appendix 6) and a safety protocol (Appendix 7) were submitted to the Auckland University of Technology Ethics Committee (AUTEC). The Ethics application n. 15/149 was approved by the Committee on May 18, 2015.

Overall, the following key principles were adhered to during the conduction of the research:

1. Research was designed and undertaken to ensure integrity, quality and transparency;
2. Research participants were fully informed about the purpose, methods and intended possible uses of the research, what their participation in the research entailed and possible risks;
3. The confidentiality of information supplied by research participants and the anonymity of participants was respected;
4. Research participants took part voluntarily;

5. There was no harm made to either participants or the researcher;

6. The research was an independent one, and free from any conflicts of interest (Morris, 2015).

3.3.1.2.4 Sampling of participants

The researcher adopted a purposeful, criterion sampling approach to the choice of interviewees. The participants were chosen based on their potential to facilitate the expansion of the developing theory (Bogdan & Biklen, 2003). The rationale for applying criterion sampling was that there was a limited pool of persons in each city that could be considered information-rich interviewees (Patton, 2002). For this research, interviewees were members of staff of cultural institutions and DMOs that had access to and possessed information relevant for the research objectives and were in a position to provide it. The following criteria was applied:

- the participant was at a senior management level and involved in decision-making processes in a destination marketing organisation, events department or a cultural institution;

- the participant was either involved in the organisation of TBEs or was working with the institutions that hosted major touring exhibitions;

- the participant had access to the data related to tourism, city marketing, events, culture and/or hosting of TBEs.

The researcher also used a snowball sampling method for additional interviewee recruitment. The snowball method stipulates that the initially sampled group of people proposes other possible participants with appropriate experiences or characteristics relevant to the research (Bryman, 2012). Due to the nature and focus of the research, the chain of recommended interviewees was not particularly large, with only a few key persons or organisations mentioned. The perspectives of people working in different organisations in a city contributed to the triangulation of interview findings.

3.3.1.2.5 Number of interviews

The number of interviews may not be established at the outset and can vary depending on the initial interview results (Bryman, 2012) and the context of each case (Bogdan & Biklen, 2003; Perry, 1998). The number of interviews per case in this research resulted from the number of people actually involved in decision-making and being ‒in the knowø about objectives of destination marketing, directions of event policy and the role of TBEs for a city. This was also defined by the data saturation and variability point, at which no

new information or themes emerged from the interviews. There were initially expected around 6 interviews per case, as suggested by Guest, Bunce, and Johnson (2006).

Sampling of participants for this research started with the document examination and web audit. The websites of the citiesø government bodies, tourism agencies, museums and other cultural institutions hosting major touring exhibitions were analysed. The key persons responsible were identified in most cases. When this was not possible, the researcher contacted those institutions, explained the purpose of the call, and asked for advice on who would be appropriate to get in touch with. Tables 3.5-3.8 present the participants of this research in each city; the ID codes assigned to the interviewees are not disclosed in the tables in order to maintain confidentiality of the intervieweesøresponses.

Table 3.5. Organisations and Interviewees in Auckland

Organisation	Interviewee
ATEED	Manager, events
ATEED	Manager, events portfolio
ATEED	Manager, tourism
Auckland Art Gallery	Person in a senior management position
Auckland Art Gallery	Manager, marketing
Auckland Museum	Manager, exhibitions
RFA	Person in a senior management position
RFA	Person in a senior management position

Table 3.6. Organisations and Interviewees in Wellington

Organisation	Interviewee
City Council	Councillor, arts and culture
i-SITE Visitor Centre	Manager
i-SITE Visitor Centre	Coordinator
Ministry for Culture and Heritage	Manager, arts
Positively Wellington	Manager, marketing
Te Papa	Manager, development
Te Papa	Person in a senior management position

Table 3.7. Organisations and Interviewees in Canberra

Organisation	Interviewee
ACT Events	Manager, events
National Gallery of Australia	Manager, marketing
National Library of Australia	Person in a senior management position
National Library of Australia	Curator
Visit Canberra	Person in a senior executive position
Visit Canberra	Manager, research

Table 3.8. Organisations and Interviewees in Melbourne

Organisation	Interviewee
Australian Centre for the Moving Image	Manager, exhibitions
Destination Melbourne	Person in a senior executive position
Museums Victoria	Manager, communication
National Gallery of Victoria	Manager, marketing
Tourism Victoria	Manager, marketing
Victorian Major Events Company	Person in an executive position

3.3.1.2.6 Establishing contact and interview follow-up

Once potential participants were identified, a contact list was created specifying their names, positions, organisations and contact details. Contact with those people was established via two mediums: e-mails or letters. Emails were often sent to those working in CCOs and DMOs. Large cultural institutions were invited officially by mail; letters were addressed to a Chief Executive Officer or a Director of those institutions. All participants received the same information sheet with details about the research and their potential role in it (Appendix 5). E-mails and letters were tailored for every addressee to explain how their organisation and the scope of responsibilities may be a useful source of information for the research.

The response time required for e-mail and mail invitations varied: most of the e-mails were answered within two weeks, while most of the letters were processed in a period of one month. This situation may be explained by the amount of people involved in handling invitations, as most of the e-mails went directly to the person invited to the research project, while most of the invitations sent by mail went through personal or executive

assistants, and almost all invitations were further referred to other people within an organisation. Some of these people, in their turn, got their assistants to respond, as they were busy dealing with everyday duties, for instance, installing an exhibition or traveling.

After an interview, a thank-you email was sent to a participant. A consent form (Appendix 6), that participants had signed, contained an option to receive interview transcripts for possible amendments and comments. All the interviewees who had chosen this option were provided the transcripts once they were ready. Most of the participants did not make any amendments to transcripts, while a few added comments to their answers or ‒softened∅ some strong statements they had made. An e-mail was used as an opportunity to ask for additional clarifying questions when necessary.

3.4 Data analysis

In a qualitative inquiry, researchers are often required to review vast amounts of language-based text and organise it into themes, codes, categories, assertions, concepts and theoretical insights (Saldaña, 2015). However difficult this may be, the researchers need to make sense of all the data collected (Scott & Garner, 2013). This section addresses the process of data analysis employed in this research.

3.4.1 Thematic analysis

Thematic analysis constitutes a process of encoding qualitative data, in which emerging themes become categories for analysis (Bowen, 2009; Boyatzis, 1998). It is a flexible method which can summarise key features of a large body of data (Braun & Clarke, 2006) and can be useful when building a comprehensive understanding or a theoretical model of the research findings (Bazeley, 2013). This research employed the two cycle coding method suggested by Saldaña (2013), in which a ‒code∅ refers to a word or short phrase that õsymbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based or visual dataö (Saldaña, 2013, p. 3).

Two techniques were applied to the data analysis: manual and electronic, with the use of NVivo11 software. As reasonably noted by Marshall and Rossman (2016), although no computer can substitute the mind and creativity of a researcher, software programs can serve as a tool. Some interviews were transcribed by the researcher and some by a professional transcriber approved by AUT University. In the latter case, the transcriber signed a Confidentiality Agreement (Appendix 8), and the researcher checked all the transcripts they made. On a few occasions, corrections in the transcripts were needed, as

the transcriber was not aware of specific terminology or names and titles that participants had mentioned.

There was a three-month gap between the completion of data collection in New Zealand and the beginning of data collection in Australia; therefore, the analysis started with the data obtained in Auckland and Wellington, and was later followed by the analysis of data in Canberra and, a few months later, in Melbourne. Below is the description of the stages of data analysis applied for each case, and the ways this data were managed.

3.4.2 Stages of data analysis

Stage 1. The first cycle of coding. Manual work with the transcripts

The first cycle of coding included two stages. During the first stage, manual coding, the interviews were printed out in a table that contained two columns ó the first, with the text itself, and the second, blank and more narrow, for the notes and codes. While reading the transcripts for the first time, some passages in the text that seemed to contain important information were highlighted with a marker pen. When re-reading the transcripts, the researcher attempted to understand what was the main idea of a passage and how it could be reduced to a code, thus making it õmore manageable analyticallyö (Scott & Garner, 2013, p. 358).

Initial ideas, or initial codes, were written in front of the highlighted passages, in the right column row of the table (see Table 3.9). Initial coding, which may be termed ÷open codingø, may be considered as a ÷starting pointø that guided the researcher in the exploration of data. Open coding is õan interpretive process by which data are broken down analyticallyö (Corbin & Strauss, 1990, p. 12), and it allows the data to be opened up in order to identify relevant concepts (L. Richards & Morse, 2007). Open coding implies coding as many chunks of information as possible, in a ÷line by lineø manner, as well as coding of larger segments, e.g. paragraphs, and observing if the codes of smaller chunks may form part of more general categories (Gibson & Hartman, 2014). The chunks of data that were coded in the beginning of analysis usually consisted of one sentence or a line at a time.

Table 3.9. Example of the First Cycle of Coding

If people are just going to an exhibition and they are coming out and just neutral on it, well while there might be figures ó so the blockbuster to me ó itøs led by ó figures inform the blockbuster nature, but itøs the interest factor, itøs in hotels the number of visitors ó suddenly thereøs more people on the streets.	TBE: definition atmosphere around TBE broad appeal
The airline ó thereøs more people coming in on the planes, and thatøs all part ó and they say ó Weøre going to that ó well, thereøs a good example. All these people that come from all over New Zealand, they fly in the week before, shopping this, that, restaurants	TBEs as tourism drivers TBEs effects

During the first cycle, the following types of coding were applied: structural, descriptive, subcoding, simultaneous, process coding and In Vivo coding (see Table 3.10 for description and examples). Appendix 9 provides a list of initial codes for each city under study.

The reliability and validity of the coding process was ensured by having the emerging codes checked by the researcherøs primary supervisor. Each code had a short description made up of the key notions from the passages, for instance, the code ‒Event portfolioøhad the description:

- broad-ranging and very busy
- access to touring exhibitions with national and international profile
- some annual events of major scale
- balanced portfolio
- consistent calendar
- thereøs something happening at any given time of the year
- thought-through
- economic, social and community benefits from events

Table 3.10. Types of Initial Coding

Type of coding	Description (based on Saldaña (2013)	Examples
Structural	Applies a conceptual phrase representing a topic of inquiry to a segment of interview transcripts	Co-branding Leveraging TBEs as city major events Event portfolio
Descriptive	Used to identify a topic of a passage in a word or short phrase	Geographical location Local residents Tourism offering
Subcoding	Assigning of more detailed subcodes to descriptive codes	TBEs: attributes and features TBEs: brand TBEs: experiences
Simultaneous	When two or more different codes are applied to the same passage of an interview	See Table 3.5 for an example of simultaneous coding
Process	An activity or a more general conceptual action	Changing the thinking Changing perceptions Setting a culture Marketing events
In Vivo	Using intervieweesø words to make up codes; emphasises that the codes are based on the data rather than on the researcherøs preconceptions (Simons, 2009), adding trustworthiness to coding	‑success breeds successø ‑lightbulb momentø ‑complementing each otherø

At first, as many codes as seemed appropriate were created, with some of them having a similar sense, but still being at times slightly different in meaning, for instance: ‑cooperationø, ‑collaborationø, ‑relationshipsø, ‑partnershipsø, ‑interactionø. A code that best suited a certain segment of transcript was assigned. After coding the first three interviews, a consistency in ideas emerged in the intervieweesø answers, and consequently, the codes became less variable and stronger. The chunks of data to be coded also increased, at times comprising a few sentences of a paragraph, which is consistent with the recommendation by Brower and Jeong (2008) to start with smaller bits of data

and move to larger ones with the growth of a researcher's understanding and comfort in handling the data.

Stage 2. The first cycle of coding. Electronic data analysis

During the second stage of the first coding cycle, interview transcripts were uploaded into NVivo software, and codes within NVivo were created based on the codes from the manual data analysis (stage 1). Creating codes in NVivo made it possible to electronically double-check the manually created codes. Most of the codes were transferred, while some were changed slightly. This was due to the fact that analysis of interviews gave the researcher a perspective, and some of the codes created in the beginning of data analysis called for alteration.

Extensive memos about the codes were made, describing thoughts of the researcher regarding the possible meaning of these codes for the research objectives, their relatedness to one another and similarities or contrasts. Memos were used as reminders of each code's meaning and the key information encapsulated in it (Bryman & Bell, 2011); memos also contained ideas, thoughts, impressions and insights of the researcher (L. Richards & Morse, 2007). At this stage, commonalities and variables across the cities started to emerge; these were noted by the researcher in the memos.

Stage 3. Second cycle of coding. Manual and electronic data analysis

During the second cycle of coding, the researcher used pattern coding which allowed the development of major categories and 'meta-codes' from the codes generated in the first cycle (Saldaña, 2013). This is a more analytic type of coding, in which relationships between the codes are observed and examined (Scott & Garner, 2013). All the codes assigned for each city were printed out from NVivo, together with the excerpts of transcript that had generated these codes. There were around 50 initial codes per city. After looking through the notes and through these codes, similar codes were manually grouped in larger categories (Brower & Jeong, 2008), or pattern codes. Pattern codes are explanatory codes that group the material of the first cycle into more meaningful constructs, at the same time reducing the number of codes and paving the way towards themes (M. B. Miles et al., 2014). In grounded theory methodology such coding is termed 'focused coding', as it makes codes from the first cycle more 'condensed' and 'sharpened' (Charmaz, 2014, p. 138).

For instance, such codes as 'TBE: definition', 'TBE: role and value', 'selecting a TBE', 'marketing a TBE', 'atmosphere around TBEs' were brought together under a wider

category of "organisation and the role of TBEsø The initial codes were saved, and the codes from different cities were kept separately, at this stage. Research memos about pattern codes were made. Examples of pattern coding are shown in Table 3.11.

Table 3.11. Examples of Pattern Coding

Initial/Open codes	Pattern codes
Changing perceptions	Creating a brand image of a city
National capital	
City brand and image	
Consistency	
National capital	Developing a city tourism offering
National cultural attractions	
Point of difference	
National identity	
TBEs as tourism drivers	

Stage 4. Creation of themes

The two-cycle coding process led to the development of a theme, which may be considered as an outcome of coding and analytic reflection (Saldaña, 2013). Themes are õbroad units of information that consist of several codes aggregated to form a common ideaö (Creswell, 2013, p. 186). A theme is based on the data, imbues the data with certain notions (L. Richards & Morse, 2007) and represents an integrating statement that identifies content of a theme and its meaning (Bazeley, 2013). Overall, the data analysis was conducted on two levels ó within the case and across four cases. This way, a deep familiarity with each case was ensured, which further helped in strengthening cross-case analysis (Eisenhardt, 1989). Following a pattern classification strategy (Huberman & Miles, 1998), the similarities and differences in the ways cities approached TBEs were identified, as well as the various effects these exhibitions had in the tourism marketing of cities, which led the researcher to more generic themes.

As DeSantis and Ugarriza (2000, p. 358) put it, themes are õthe articulation of the impliedö, rather than exact words. Analytical themes that emerged as a result of thematic analysis of the data refer to locating TBEs in their contexts, institutional arena and

performance, managing TBEs as special events, and others that will be discussed throughout Chapters 4 and 5. Table 3.12 provides an example of the fourth stage of data analysis.

Table 3.12. Examples of Theme Emergence

Pattern code	Theme
Defining a TBE	Locating touring blockbuster exhibitions within their contexts
Country context	
City context	
Delivering TBEs as special events	Managing TBEs as special events in a city
Leveraging TBEs as special events	
Co-branding TBEs and a host city	

Stage 5. Reviewing themes

The final stage of thematic analysis included reviewing the themes for their relatedness to the research objectives and the ability to explain the phenomenon under study (L. Richards & Morse, 2007). Themes were reviewed in two stages. First, themes that emerged were checked to observe whether they formed a coherent pattern with the collated extracts of data and adequately captured their meaning, and second, to see whether these themes were a valid representation and reflection of the whole data set (Braun & Clarke, 2006). The task was manageable as the codes had descriptions from the original data attached to them (see stage 1), and the data analysis process (stages 1 ó 4) provided a clear chain of evidence for the reviewing. At this stage, the researcher used thematic maps that were illustrative of the process of theme creation, their composition and possible links between theme components.

3.5 Summary

The chapter provided a thorough review of the design of this research. The ontological and epistemological perspectives, along with the personal experiences of the researcher, were discussed in the beginning of the chapter. A multiple case study design was described as an appropriate methodology to address the objectives of this research, and the rationale for the selection of cases was explained.

The chapter further explained the data collection methods and sources of evidence, focusing on the various aspects associated with interviewing. It discussed the formats of semi-structured interviews that were used, the criterion sampling approach, ethical aspects that had been addressed, and the ways participants had been contacted.

The final section specified the process of thematic data analysis. It identified the stages of the analysis and provided examples of how initial codes, pattern codes and themes were generated, which might be helpful in understanding the presentation of findings in Chapters 4 and 5.

Chapter 4. Approaches to the hosting of touring blockbuster exhibitions

4.1 Introduction

The analysis of the research data is presented in two chapters. Chapter 4 discusses the approaches to hosting touring blockbuster exhibitions in Auckland and Wellington in New Zealand and in Canberra and Melbourne, Australia. Chapter 5 presents findings with regard to the role and place of TBEs in the marketing and –making ø of a city.

The purpose of this chapter is to analyse the city and country contexts, the interrelationships between cultural and tourism agencies, the arrangements around organisation and marketing of TBEs, and the way city institutions manage these major events. The chapter aims to address the first research objective, which is:

> *To understand the approaches to hosting touring blockbuster exhibitions in the case study cities.*

The objective is achieved through the analysis of three major themes. The chapter is narrated in three corresponding sections revealing the commonalities and differences across the four cities.

The first theme, –Locating touring blockbuster exhibitions within their contexts ø, discusses what a touring blockbuster exhibition in Australia and New Zealand is, and outlines the effects of the national, regional and local contexts on the institutions that host TBEs. The second theme, –Institutional arena and performance ø, presents the cultural institutions in each city that organise TBEs, and the governmental bodies that support, or potentially may support, these exhibitions in any way. Their relationships are analysed. The third theme, –Approaches to hosting touring blockbuster exhibitions ø, discusses how the context, and the perspectives of the various bodies and institutions involved, prompt different approaches to hosting these major events in a city. Figure 4.1 illustrates the structure of this chapter.

The similarities and differences identified and explored in Chapter 4 serve as background for the analysis in Chapter 5. Chapter 5 discusses the themes pertinent to the role of TBEs

in developing and marketing a city identity, and their roles in a cityøs agenda of major events.
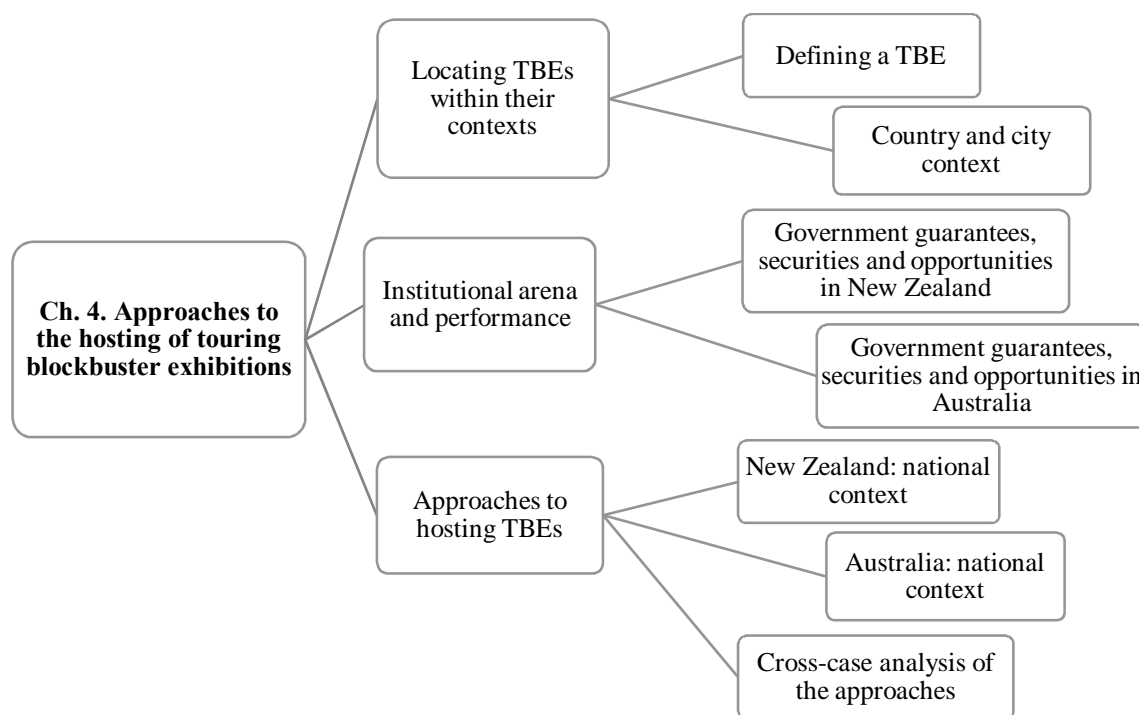
Figure 4.1. Structure of sections and sub-sections that compose Chapter 4

4.2 Locating touring blockbuster exhibitions within their contexts

This section presents findings with regards to the national, regional and city contexts that to various extents affect the propensity of the local cultural institutions to host TBEs. The theme starts with a sub-section that explains what a touring blockbuster exhibition in Australia and New Zealand is; it sets the criteria for this event and provides a definition. It then introduces the place of each city within its country and highlights the aspects important for understanding the national context. The section discusses the effects of such factors as *population*, in terms of a populationøs numbers, interests and levels of personal income. These issues arose during an early data collection stage and called for attention in the analysis of data to determine any similarities or differences across four cities and between the New Zealand and Australian contexts.

4.2.1 Defining a touring 'blockbuster' exhibition

Prior to engaging in a discussion about the place, role and effects of TBEs, it is sensible to define this phenomenon, and to specify the criteria for this type of exhibition. All the research participants were asked to describe what a TBE is, in their view. The analysis of

the responses suggests that a touring blockbuster exhibition in Australia and New Zealand possesses the following characteristics:

1. **Numbers of visitors and their relativity**

For the majority of participants, the number of visitors is a defining feature of a blockbuster exhibition ó it is the essence of ‒blockbusterness': õfirst of all, itøs not a blockbuster if nobody goes to it, by rationale. If nobody went, not one person, and I donøt care if the paintingøs worth 10 million [dollars]ö (W4). The numbers are relative to the population ó of a country and of a city, and to a host institutionøs overall visitation.

The population of New Zealand is smaller than that of some cities, such as London, New York or Moscow. Most New Zealand interviewees agreed that for a country of 4.5 million people, the attendance of 100,000 people over a 3-4 month season would characterise a blockbuster exhibition:

> [W]eøve kind of got a country population of 4.5 [million], and greater Wellingtonøs half a million and itøs going out quite a way. So weøre kind of thinking if we can do 100,000... 75,000 ó a range from say 75,000 to 150,000 for us would be a blockbuster. (W2)

At the same time, A7 suggested that the number of visitors for a blockbuster could not be less than 300,000, or õover the top than you normally haveö, which is once again relative to the museumøs visitation numbers.

Figure 4.2. The queue to see the Masterpieces from Paris exhibition at the National Gallery of Australia in 2010
Source: Grishin (2016, March 23)

In Australia, similar remarks were made about the relativity of a term, with õhundreds of thousandsö (M3, M4) used to describe the visitation levels at a TBE (see Figure 4.2). There even appeared a distinction between a ‒localø and an ‒internationalø blockbuster,

where the former presents the exhibits of Australian origin, and the latter ó those brought from overseas: õSo I would say 100,000 would be í a reasonable number to expect for a local blockbuster. 300,000 would be a reasonable return for an international blockbusterö (C5).

2. International component

Most TBEs have an international component to them:

> [H]istorically blockbuster exhibitions have been seen to being brought from something ó itøs like cargo cult ó something being brought from overseas is ó inherently has more lustre and integrity to it, than something you might put on here. But I think itøs changed. (C2)

Recently, a few blockbuster exhibitions emerged that were generated within an Australian or New Zealand cultural institution, which after a successful run in their home institutions, continued by touring other countries, as was the case with *The Lord of The Rings* and *The Whales* exhibitions produced by Te Papa museum in Wellington, and *DreamWorks Animation: The Exhibition* produced by ACMI in Melbourne.

3. Major brand name

The brand stature of a blockbuster exhibition is very strong, and that is one of its defining characteristics. TBEs tend to have their own õbrand presenceö (W1) and, ideally, benefit from õa giant international brandö (A5):

> We hosted an exhibition [*Gianni Versace: The Reinvention of Material*, 2001] (see Figure 4.3) and we positioned it as fashion as art. Nevertheless, it was just enormously popular, and that was because we benefitted from the millions of dollars that the Versace people had put into their brand. And we were able to market off that.

A blockbuster exhibitionøs brand signals the exhibition is õa big cachetö (W1); it presents something already well-known and widely-recognised by most people (M3, M4). The brandøs equity translates into the two following criteria of a ÷blockbusterø: its broad appeal and a must-see status.

Figure 4.3. Exhibit at *Gianni Versace: The Reinvention of Material*
Source: Te Papa (http://blog.tepapa.govt.nz/2016/11/04/the-end-of-fashion-as-we-know-it/)

4. Broad appeal

TBEs target diverse markets, which in terms of demographics include women, men and children, very often families. Interests of these audiences may be different, but a TBE has something to offer all of them, õsomething to suit everybodyö (W3). Most TBEs have additional programming aimed at various visitors segments, thus broadening the target audience even more. The following are two examples of how cultural institutions develop their activities programme around a TBE to enhance the broad appeal factor:

> Letøs say the Friday night experience, for example. So you pay a little bit extra at the door on a Friday night, but we have a band playing, we have a DJ playing.í So they will try and appeal to the younger audience who want a night experience, who canøt come between normal hours of 10 [am] and 5 [pm], 7 days a week, so they can come on the Friday night, for example. (M3)

> Weøve got a wonderful childrenøs room in the exhibition space ó the family activity room. We put a lot of time and effort into creating these during the blockbuster exhibitions and theyøve become a little bit of a ó if you like ó a brand within a brand ó the family activity spaces within the blockbuster exhibitions. (C5)

The more people are going through the door, the more word-of-mouth an exhibition gets. Host institutions fully realise the importance of visitors sharing their experiences in their own voice: õItøs a much better job than us trying to tell them ó This is for youí check it out. Itøs hard to convince people that wayö (M3). People are increasingly sharing their

experiences, both verbally and online, which creates an "interest factor" (W4), leading to queues, more word-of-mouth and more queues.

5. A 'must-see' experience

Both an exhibition's brand and the recommendations of other people contribute to the creation of an exhibition's must-see status (W3). Interviewees spoke of the range of experiences associated with blockbuster exhibitions, such as engagement, interaction, education, excitement and entertainment (A2, A7, C2, C4, M4, W2). These experiences make the exhibitions memorable for their visitors (see sections 5.2.1 – 5.2.4 for more detail).

Interestingly, high attendance figures of a 'local' major exhibition abroad are an intrinsic part of its promotion as 'a must-see blockbuster'. For instance, the *Te Māori* exhibition that showed the art of Māori, the indigenous New Zealand population, successfully toured New York, Saint Louis, Chicago and San Francisco in the USA between 1984 and 1986 (see Figure 4.4). It was presented in New Zealand cities after the international tour, and the fact that it had been popular overseas may have been an important component to its success in the home country: "I'm sure if that exhibition had just happened in New Zealand without having had that illustrious pedigree in the States, it wouldn't have captured so much imagination" (A1).

Figure 4.4. Te Māori exhibition at the Metropolitan Museum of Art, New York
Source: Mead (1984-5). Reprinted with permission.

Most TBEs have an entry charge, but that is not what defines them. A blockbuster exhibition may be free of charge, for instance, *Gallipoli: The scale of our war* in Te Papa in 2015, and a number of TBEs at the National Library of Australia. The necessity of an entry charge is driven by the costs associated with developing and bringing these exhibitions; the costs are significantly bigger than the costs for touring 'non-blockbusters'

– exhibitions that do not meet the criteria above. W1 admits that TBEs have õanother commercialityö about them due to õgiant costsö (A5) of lending, insurance, transportation, set-up and marketing: õTo bring a successful exhibition you are talking 2-3 million dollars, and you wonøt get all of that backö (A5).

It may be concluded that although figures inform the blockbuster nature of an exhibition, an interest factor also is a significant part of this phenomenon. The interest is a result of a strong well-known brand, which appeals to a wider audience and helps in creating hype around an exhibition, making it a must-see event. Therefore, in the present research,

> a touring blockbuster exhibition is understood as a major special event, characterised by a well-known brand, high costs of production or set up and highly visible promotion, generating a ±must-seeø status and ±one-of-a-kind experienceø for its visitors.

It must be noted, that the term ±blockbuster exhibitionø was not particularly favoured within cultural institutions that participated in the research. Some interviewees used terms with a similar meaning, such as õtouring international exhibitionö (M2), õlargeö exhibition (C4) or õmajorö touring exhibition (A1, C4), or defined an exhibition in terms of its ±successø (M4). The word ±blockbusterø may be perceived by people as õa little bit of a bad word, because it tends to favour the commercial aspect of it over the quality aspect of itö (M2). M4 believed that the word carries a set of preconceptions and has õmore baggage than is helpfulö:

> For a while there, blockbusters were getting a very negative name in terms of high-impact but low í long-term positive returns for an organisation. So they were seen as having a big splash, building new audiences, but none of that had long-term benefit to the institution that hosted the blockbuster.

At the same time, interviewees from destination marketing organisations and city events bodies seemed to grasp the type of event and its effects more easily when it was called a ±touring blockbuster exhibitionø As the research conceives of these events within a wider city context, it was considered pertinent to use the term ±touring blockbuster exhibitionø (TBE) in the thesis. However, as many interviewees from the museum field used different wording, the following terms were also found appropriate to use as synonyms for a TBE: major international exhibition, large international exhibition, and major touring exhibition.

4.2.2 Country and city context

This sub-section presents geodemographic aspects of the countries and cities under study that affect the favourableness of the environment in which TBEs are hosted.

The geographical location of New Zealand was widely considered by the interviewees in Auckland and Wellington as a challenge in terms of bringing a major international exhibition. The country's geographical position was referred to as "isolation" (W2). Most of the places where major touring exhibitions are hosted, or originate from, are located on average 10-12 hours away (San Francisco, Singapore) or more than 24 hours away (London, Madrid, New York, Paris). This significantly affects the ability of New Zealand residents to see many arts and cultural exhibitions and collections that are available in other parts of the world.

The distance is also an obstacle when it comes to bringing major touring exhibitions to New Zealand as the cost of transportation is very high:

> Our biggest challenge is cost of transportation because of geography. Some shows are expensive but we can usually manage that. But transportation is expensive and art is particularly challenging, because it usually has to come [by] air freight... we have to turn shows down because we can't afford to bring them because of the cost of transport. (W2)

Geographical remoteness possesses both opportunities and challenges. On the one hand, it makes TBEs more desirable for the local population as TBEs are something that otherwise could not be seen, while on the other hand, remoteness increases the associated costs, thus making it more difficult for the local museums and art galleries to bring in TBEs.

The geographical location of Australia does not appear to cause problems for Canberra and Melbourne in terms of organising TBEs. The geographical aspect did not emerge as a challenge in the interviews conducted in Canberra and Melbourne. However, there is another feature, which is an intrinsic part of the Australian context, that distinguishes it from the New Zealand one. C4 referred to a period in the 1980s-1990s when a number of major cultural institutions across Australia embarked on a pursuit of bringing in international exhibitions. These exhibitions were marketed as major international shows and once-in-a-lifetime opportunities for Australians. The first international exhibition at the National Gallery of Australia (Australian National Gallery at that time), *The Entombed Warriors*, attracted 50,000 people in 9 days in September 1983 (National Gallery of Australia, n.d.-a).

The Director of the National Gallery of Australia between 1990 and 1997, Betty Churcher, was called ‒Betty Blockbusterø for hosting a number of TBEs during these years, including *Rembrandt to Renoir*, *Matisse*, *The Age of Angkor, Turner,* and *Rubens and the Italian Renaissance*. These and other exhibitions õwould bring people from around Australia and did wonders for Canberra tourismö (National Gallery of Australia, n.d.-c). õIn her time as Director of the National Gallery of Australia, Betty Churcher became for people in the arts world wide, *the* representative of the new Australia, and has brought the Canberra gallery into the mainstream of international exhibitionsö (National Gallery of Australia, n.d.-c).

Therefore, the Australian ‒historicalø context of hosting TBEs demonstrates a striking difference from the New Zealand context; in New Zealand, in the 1980s-1990s, it was only *Claude Monet: Painter of Light*, presented at the Auckland Art Gallery in 1985, that attracted over 170,000 visitors (Barr & Barr, March, 05, 2012). Other exhibitions did not manage to exceed the 100,000 visitors threshold.

4.2.2.1   Population and audience profiles

New Zealand

When a cultural institution in Auckland or Wellington is evaluating opportunities to host a particular TBE, the whole country is seen as a market, rather than a city (A3, W3). The population of New Zealand is 4,500,000 residents (Statistics New Zealand, 2015b). The relatively small scale of the country, population-wise, has been referred to by most interviewees in both Auckland and Wellington as one of the key challenges for hosting a TBE:

> The challenge in New Zealand is that thereøs not that many people to travel here, so over 100,000 visitors weøre doing over a three to four months temporary exhibition slot, weøre doing really well. ‒Cos actually weøre picking up the big percentage of the population. (W2)

A TBE must be compelling enough to entice people from other towns and regions to travel, otherwise the cost of hosting it would not be justifiable. A major international exhibition may not be a particularly appealing attractor for international tourists coming to Auckland or Wellington; as one of the interviewees put it, õif you present an exhibition of French modern masters, your French visitors wonøt necessarily go and see that ‒cos they can see that back homeö (A2). Also, a countryøs overall tourism profile may not be associated with culture and arts:

> People going to Barcelona or Paris or European cities – they're going for art and culture, it's a big part of the attraction. Right? Art, culture, history, heritage. People aren't really purchasing New Zealand for art, culture, history and heritage as their key drivers. (A8)

None of the previous TBEs have been shown in more than one city in New Zealand; the exclusivity for a particular city suggests that the country rather than a city is considered as a target market for a major international exhibition, and the primary tourism market is the domestic tourist. However, some locally-grown "blockbuster" exhibitions have turned out to be "the perfect storm" (A2), having been successful among international tourists in Auckland and Wellington, too: in Wellington, *The Lord of the Rings* exhibition drew tourists from Australia, and in Auckland, almost a third of visitors of *The Light Show* were international tourists (Morris Hargreaves McIntyre, 2015, p. 8).

In terms of the attitudes of the domestic audience to visiting a ticketed cultural exhibition, there are two considerations noted by the researcher: the level of disposable income and the level of education. Average incomes of Auckland and Wellington are relatively close – in 2015, in Wellington it was NZD59,644 a year, and in Auckland – NZD57,980 a year, with the country's average being NZD53,612 (Statistics New Zealand, 2016a). Almost a third of Wellington households have an income of more than NZD100,000 a year (Weir, 2014), which makes this city rather well-off, but it makes up just 10% of the population of the country (Statistics New Zealand, 2016b). According to a recent OECD report (OECD, 2015), income inequality and poverty have increased in the country in the last decades, and by now the inequality in disposable income is above the OECD average.

The education level of New Zealand's population varies. Nationally, about 39% have attained tertiary education (OECD, 2013), with Wellington being the leader of the country in this regard as well – 28% of the region's residents and 40% of the city's residents have completed at least a Bachelor programme in a university, with 24% in Auckland and 20% nationally (Statistics New Zealand, 2015a).

The levels of personal income affect the ability of potential visitors to pay for a ticketed event, such as a touring blockbuster exhibition, or to pay for a trip to visit a TBE. The price of NZD18, set for one of the touring exhibitions in Wellington some years back, proved to be too high for the audience. The acceptable average entry price, considering children and adults, in 2015 was NZD10 (W1):

> But when I am making call, you know, I often say: "we have the kids swimming pool, we are going to the movies this afternoon, or we are going to museum X to see that show. Which one are we gonna do?"

Besides the financial side of exhibition attendance, the preferences and interests of the audience appear to play a significant part in the choice of TBEs. For instance, certain major exhibitions are claimed to require õa particularly educated audience who really understand that offerö (W1), and some of them are not suitable for children. Therefore, a whole range of exhibitions may be deemed too niche for the country on these grounds. There is a need for a really broad appeal of an exhibition in order to make it relevant and worthwhile for venues to bring it to New Zealand. The ability and attitude to paying an entry fee, along with the lifestyle interests of people, are narrowing the market even further. With the cost of hosting a blockbuster exhibition often exceeding NZD1-2 million, and the level of an entry fee that is suitable for New Zealanders, the environment for hosting TBEs can be considered as challenging, especially without additional financial support and sponsorship: õYou pretty much couldnøt do a massive blockbusterí and make money. You probably are going to lose moneyö (A7).

In Auckland and Wellington, many interviewees compared New Zealand and Australian cities: the population of such cities as Brisbane, Melbourne and Sydney was regarded as these citiesøadvantage for hosting major exhibitions due to a much bigger target audience to rely on. The next sub-section explores the validity of these comments.

Australia

The population of Australia is almost 24,000,000 people (Australian Bureau of Statistics, 2015). The Eastern coast states ó Queensland, New South Wales and Victoria ó together with the Australian Capital Territory include the majority of the population ó more than 18,500,000 people (Australian Bureau of Statistics, 2015), and there are more residents in each of the three states than there are in New Zealand. The two cities of Canberra and Melbourne will be discussed separately, because they possess distinctive features in terms of their population and audiencesøprofiles.

In the year ending March 2016, Melbourne welcomed 2.4 million international (Victoria State Government, 2016) and 5.2 million interstate overnight visitors. In total, 37% of domestic overnight visitors come to visit friends and relatives (Tourism Victoria, 2015). Notwithstanding the seasonal nature of tourism, visitation seems to be consistent throughout the year; the latest available data show that in 2014, each season accounted for 22% to 26% of overnight tourists (Tourism Victoria, 2015). The State Government holds that it is events that support the even distribution of the tourist flows, õespecially during winter when visitation rates would normally decreaseö (State Government of Victoria, 2013, p. 8). Initially, for Melbourne, winter was the season that required

additional attention from tourism marketers and event planners, and the city seems to have played its 'special events card' right.

The population of Melbourne is well-educated ó 69% have higher education (Cassells, Duncan, Abello, DøSouza, & Nepal, 2012), 23.6% hold a Bachelor or a higher degree (.id the population experts, 2014, January 29). Local residents were described by the interviewees as active events-participants, those who engage with and get involved in the various types of special events run in the city:

> Melbourne audiences are definitely participants. And itøs much easier to pull a crowd in Melbourne than it is in Sydney. So the same exhibition presented in two different places will probably do much better in Melbourne. Thatøs anecdotal, but Melbourne people are definitely ó they go and do stuff. (M4)

It may be suggested that residents are a helpful factor for eventsø organisers. Their propensity to participate in events encourages local institutions and organisations to deliver a variety of experiences, which can be shared with friends and relatives visiting from other states of the country.

Australian Capital Territory (ACT) is one of the two inland territories that has the right to self-government. Canberra, the capital city, is located in this territory, and is its urban centre. Geographically, the location has both advantages and disadvantages for tourism development. Among the disadvantages is its inland location: õWeøre an inland city, so weøre not on the coast. We donøt have the beach, and Australians love to go to the beach at Christmas timeö (C3). In Canberra, it is summer season that requires additional pull-factors and incentives, such as special cultural and sports events.

Canberra is close to Sydney, and relatively close to Melbourne ó the two largest Australian cities, and the capitals of New South Wales (NSW) and Victoria states respectively ó and are the sources for Canberraøs domestic tourism. There are about 15 flights from Sydney to Canberra per day, and the flight time is about 50 minutes. It takes 1 hour 5 minutes to get from Melbourne to Canberra, and there are more than 8 flights a day. The flight connections make travelling to Canberra from the states of New South Wales and Victoria a relatively easy task. A recent tourism study (Visit Canberra, 2015b) demonstrated that the majority of domestic tourists come from these two states: 65% of overnight visitors are from NSW, and 16% - from the state of Victoria. The majority of domestic overnight visitors, 38%, come to Canberra to see friends and relatives (Visit Canberra, 2015b). These figures show the significance of the VFR ó visiting friends and relatives ó motive for the domestic tourism in Canberra. Therefore, the people who live

in the city were accountable for almost 4 million domestic visitors who came to Canberra in 2015 (Visit Canberra, 2015b).

There are a few characteristics of the Canberra community which appear to be helpful for tourism marketers. First, the residents are highly educated ó 34% hold a Bachelor or a higher degree (.id the population experts, 2014, January 29). According to the AMP.NATSEM report (Cassells et al., 2012), those in the ACT are twice as likely to hold a postgraduate qualification ó about 9% of the total surveyed population, as opposed to the rest of Australia at 4.5%. Second, people are relatively well-off, with average weekly earnings being about AD251 higher than the national average, and making about AD90,000 a year (Belot, 2015, August 13). And finally, their lifestyle determines the interest in arts and culture, because õthey are immersed in it, they like to travel to see a bit of the worldö (C3).

It may be that these characteristics of the residents make it easier for the ACT events and tourism policy makers to create and promote events in Canberra. For instance, one interviewee described the residents as being õincredibly positive towards the government investing in eventsö in general and õembracingö touring blockbuster exhibitions in particular (C3): õwhen there are big things on here, I think that does energise the community to reach out and say ó come and visit me Mum, Dad, friends, familyö. It is suggested that in Canberra, the population and their attitudes towards events contribute to the lively event landscape of the city and successful event tourism development.

To sum up, this section introduced a definition of a touring blockbuster exhibition and outlined the main characteristics of this event. The relativity of the term and the reasons why some cultural institutions are reluctant to use the term were discussed. The section revealed a number of variations and commonalities in the national, regional and city contexts in the four cities under study. These were identified by the interviewees themselves and were further confirmed by the secondary data analysis, such as the populationøs size and characteristics.

Another, ÷historicalø context emerged during data collection, and it seems to have played an important part in the current situation with hosting TBEs in four cities. The cultural institutions in Australia engaged in bringing major international exhibitions in the 1980s-1990s; these endeavours may have generated a fruitful ground for the decades to come. The next theme outlines the institutional framework and stakeholders that are involved in and affect the organisation of TBEs.

4.3 Institutional arena and performance

The potential for national bodies and regulations to play an important part in the cultural life of a country, and in the hosting of TBEs in particular, as one of the interviewees advised, should not be underestimated (A6). Most major exhibitions require state insurance, some exhibits may call for immunity from seizure legislation, others may need financial support. Those are some of the questions that are to be managed by the cultural institutions together with the government. This section explores the national framework of Australia and New Zealand with regard to bringing high-profile international exhibitions to the country, presents the cultural institutions and destination marketing agencies in the cities and analyses their relationships.

4.3.1 Government guarantees, securities and opportunities in New Zealand

The main motive for government, or state, indemnity is to encourage cultural exchanges and to provide its residents with access to the arts and culture of other countries. This type of indemnity is a guarantee by the government of the state whose national cultural institution borrows highly valuable artworks, exhibits or objects that it will compensate the lending institution should any loss or damage occur (Matassa, 2014). As a result, commercial insurance is not necessary for the duration of an exhibition, and the host institution avoids the insurance costs, which in the case of rare works of art or antique objects may be overwhelming.

In New Zealand, it has been possible to receive state indemnity for some of the previous TBEs, and the government was described by W1 as õsupportive and generousö. However, the procedure to get a governmental approval takes time, leading, on some occasions, to the exhibitions getting booked by other venues somewhere else by the time an approval is granted. A7 also added that although it is õnot unachievableö, it is õanother layer to usö.

In many countries, including Austria, Canada, France, Germany, the UK and the USA, a law on immunity from seizure (IFS) has been passed. The importance of this law is that it protects the exhibits from third-party claims and guarantees the lenders of the exhibits that these will be returned to them at the end of the exhibition period (Matassa, 2014). Claims by third parties may arise on a number of occasions, but mostly are associated with the claims of ownership of a particular object, the claims against the owner where

an object is used to enforce some other claim, or as a part of criminal investigation (Forrest, 2014). For instance, a government-run museum in Milan, Pinacoteca di Brera, in 2011 sent a painting by Renaissance master Girolamo Romanino to the Mary Brogan Museum of Tallahassee in the United States for an exhibition. The painting, which had been bought by the Italian government in 1998 from a private collector, was seized by the heirs of Federico Gentili di Giuseppe. It appeared that this painting had been confiscated by Nazi-controlled French authorities in 1941 from Gentili, and further sold at an auction. The Italian government did not subject the loan to the release of an immunity guarantee under the US antiseizure legislation, and the painting was returned to the Gentilis in 2012 (Chechi, 2015).

New Zealand has not enacted IFS legislation, which may prevent some exhibits, especially from private collections, from coming into the country. At the time this thesis is being written, relevant discussions about such legislation are under way. The Ministry for Culture and Heritage is having consultations on its possible introduction. The Discussion Paper on this topic (Ministry for Culture and Heritage, 2012, July, p. 6) argues that without such legislation, õNew Zealand institutions may find it increasingly difficult to obtain objects on loan from overseas, and major international exhibitions may bypass New Zealandö, while these exhibitions õare economically and culturally enriching to New Zealandö.

There are two main financial opportunities existing in New Zealand, when it comes to the governmental support of TBEs: Cultural Diplomacy International Programme (CDIP) funding and the Major Events Development Fund (MEDF). The CDIP is normally used to support offshore cultural activities that are important for cultural relations with another country and for õprojecting í a distinctive profile of New Zealand as a creative and diverse society with a unique contemporary cultureö (Ministry for Culture and Heritage, 2016). An international exhibition does not fit these objectives, so the only time an exhibition has been supported through CDIP was in 2011, when New Zealand was hosting the Rugby World Cup and the national museum Te Papa, together with the Wellington City Gallery, organised two complementary exhibitions of *Oceania*. The project was funded as one õcelebrating the vibrant cultural and artistic life of Aotearoa New Zealand and the Pacific regionö (Museum of New Zealand Te Papa Tongarewa, 2011) and on the basis of õthe world coming to New Zealandö (W6).

The MEDF was established in September 2004 and is administered by an Inter Agency Events Group comprising officials from 10 government departments and agencies. To

date, there have been no applications for TBEs put forward through this fund (W6), and the research participants acknowledge that the criteria is somewhat geared around sporting events, which receive 90% of funding (A1), because their return on investment (ROI) can be more easily calculated and predicted, and are more likely to get quantified and reached. The ROI from cultural events tends to be longer-term and intangible, and as acknowledged in the Ministry for Culture and Heritage Discussion Paper on the value of culture, some of the benefits from cultural events may only be achieved over decades, and these will be difficult to quantify accurately. The paper further states that the direct economic impact, so much desired by the city event planners from special events, in fact õmay be dwarfed by their indirect impacts in heightening the overall attraction of a city to current and future creative and high human capital workersö (Ministry for Culture and Heritage, 2013, p. 35).

There is another important aspect to the decision-making happening at the governmental level in New Zealand. According to some of the interviewees, the New Zealand Government is more interested in funding local art and content, rather than international inbound exhibitions. W4 observed a growing interest in and appreciation of New Zealand art: õthereøs no cultural cringing now about New Zealand art í thereøs an energy and freshness and invigorationö. The term ÷investment displacementø was used by some interviewees; it means that if funding goes to support an international exhibition, New Zealand content and exhibitions will not get it, which may not be a popular decision among the local residents. And once the priorities are set in favour of the ÷local contentø, it may be difficult for cultural institutions to apply for funding to host a major international exhibition. This is a concern, acknowledged by some interviewees.

4.3.1.1 Cultural institutions and tourism bodies in Wellington

Although there are a number of museums in Wellington, and the City Art Gallery, touring blockbuster exhibitions, as they are understood in the present research, have been hosted only by the Museum of New Zealand Te Papa Tongarewa. The Museum of New Zealand Te Papa Tongarewa is the national museum located in Wellington. It opened on February 14, 1998. The museumøs M ori name, Te Papa Tongarewa, can be interpreted as õour container of treasured things and people that spring from Mother Earth here in New Zealandö (Museum of New Zealand Te Papa Tongarewa, n.d.-b). Te Papa succeeded two smaller cultural institutions: the National, initially Colonial and later Dominion, Museum founded in 1865, and the National Art Gallery established in 1930. In 1992, the Museum

of New Zealand Te Papa Tongarewa Act was passed. It institutionalised the merger of the National Museum and National Art Gallery and their collections, declared the multidisciplinary nature of the new Museum and was to present a partnership between M ori, the indigenous people of New Zealand, and the European settlers, õpeople in New Zealand by right of the Treaty of Waitangiö (Museum of New Zealand Te Papa Tongarewa, n.d.-c).

The Bicultural M ori model can be considered as a specific feature of the New Zealand context. It is highly regarded in the museumøs practice and has implications for international exhibitions. For instance, exhibiting plastinated bodies may cause discomfort from the M ori culture perspective, therefore, their presence in an exhibition may be regarded with caution. One of the previous exhibitions in Te Papa featured a mummified body from Egypt, and the Museum had to introduce certain procedures to respect M ori attitudes and beliefs.

As the national museum, Te Papa focuses on three main disciplines: M ori and Pacific collections, New Zealand history and art, and natural history and natural science. The touring exhibitions are chosen according to their fit with these three areas and relatedness to the museumøs collections (W2). W1 described the perception of the Museum as being known for its õinternational reachö and doing õbold thingsö. According to one of the participants in Wellington (W2), Te Papa is the only museum in New Zealand that is capable of hosting large exhibitions both from a size and an expertise point of view, which makes it a unique cultural institution in the country.

Te Papa has hosted a number of TBEs which have proven to be success for the institution and the city. For instance, *The Lord of the Rings* exhibition in 2002-2003 attracted 219,539 visitors, *The Poisoners* in 2007 was visited by 160,259 people, and *Air New Zealand: 75 Years* in 2015 saw 389,099 people through the door (Museum of New Zealand Te Papa Tongarewa, 2016, April 25). At the same time, there have been a few exhibitions that have not met the expected visitation figures: *Aztecs: Conquest & Glory* and *Colour & Light: Impressionism from France & America* did not bring the projected audiences and, as a result, the Museum over-ran the costs on their organisation (Museum of New Zealand Te Papa Tongarewa, 2014). The former drew fewer than 40,000, compared with a target of 115,000, which meant it lost NZD403,000, instead of a planned profit of NZD478,000 (Chapman & Johnstone, September 4, 2014).

Positively Wellington Tourism (PWT) is the council controlled, tourism body of the region, funded by the Downtown Levy – a targeted rate paid by commercial property owners in the Wellington CBD, and enhanced by project-based partnerships (Positively Wellington Tourism, n.d.). In essence, it aims to increase the number of visitors and to extend the length of their stay, at the same time promoting an image of Wellington as the "best little capital in the world" (Positively Wellington Tourism, 2008). PWT is responsible for the marketing of Wellington in New Zealand, Australia and internationally. It has run a number of marketing campaigns such as "Spoil yourself in Wellington", "Visa Wellington on a Plate", "It's never just a weekend when it's in Wellington", "There is no place like Wellington", "Today is a good day" and others (Absolutely Positively Wellington, n.d.-c).

The city authorities and policy-makers demonstrate a great deal of interest in major exhibitions. They provide "a reasonable amount of funding" (W2) to Te Papa, which is a part of the Memorandum of Understanding between PWT and Te Papa, in recognition of the fact that the Museum drives tourism into Wellington, "and that agreement hinges around us [the Museum] bringing in, doing big touring exhibitions *because they are significant* [emphasis added]… the significant drivers of people into Wellington who may stay overnight, or certainly spend elsewhere within the economy, so it's very, very significant" (W2).

It is an important comment that the financial arrangements between the City Council and the Museum are to support the exhibition element of the Museum's activity. Although funding may be considered small in comparison to what the Museum is "actually doing for the city" (W1), it nevertheless acknowledges the Museum's value for Wellington, and articulates the interest of the city government in pursuing the agenda of a major touring exhibition on a regular basis. The attraction of tourists is seen by tourism planners as the main outcome of TBEs for the city: "They're [tourism marketers] very interested if we put things on that are strong enough to attract people to fly trans-Tasman from Australia – Brisbane, Melbourne or Sydney. Again, they see that as a market" (W2). Te Papa's recent success in January 2016, when two major exhibitions on display, *Gallipoli: The Scale of our War*, and *DreamWorks Animation: The Exhibition*, attracted 221,377 people, and was called "great news for Wellington" by the CEO of the regional economic agency WREDA, C. Whelan (Dooney, 2016).

Apart from funding Te Papa, there are about 2-3 major marketing campaigns organised annually by PWT jointly with Te Papa, and these are usually focused on major exhibitions

at the Museum (W3). The decision making around TBEs, however, is done internally within Te Papa, with the consultations and discussions happening between Te Papa and the Wellington City Council once a decision is made or about to be made:

> We don't go to the City Council and ask – 'We are thinking about this one and this one, we are working this through'. We'll go to them and say – 'Here is the programme, this is what we do'. That decision making is not done jointly with the city, it's very much done by Te Papa. But the city, through the mayor and the councillors and the unpinning structural parts of the City Council, is pulling definitely a lot of pressure on us to have high-quality blockbusters. (W1)

This 'non-involvement' of city authorities in choice of TBEs may be purposeful. W4 explained: "When politicians start inappropriately making decisions on art, then you often have problems … I think it is important to have that gap." It may be suggested that the city authorities are encouraging Te Papa to bring TBEs into the city, but rely fully on its expertise in the selection of the exhibitions:

> We have sort of regular review meetings with them and we'll keep them updated with what we're doing. And *they are looking for us to bring in strong shows* [emphasis added], particularly over that summer period, and things that they can really get behind and market, and that they know will get a good reaction from the public. (W2)

There is an important comment from the same interviewee to consider: "I guess if we started bringing in stuff that was kind of very specialist maybe, and only appealed to niche audiences, we might start to have difficult conversations with them" (W2). Therefore, although the Museum is autonomous in choosing exhibitions, in making its own programme, it seems to be imperative that it understands the wider context of the city, its marketing priorities and tourism-related interests. Interviews at Te Papa demonstrated that this understanding is present, which may be a result of regular meetings, dialogue and information sharing referred to by W2, which nurture the "really strong" (W3) and "close" (W1) relationships between the City Council, its tourism marketing organisation and Te Papa.

4.3.1.2 Cultural institutions and tourism bodies in Auckland

In Auckland, major exhibitions have been hosted by the Auckland Art Gallery Toi o T maki and the Auckland War Memorial Museum. The Auckland Art Gallery was founded in 1888, after Sir George Grey, governor of New Zealand in 1845-1853 and 1861-1867, gifted it a collection of European, British and local paintings. The Auckland Art Gallery now has over 16,000 works in the collection, which include major holdings

of New Zealand historic, modern and contemporary art (Auckland Art Gallery, n.d.). Works by M ori and Pacific Island artists are an important feature of the Gallery's holdings as well.

The Gallery has hosted temporary exhibitions on its premises since 1923, and some of them may be considered as major ones. The first blockbuster exhibition in New Zealand, *Claude Monet: Painter of Light*, was organised in the Gallery from April to June 1985; it attracted over 170,000 people in 3 months (Barr & Barr, March, 05, 2012). Among the recent exhibitions, those that came closest to the definition of a blockbuster were *Degas to Dalí*, which ran from March to June 2012, and *The Light Show* in October 2014 ó February 2015 (A1, A2), although a few interviewees in the city did not consider these exhibitions as blockbusters (A5, A6).

Degas to Dalí (see Figure 4.5) attracted visitation of about 90,000 people, with 30% being visitors to Auckland and staying overnight. However, just over 23,400 New Zealanders visited Auckland partially or wholly driven by the exhibition (Morris Hargreaves McIntyre, 2012).

Figure 4.5. Van Gogh, V. Olive Trees. National Galleries of Scotland, Edinburgh. Source: National Galleries of Scotland (https://www.nationalgalleries.org/art-and-artists/4971/olive-trees-1889)

The Light Show attracted 72,943 visitors, half of whom were first-time visitors of the Gallery and almost half were from outside Auckland. However, only a minority (4%) came to Auckland specifically to see the exhibition (Morris Hargreaves McIntyre, 2015). It may therefore be concluded that neither of these exhibitions were major attractions that drove domestic tourism. The timing may have played a part in the number of out-of-town

tourists ó *The Light Show* was organised during the summer months, which are a busy tourist period in Auckland, so the percentage of tourists was higher than at *Degas to Dalí*.

The other cultural institution, Auckland Museum, is to a large extent funded by Auckland rate-payers, with more than 60% of its funding coming from the Auckland Council levy. It was visited by more than 850,000 people in 2014/2015 (Auckland War Memorial Museum, 2015). Although A7 admitted it was the role of museums õto bring stuff here that people may not be able to see otherwiseö (A7), touring blockbuster exhibitions do not appear to occupy a prominent place on the Museumøs agenda: õRather than bringing in touring exhibitions we are trying to create and generate exhibitions from our own stuff. í So we are more focusing on our own self-generated exhibitionsö (A7).

Figure 4.6. Exhibit at *WOW: The World of WearableArt™*
Source: Heart of the CityÎ Auckland (http://www.heartofthecity.co.nz/)

Among the successful major touring exhibitions the Auckland Museum has recently organised may be mentioned the *WOW: The World of WearableArt™* exhibition (see Figure 4.6), which was visited by 135,000 people in November 2014 ó March 2015 (Auckland War Memorial Museum, May 2015). It was a free exhibition with Museum entry. A7 suggested that the numbers could have been less if an entry fee for the exhibition had been charged: õWe do our own self-generated shows, like *Moana*, *Taku Tāmaki*, and they have similar rates visitation around 140-150,000. But they are free. As soon as we charge, our visitation goes down.ö

As was outlined in Chapter 3, in Auckland there are two council controlled organisations that are involved in events, tourism and the relationships with cultural institutions ó these are Auckland Tourism, Events and Economic Development (ATEED) and Regional Facilities Auckland (RFA). ATEED is the regionøs DMO ó it is in charge of the

development and delivery of major events in Auckland, implementation of the Major Events Strategy, prospecting, destination marketing and brand management (Auckland Tourism Events and Economic Development, 2013). ATEED is the organisation that supports the city in its ambition to be a global events destination (Auckland Tourism Events and Economic Development, 2011); therefore, it coordinates and manages policies and activities related to city events, event portfolio, bidding and funding.

RFA, another council controlled organisation, leads strategic thinking in the sectors of arts, culture and heritage, and aims to offer experiences to improve the cultural, environmental and social wellbeing of residents and visitors (Regional Facilities Auckland, n.d.). RFA manages a number of major regional facilities and venues, including the Auckland Art Gallery, and it plays a statutory role in the Auckland Museum, which includes recommendation of approval of annual plans and reports, and recommendation of the appointment of board members to the Trust Board.

At the moment, the inter-agency relationships are based around programming and marketing:

> Everyone talks to each other so you tend to know what's going on, I mean one of our team actually holds a get-together every three months for all the major presenters to come together and talk about the different activity that they're looking to bring to Auckland, looking at dates and programming and trying to accommodate everyone, I suppose, in terms of the events in the city. (A6)

The size of the country appears to affect the way these relationships are organised as well, adding an element of openness and mutual support:

> There's not a lot of secrets between each of our organisations. It's pretty open about what we're all interested in and why we're interested in these things, and so I think that's great. We probably have to be that way because we're a smaller country, so we have to all be sort of looking out for each other and looking for opportunities. (A3)

However, the existing transparency and regular "talking to each other" (A6, A7) have not yet reached a stage where opportunities for TBEs are fulfilled. While the interviewees from one of the CCOs claimed that they were trying to help the cultural organisations in securing their plans and make them a success in the city (A3, A4), the participants from the cultural organisations did not recall any examples of the city actually funding a major touring exhibition:

We&ve not had any support at all, for an exhibition, ever í we&ve just had to cancel two really big exhibitions because we just don&t have that financial support to ensure that... unless we charge $50 a head, which we just can&t do. (A1)

What the tourism and event planners have been doing, though, is using the city&s cultural institutions and their programmes in marketing Auckland. The major exhibitions organised at the Art Gallery and the Museum have been regularly included in the promotional campaigns run by ATEED, although in different ways: normally, the Auckland Museum, rather than a specific exhibition, will feature as a ÷place to visit&for tourists (A7), while the Art Gallery&s exhibitions have been included in the event-based marketing campaigns:

So from a tactical basis they saw that this was an offer [*California Design* exhibition], a product that they could wrap together with I think *Wicked* [a musical] was on at the time and there were other products, and they wrapped those together into a campaign to drive primarily domestic tourism into Auckland. (A2)

There is an important aspect affecting the inter-agencies relationships in Auckland. The city sustained significant changes in its governmental structure in 2010 (see section 3.2.2.1), and the new institutional layout called for establishing the decision-making process within the council controlled organisations and the relationships between them:

There is a lot of settling in that needs to go on and people and organisations are a lot more mature than they were then and so everyone has figured out a bit more how their places fits within the citywide context as well and how they can benefit each other by working closer together. (A6)

ATEED has been under pressure to deliver Return on Investment (Auckland Tourism Events and Economic Development, 2011), which has seemed to be easier to achieve by bidding on and hosting major sports events. One of the participants explained the impact of the sporting event, the rugby NRL Auckland Nines:

[I]t is a unique event and *they don't have it in Australia* [emphasis added]. It is the only opportunity for people to see all 16 teams in one place over one weekend. And that brings in ó I think it&s about nearly 6,000 Australians over one weekend each year. I doubt whether there would be any other event in New Zealand that would bring those sort of numbers in. (A8)

Therefore, sports events, musicals and ethnic cultural festivals, that reflect the city&s diversity (see section 3.2.2.1), have become ATEED&s õcomfort zoneö (A5), and the agency might feel insecure about investing significant funds into a different kind of major event product, such as a touring blockbuster exhibition.

4.3.2 Government guarantees, securities and opportunities in Australia

The Australian Government has been effective in providing state indemnity for TBEs organised by the cultural institutions in Canberra and Melbourne. IFS legislation was passed in Australia several years ago, opening up legal protection for museums hosting international exhibitions and bringing Australia in line with the law of many other countries (Art Gallery NSW, n.d.). No remarks were made by interviewees in the Australian cities about the efficiency of the institutional or legislative frameworks at the national level, in terms of sourcing and hosting TBEs. It may therefore be suggested that the cultural agencies considered in this research have had no major problems with the government guarantees and securities.

In Australia, the interviewees referred to two funding opportunities available at the national level to the cultural institutions willing to host major touring exhibitions. These include the National Collecting Institutions Touring and Outreach (NCITO) Programme and International Exhibitions Insurance (IEI) Programme. The Department of Communications and the Arts of the Australian Government provides grants through NCITO for the *development*, or organisation, of the touring exhibitions. Among the goals of this programme is to õexpand Australian appreciation of international cultural material through enabling National collecting institutions to bring works from international collections for exhibition or touring within Australiaö (Australian Government, n.d.-b).

The Australian Government IEI Programme offers funding to offset the cost of insurance for TBEs. The Insurance programme õaims to provide the Australian public with broad access to significant cultural material they would not otherwise have an opportunity to accessö (Australian Government, n.d.-a). The funding that is potentially available through this programme makes it easier for the cultural institutions to manage the cost of the *insurance*, which was described as õmassiveö (C3) for TBEs. The existence of these two programmes demonstrate an interest by the Federal Government in supporting international exhibitions in touring into and within Australia. There are additional financial and marketing opportunities for cultural institutions in Canberra and Melbourne, and these will be discussed further in the sub-sections 4.3.2.1 ó 4.3.2.2.

4.3.2.1 Cultural institutions and tourism bodies in Canberra

Visit Canberra is the Australian Capital Territoryøs destination marketing organisation. According to C1, õitøs probably where there are the most opportunities, in terms of promotion for those events [TBEs]ö. Visit Canberra administers the ACT Special Event

Fund (ACT SEF) which may be used to fund *marketing* of an event that "has the ability to attract significant interstate and international visitation and focus positive national and international attention on the ACT" (Visit Canberra, n.d.-d). The funding is available to event organisers and local cultural institutions, provided the amount requested from the ACT SEF is met on "a minimum dollar for dollar" basis. This ensures an equal partnership between the DMO and a benefitting organisation in marketing. Interestingly, according to C1, this marketing funding was first used to support the *Masterpieces from Paris* exhibition in the National Gallery of Australia in 2009, even when it had not yet been established as a permanent fund. However, the results, in terms of the numbers of tourists who came to see the exhibition, were so impressive that it was decided to keep the fund and provide grants on an annual basis to stimulate event tourism in the region.

Visit Canberra's work was praised by all the interviewees in the city for not only achieving significant results in the destination marketing field, but also for their efforts to manage the relationships between various agencies and to synergise efforts of all the stakeholders: "they try very hard to get it all coordinated" (C4). The inter-agency relationships are explored later in this sub-section.

In Canberra, touring blockbuster exhibitions have been hosted by the National Library of Australia and the National Gallery of Australia. The data related to both cultural institutions; a number of their TBEs are discussed below.

National Library of Australia

The National Library of Australia (NLA) is the only library in the four cities under study to organise TBEs. It first brought in a major exhibition in 2001, to mark its 100-year anniversary. *Treasures From the World's Great Libraries* presented exhibits – original manuscripts material – borrowed from 32 major libraries around the world, and appeared to be highly successful: "Completely surprised the library, how many people it attracted. It completely overwhelmed its capacity. It was a free exhibition. I don't know – in some ways I don't think they necessarily intended it to go off like it did, but it did" (C4). The exhibition attracted 115,000 visitors (see Figure 4.8), "many of whom queued around the National Library in Canberra day and night" (National Library of Australia, 2014, March 11).

The successful case of the first exhibition led to the creation of two galleries – the Treasures Gallery, which presents some of the best material of the Library within a permanent exhibition, and a temporary gallery for touring exhibitions. The major benefits

NLA seeks to gain from these exhibitions are to raise its own profile as a relevant and popular institution: "the exhibitions put a public face to the library and make the case as to why we're an important institution", and to demonstrate that "the library's doing a good job, as the national collector" (C4).

The mandate of being a *National* Library is strongly taken into account when selecting special touring exhibitions – these should be "high-quality, well-researched, well-thought-through, interesting exhibitions which have something new to say" (C2). The items on loan from other libraries and presented in NLA are not only rare, but also highly delicate, and require particular environmental conditions and logistics: "[O]il paintings are precious and they're delicate, but they're robust compared to paper – Dead Sea Scroll, or a Gutenberg Bible – so you think the prescriptions about lending very fragile archival material on paper are greater" (C2). It is considered imperative that the TBEs fit the purpose of the NLA, reflect on its collections and support its objectives as the National Library.

Since the reconfiguration of the premises, NLA has hosted three blockbuster exhibitions on a two-year cycle: *Handwritten: Ten Centuries of Manuscript Treasures* from Staatsbibliothek in Berlin (November 2011 – March 2012), *Mapping our World: Terra Incognita to Australia* (November 2013 – March 2014), and *Celestial Empire: Life in China 1644-1911* (January – May 2016). The *Mapping Our World* exhibition broke the attendance record of the first blockbuster exhibition, attracting 118,000 people (National Library of Australia, 2014, March 11).

National Gallery of Australia

According to the mandate of the National Gallery of Australia (NGA), "Works in the Gallery are part of Australia's national collection. They belong to the people of Australia and are preserved and presented for their enjoyment and education" (National Gallery of Australia, n.d.-b). The collections embrace four main areas: Australian art, Aboriginal and Torres Strait Islander art, Asian art and European and American art – altogether more than 160,000 works. The Gallery holds work of a number of prominent artists representing a variety of art styles, including Impressionism, Expressionism, Abstraction and Pop Art. The Aboriginal art collection is the largest collection of indigenous art in the Southern Hemisphere (C3). NGA is also building a contemporary collection that reflects current directions in art.

As an interviewee from the Gallery (C5) admitted, there are not many people who are aware about the collections, so a touring blockbuster exhibition is an ‒eye-openerø for people: õThey go to a blockbuster and then go ó Whatøs that? And then come back and they want to have a look at that.ö It is among the Galleryøs long-term priorities to present international blockbuster exhibitions of the worldøs finest art (National Gallery of Australia, 2015). Thus, an exhibition *Versailles: Treasures From the Palace* (Figure 4.7), hosted in December 2016 ó April 2017, features more than 130 objects from the Versailles palace, including paintings, sculptures, tapestries, furniture and personal items from the kings, their wives and mistresses, some of these objects have never toured out of France (Pryor, 2016, July 18).

Figure 4.7. Statue of Latona Fountain. From Palace of Versailles
The statue was transported on a specialised plane as part of a TBE in NGA, *Versailles: Treasures From the Palace*. Source: NGA (http://nga.gov.au/Versailles/). Reprinted with permission.

The results of previous TBEs are well-documented. The *Masterpieces from Paris* exhibition welcomed 470,000 visitors over a four-month period, 80% of whom were tourists coming from other states or from overseas (Tourism Research Australia & Australian Capital Tourism, 2012). The ACT Government estimated that the economic impact of this TBE was $95 million (Tourism Research Australia & Australian Capital Tourism, 2012). *The Turner from the Tate* exhibition attracted 153,627 visitors from across Australia, with almost 70% being interstate tourists, injecting an estimated $34 million into the ACT economy (National Gallery of Australia, 2013, October 1). Similarly, the *Gold and the Incas: Lost Worlds of Peru* exhibition was visited by 160,647

people, almost 68% of whom travelled from interstate, contributing an estimated $33.5 million into the ACT economy (National Gallery of Australia, 2014, April 29). The exhibition also appeared to be very popular with families, as it provided a range of interactive experiences for kids and more family activity rooms.

Inter-agency relationships

The number of strong players on the cultural arena in Canberra creates a certain level of rivalry and competition, especially when some of them think that they have got õa very special placeö and are õreally the top dogö (C4). Opening an exhibition may become an issue, especially during summer months, when cultural agencies are competing for press coverage and visitors. It may be the case that some institutions are more inclined to õmarch under their own drumbeatö (C4), and would not necessary fall into line. For instance, the National Gallery of Australia opened one of its blockbuster exhibitions, *Tom Roberts*, in December 2015 at relatively short notice to the rest of the cultural community in the city, which õcaused quite a bit of grief for other institutionsö (C4) who had been planning their own programmes for this period of time.

The tourism bodies, on the other hand, do not see the cityøs cultural institutions as competitors and look forward to a more õcross-national-attraction-communicationö (C3):

> They [cultural institutions] donøt like to share, necessarily, with themselves, because they see themselves as competitors sometimes around these things ó which I find interesting. But hopefully they can see thatøs not an issue for us. *We would just rather know what they are thinking* [emphasis added]. C3

Although the competing element within relationships was obvious throughout the interviews, the cooperative part of these relationships seemed to be progressing. The interviewees acknowledged that the major cityøs institutions are different, and may have different audiences (C4), so that in fact they are õvery complementaryö (C2), and although some of them are õa large partö of the tourism offering of Canberra, they are not its õwhole storyö (C5) on their own. It also appears that the relatively small, ÷manageableø size of the city (see section 3.2.2.3) serves for its benefit when it comes to bringing various actors together, even when there are quite a few of them:

> I think Canberrians see ourselves as a city that is small enough that we could be dexterous, we could be coordinated and we could talk to one another to make our offerings more cohesive and more attractive, and timed better for the marketplace. C5

It may be suggested that the size of the city may be helpful in overcoming the competitive moods that may still be traced among the city institutions. Representatives from these institutions appear to understand the rationale behind more intense and transparent relationships.

4.3.2.2 Cultural institutions and tourism bodies in Melbourne

In Melbourne, there are several non-cultural agencies involved in bringing and marketing touring blockbuster exhibitions. There is a regional, Victoria state, tourism body that markets major events and attracts tourists from other states and internationally ó Tourism Victoria, and a company that is securing major events for the state, the Victorian Major Events Company (VMEC). There is also Destination Melbourne, Greater Melbourneøs tourism organisation, which is also involved in marketing TBEs through online and other media channels.

VMEC was established in 1991 and is a õnot for profit organisation with an entrepreneurial vision for creating and securing major sporting, entertainment and cultural event opportunities for Melbourne and Victoriaö (Victorian Major Events Company, n.d.-a). With regards to the organisation and marketing of TBEs, VMEC usually assists a cultural institution to secure a TBE, while Tourism Victoria engages in promoting those exhibitions outside of Melbourne.

Destination Melbourne is Greater Melbourneøs tourism organisation that markets Melbourne across the state of Victoria. The organisation focuses on visitor experiences and local industry: õWe empower Melbourneøs visitor industry to continually enhance the visitor experience and inspire visitors to explore and enjoy Greater Melbourneö (Destination Melbourne, n.d.). Overall, the main marketing objective is to make Melbourne known õas the worldøs most visitable cityö (M5). Destination Melbourne publishes a seasonal Melbourne Style magazine, which outlines all the activities and events that run in the city, as well as other information for those who plan to visit Melbourne. Every time a TBE visits Melbourne, it features in the magazine.

According to M4, there are large subsidies available to cultural institutions from the state that vary from programme to programme, or exhibition to exhibition. The main criteria for funding includes events being of international significance, attracting tourism, creating economic benefits and promoting Melbourne and Victoria state as destinations (M1). At the time this thesis is being written, Tourism Victoria and VMEC are being merged under a single umbrella of Visit Victoria. The government claims that õbringing

the key entities together will end inefficiencies and duplication ó one body, one clear planö (Premier of Victoria, n.d.). The efficiency of the newly created organisation with regards to hosting TBEs is yet to be seen.

TBEs in Melbourne have been hosted in three cultural institutions of different profiles, all of which are state-funded. These institutions are: the National Gallery of Victoria, Australian Centre for the Moving Image and the Melbourne Museum.

National Gallery of Victoria

The National Gallery of Victoria (NGV) was founded in 1861 and currently is Australiaøs oldest and most visited gallery (National Gallery of Victoria, n.d.). It comprises approximately 70,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture, in all media. The Gallery currently hosts TBEs twice a year ó in winter and in summer; however, M3 suggests that õbig thingsö appealing to different audiences at some point can start happening in the Gallery throughout the whole year. Possessing Victorian public collections, the Gallery sees its role as sharing these collections with the public and showing people õwhat art can be in their lives, and the experience they can have in the galleryö (M3).

In May ó September 2013, the NGVøs blockbuster exhibition *Monet's Garden: The Musée Marmottan Monet, Paris*, showcasing more than 50 masterpieces by the French Impressionist Claude Monet, exceeded attendance targets, attracting 342,788 visitors (National Gallery of Victoria, 2014). During 2014-2015, the Gallery hosted two major international exhibitions: *Italian Masterpieces from Spain's Royal Court*, *Museo del Prado* and *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (see Figure 4.8). The former, visited by more than 152,000 visitors, was the finest collection of Italian masterpieces ever to come to Australia (National Gallery of Victoria, 2014, May 15) and was hosted in winter, as part of the Melbourne Winter Masterpieces series. The *Jean Paul Gaultier* exhibition, hosted in October 2014 ó February 2015, was attended by more than 226,000 people, contributing to one of the best attended summer seasons in the Galleryøs history (National Gallery of Victoria, 2015).

Figure 4.8. Exhibits at *The Fashion World of Jean Paul Gaultier*
Source: TheMusic.com.au (http://themusic.com.au/news/all/2014/10/31/jean-paul-gaultier-ngv/). Reprinted with permission.

An interviewee from one of the state agencies noticed that NGV has increasingly become interested in creating new major exhibitions (M1); for instance, the *Degas: A New Vision* exhibition, which opened at the Gallery in June 2016:

> [It] hasnøt been seen anywhere else. Itøll be a world premiere. Itøs probably the most comprehensive survey of his work since ó I think there was an exhibition in Paris in the ÷80s. Thatøs the kind of exhibition that gets us really excited, because it is ambitious in its scale. (M1)

The exhibition had been developing for a few years, and the former curator of the Louvre and a renowned Degas scholar, Henri Loyrette, was invited specifically to work on this project as its principal curator.

Australian Centre for the Moving Image

Australian Centre for the Moving Image (ACMI) is quite a unique cultural institution in that it is neither a traditional type of museum, nor an art gallery, while at the same time it spans definitions of both of those to a certain extent. Melbourne is the only city in the present research that has such an institution, and M2 admitted that õACMI is in a good position with the city, because the city tries to brand itself as a unique visitation experience; and there arenøt that many other cities that have anything like an ACMI.ö

Due to the institutionøs specific profile, in ACMI, they are very mindful about the TBEs hosted. M2 acknowledged that they often receive pitches to host large touring exhibitions from film studios or intellectual property right holders, such as *Harry Potter* and the *Hunger Games*. However, there are three major criteria that an ACMI exhibition has to

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meet. First, it should fit the remit of being educational as well as entertaining: õIf something veers too far over into the pure entertainment part, it doesnøt feel like the right fit for us as a public institutionö (M2). Second, an exhibition is expected to reflect some parts of the school curriculum, so that school children may be encouraged to attend and õbroaden their perspective on the moving imageö (M2). And third, the exhibits should be of high museum-level quality standards: õpart of the decision making process is about making sure that the quality level of the object thatøs coming ó of the material thatøs coming to us ó is high enough so that we can be at that top tier of museum levelö (M2).

Figure 4.9. Exhibit at *The Hollywood Costume* exhibition
The dress from the 1934 film Cleopatra worn by Claudette Colbert. Source: The Culture Concept Circle (http://www.thecultureconcept.com/hollywood-costume-the-art-of-becoming-to-new-frontiers)

ACMI's highest attended blockbuster exhibition was *Tim Burton: The Exhibition*. Curated in direct collaboration with Burton, the exhibition brought together over 700 works from The Museum of Modern Art (MoMA), New York, and was visited by 275,000 people (Creative Victoria, n.d.-a). Another major international exhibition, *The Hollywood Costume* (see Figure 4.9), hosted in April ó August 2013, showcased iconic film costumes from over a century of film history, and it was attended by 204,412 visitors (Weller, 2013), closely followed by *David Bowie Is* with 200,000 visitors (Premier of Victoria, 2015).

Melbourne Museum

Melbourne Museum is one of the three public museums operated by Museums Victoria. Museums Victoria is Australiaøs largest public museum organisation, looking after the

state collection of nearly 17 million objects, documents, photographs and specimens (Museum Victoria, n.d.) whose value is estimated to be at $699 million (Creative Victoria, n.d.-c). Melbourne Museum is a multi-disciplinary institution, and it was described by interviewee M5 as õa fabulous museumö that has done a good job hosting TBEs over the years, while õsome have worked better than othersö.

During 2009-2011, the Museum hosted a series of major international exhibitions: *A Day in Pompeii* (June ó October 2009), *Titanic: The Artefact Exhibition* (May ó October 2010) and *Tutankhamun and the Golden Age of the Pharaohs* (April ó July 2011) (see Figure 4.10). Visitation reached 300,000, 480,000 and 800,000 people respectively for these three exhibitions (M4). That period was described as õa blockbuster kind of bandwagonö (M4). Since *Tutankhamen*, the term ÷blockbuster exhibitionø has not often been used within the Museum, and there have not been any more exhibitions of that scale since then, either: õ[A]t the end of the day, weøre a museum. We present extraordinary stuff to our audiences. This is what we do. And so not everything is a blockbuster, and we shouldnøt be doing back-to-back blockbusters the year roundö (M4).
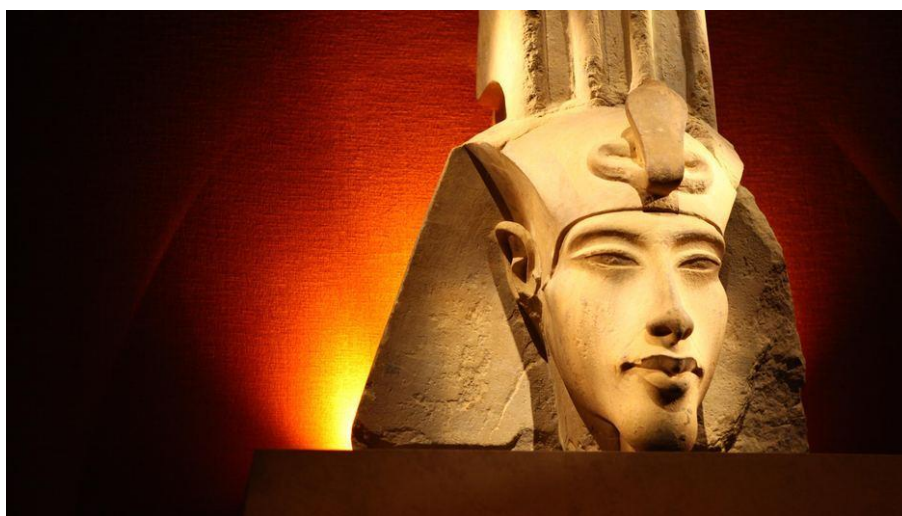
Figure 4.10. Head of a colossal statue of Amenhotep IV at the *Tutankhamun and the Golden Age of the Pharaohs*
Source: ABC news (http://www.abc.net.au/news/2011-04-12/tutankhamun-at-melbourne-museum/2618320)

Meanwhile, a track record of hosting TBEs, even on a smaller scale, has shown the Museum that major exhibitions can be valuable assets for delivering a positive visitor experience and building the institutionøs brand: õso at the end of the blockbuster we end up a stronger institution as a result of itö (M4). Melbourne Museum continues hosting TBEs, being aware that they should be the õrightö exhibitions organised at the õrightö time and in the õrightö way (M4). The most recent exhibition that has joined the

±blockbustersøranks, is *Jurassic World: The Exhibition*, that was on show from March to September 2016. It was reported that 100,000 tickets were bought in the first month of the exhibition (Ross, 2016, April 15), and the overall attendance reached 400,000 visitors (Brundrett, 2016, September 29).

Inter-agency relationships

There are a number of organisations and institutions working in Melbourne in the fields of major events, culture and tourism marketing. The cultural institutions are an intrinsic part of the network and consistently add to the variety of Melbourneøs calendar of events. The close collaboration between the state and city stakeholders, and the corporate sector was noticed by all the interviewees. In-kind sponsorships, along with monetary sponsorships, have been of help in marketing touring blockbuster exhibitions (M2). Relationships between key stakeholders involved in hosting TBEs were characterised by one of the cultural institutionsø interviewees as õvery closeö (M4). Another interviewee mentioned that õwe all meet actually collectively and catch up with each other and talk about what weøre all doingö and õlook for ways to capitalise working togetherö (M3).

Preparation for the first TBE within the Melbourne Winter Masterpieces series in 2004 (further detail on this series will be provided in section 5.3.1.4) stipulated the involvement of various organisations, including newspapers, radio stations, television partners, the City of Melbourne Council, tourism and events bodies, and potential sponsors. Bringing partners from different industries and ways of life over this major cultural event generated a productive environment for cooperation and benefitted both the event and its stakeholders. Once brought together, the interrelationships eventually took on their own momentum: õSo it kind of happens organically, through those committee forums, that people just put their activities or share their objectives, and find ways to work togetherö (M1).

An interviewee from a destination marketing organisation referred to a ±Team Melbourneø collaborative, approach as a competitive advantage of the city in terms of attracting high-profile events, including TBEs. Event organisers enjoy hosting events in Melbourne because õpeople like to host their events or exhibitions here rather than go elsewhere. So it makes it easy for them to do that, and things are done in a more effective and efficient wayö (M5).

Another important component to the inter-agency relationships in Melbourne appears to be trust. When it comes to TBEs, VMEC has a significant role to play, but it plays it

within its own scope of expertise and competence. While the company provides funding, which is õcritical because it allows our partner X to maybe make a bigger play, put on a slightly more expensive exhibition, take a bit more of a riskö (M1), it does not intervene in the areas associated with arts and cultural expertise and curatorship: õI guess one of the things weøre very conscious of is that weøre not curatorsö (M1). The funding is also used for marketing purposes, so that an exhibition gets national and international exposure and attendances. Event policy planners trust the cultural institutions ó õthe people who are experts in that areaö (M1) ó in that they will select, develop and manage exhibitions, curatorially, in the best possible way, while cultural institutions trust Tourism Victoria to run interstate and international marketing campaigns for their TBEs: õour marketing department doesnøt have to take the responsibility of doing international marketing campaigns. We can work with people that have expertise that do thatö (M2).

Overall, this section discussed the ways institutional frameworks work in New Zealand and Australia. The differences in government guarantees, securities and legislation were outlined. Both countries have a track record of providing state insurance for TBEs, which has been helpful in the hosting of exhibitions. However, the Australian context appears to be more advantageous compared to the New Zealand one: the country has immunity from seizure legislation and is more open to providing funding to cultural institutions that are willing to host major international exhibitions.

The city contexts are also different in many ways. In Auckland, there has been a lack of consistent meaningful relationships between the tourism and cultural institutions. In Canberra, due to a number of strong national cultural agencies present in the city, the competitive spirit has prevailed for some time, and the territoryøs DMO is currently trying to direct the cityøs agencies into a more collaborative way of work where joint programming and marketing would be possible. In Wellington, the regionøs authorities seem to be dependent upon the national museum, Te Papa, and assist it with funding and marketing of TBEs. At the same time, they do not demonstrate interest in encouraging other cultural institutions to host major international exhibitions and do not look for these exhibitions independently. Melbourne is the most institution-rich case where three cultural institutions located in the city have been hosting TBEs on a regular basis, and where state and city tourism, event and marketing organisations have consistently provided support with funding, promotion and networking.

The next section elaborates on the analysis of the contexts and relationships further. The section demonstrates how these aspects affect the approach to TBEs taken by each of the four cities.

4.4 Approaches to hosting touring blockbuster exhibitions

The final theme in Chapter 4 incorporates the results of data analysis discussed in the previous two themes and elaborates further on the ways TBEs are conceived in the four cities. The ‗Approaches' theme discovers the influences of the institutions and networks operating in each city, and the effects of the wider, local and national contexts. It is suggested that the propensity of a cultural institution to host major touring exhibitions does not depend solely on its own profile or agenda, but rather is the result of a combination of factors in play, including local, regional and, to a certain extent, national priorities; it is also subject to the efficiency of inter-agency relationships in a city, and is reflective of policies of cultural institutions.

Table 4.1 summarises the key factors that affect the way city policy makers and destination marketers approach the hosting of TBEs. The contexts include the attributes that were discussed in the first theme, such as geography, population size, audience preferences and attitudes. The table lists cultural and tourism bodies, defines the type of their relationships and determines the approach to TBEs taken in each city.

Table 4.1. Approaches to Hosting TBEs

City	National context	State context	City/territory context	Cultural institutions	Tourism/events bodies	Relationships	Approach
Auckland	Challenging	n/a	Challenging/ promising	Auckland War Memorial Museum Auckland Art Gallery	ATEED	Emerging	Tactical/ transitional
Wellington	Challenging	n/a	Favourable	The Museum of New Zealand Te Papa Tongarewa	WREDA (Positively Wellington)	Settled	Strategic/ stagnating
Canberra	Favourable	n/a	Favourable	National Gallery of Australia National Library of Australia	Visit Canberra	Progressing	Strategic/ maturing
Melbourne	Favourable/ neutral	Very favourable	Favourable	Australian Centre for the Moving Image National Gallery of Victoria Melbourne Museum	Victorian Major Events Company Tourism Victoria Destination Melbourne	Intensive	Strategic/ advanced

4.4.1 New Zealand: national context

In New Zealand cities, the national context for TBEs is associated with limitations and challenges. Limitations stem from the remoteness of the country, the relatively small size of its population, and the reluctance by some locals to attend ticketed exhibitions. The institutional framework also does not provide cultural institutions with an encouraging background to host TBEs. There is no immunity from seizure legislation passed, the criteria in the Major Events Development Fund is not really favourable, and the procedures to obtain state indemnity can be time-consuming.

The national level is a more rigid one, and is less adaptable. Its limitations normally cannot be changed, such as population or geography, or may be changed slowly and only to a certain extent; for instance, criteria in the MEDF may be reshaped so that New Zealand cultural institutions could apply and major cultural exhibitions may get access to the funding. Changing the criteria, which technically can happen relatively promptly, first and foremost requires changing the thinking among those who are to introduce these changes, which may be a more lengthy process. But eventually, as A1 optimistically commented, õitøs got to changeö.

Immunity from seizure legislation may take even longer to get enacted. The discussion on this topic has been under way since at least 2012, when the Ministry for Culture and Heritage officially called for submissions in response to the discussion paper on IFS legislation. All three cultural institutions in New Zealand that were part of this research had supported the introduction of the legislation (see the submissions at Ministry for Culture and Heritage (2013, July). Up until the time of writing this thesis, there has been no further news on this issue from the Ministry.

The national context affects the decision making done within cultural institutions and, to some extent, guides city authorities who are mindful not only of the opportunities and constraints of the country, but also of its national objectives (A3). Overall, the New Zealand national context may be considered as challenging, by way of adding *constraints* and *cautiousness* to the way Auckland and Wellington approach TBEs. The city contexts in Auckland and Wellington vary, and their approaches will now be discussed separately.

4.4.1.1 Auckland

In Auckland, the city context may be termed as *unfavourable* yet *promising*. This reflects the challenges of hosting TBEs, but also the recent positive changes happening in the city.

First, institutional changes occurred relatively recently for the city and called for a new layout of relationships between all agencies, CCOs and institutions involved; this also involved establishing and understanding the responsibilities, as well as the capabilities, of all the parties. It seems that Auckland now is moving further, hence, *changing the thinking* or *changing the mind-set* is an idea that surfaced to various extents in most interviews held in the city.

Second, there are a lack of venues both available to accommodate a major exhibition and willing to do so: "We are largely limited to the Auckland War Memorial Museum – [it] is our key exhibition space" (A4), but hosting major international exhibitions does not seem to be among the Museum's priorities (A5, A7). There is also the Auckland Art Gallery and other venues run by RFA, but the former had not felt "very supported" by the tourism bodies until recently (A1), and not many other venues can be booked for the few months of an exhibition's run (A3).

Third, there seems to be a "default setting" of the city's tourism and events body, ATEED, to support sport events and ethnic festivals (A5) – the types of events they understand how to run best:

> [T]he giant blockbuster events that the city has hosted, are all sport. And other ones, that ATEED invests in, and that's because they get a return for them. It's easy. You host the FIFA U20 World Cup and you get all the supporters that come, travel, hotel nights, lots of spending in the city. Once you negotiate and pay to get that event… they tend to be … no brainers, they make money. (A5)

The factors described may be considered as challenging for the cultural institutions in Auckland, shrinking the opportunities to host TBEs even further. There are, however, signs of promising positive changes that may eventually end up with high-profile blockbuster exhibitions finally being staged in the city: "To make a substantial commitment in an art exhibition… it would require a lot of change in their [ATEED] approach, mind-set" (A5). This change seems to be happening, as an interviewee from a cultural institution made clear when describing one of the recent meetings with ATEED: "We went through what's coming up in the next year, two years, and they did the same, and that was really fantastic. *It's never happened before* [emphasis added]" (A1). The relationships may be termed 'emerging' and they seem to have significant potential for the development of efficient partnerships among the agencies and institutions in Auckland.

The current approach to TBEs in Auckland may be termed ‑tactical/transitionalø There has been a lack of strategic thinking in terms of both conceiving touring blockbuster exhibitions as major events at the city level, and in creating favourable conditions for them to be hosted by the cultural institutions. Recently hosted exhibitions have been promoted in the city and have been successfully used on a tactical level to bring them together with other city events within domestic tourism campaigns (A2); however, the challenges of the national context and barriers at the local level have so far dominated Auckland: õ[T]ouring exhibitions is something that we would love to have here, itøs just more of a challenge than it appears on the surface. Itøs not that weøve not got an interest, weøve absolutely got an interestö (A3). The cityøs DMO is demonstrating understanding of the benefits associated with TBEs and has started developing relationships with the city institutions in the hope of overcoming existing limitations.

4.4.1.2 Wellington

The ‑favourableø city context in Wellington in many respects is a result of the relatively long-term track record of Te Papa in hosting TBEs and its expertise and capability in doing so. There is a formal Memorandum of Understanding between Te Papa and the Wellington City Council that has been helpful in identifying the expectations of the parties. Moreover, the Council provides a certain amount of funding to the Museum while Positively Wellington Tourism delivers marketing support to TBEs with the aim of attracting domestic tourists to the city. Therefore, there is a formal framework of support on the part of the city, the internal capabilities within Te Papa, and a joint vision on the role of touring blockbuster exhibitions. These elements of the city context create favourable conditions for hosting TBEs.

The relationships existing between the agencies involved may be termed as ‑settledø With the marketing of TBEs, there appears to be a well-established pool of partners and promotion activities to engage in. In particular, there have been travel packages introduced, with tickets to an exhibition and a stay at a hotel, or tickets to an exhibition and air tickets to Wellington (W2); these are normally managed by Te Papa. The Museum recognises the importance of major touring exhibitions for the cityøs tourism development, and often creates an additional programme around an exhibition to create a broader appeal and make people stay in Wellington longer (W2).

Promotional activities undertaken by the tourism bodies also seem to have an established track record and are carefully planned and executed. The priority regions for these

activities have been defined as Auckland and Christchurch, and the urban areas within a few hours drive from Wellington, including New Plymouth and Napier. However, in the tourism field, the city's bodies do not have specific goals associated with TBEs; these exhibitions are conceived as any other major event that õwill attract out-of-town peopleö (W3). The tourism bodies in Wellington, and of course Te Papa, approach TBEs in a strategic way: their timing and additional programme of events are mindfully created to attract maximum audience numbers to the city and the Museum. TBEs are organised by an institution with the expertise and knowledge to do that, and they are marketed to reach specific regions using a wide range of media. The relationships between Te Papa and the city authorities are transparent and both sides seem to understand the goals and objectives of each other.

However, certain elements of stagnation in Wellington's approach to TBEs are noticeable. For instance, there is an over-reliance on the exhibitions generated or suggested by Te Papa. There have been no blockbuster exhibitions apart from those at Te Papa, and the city tourism agency could not recollect any other significant partnerships with other cultural institutions in the city to promote a major exhibition to tourists: õwe didnøt really do anything above and beyond that I can rememberö (W3). The Museum is constrained by its mandate and the three disciplines when selecting a TBE, which are M ori and Pacific collections, New Zealand history and art, and natural history and natural science; the city authorities are not involved in the decision making: õusually we are only involved once theyøve decided that the event is coming. And that this is what they are doing, and it is going to be at this time of the yearö (W3).

The City of Wellington, which is importantly the capital city, may have potential to present a greater variety of touring blockbuster exhibitions. However, the city authorities do not seem to be looking into other opportunities and count on the city's institutions to come up with new projects. To date, the only cultural agency to have hosted TBEs in Wellington is Te Papa; there is a reactive approach to what the Museum is suggesting, and Te Papa is suggesting only the shows that lie within its scope of interest and collections. Although Wellington has benefitted from a number of highly successful TBEs in the past and recent years, it may require a more forward-looking and pro-active approach from the city government bodies. This may include encouraging and supporting other cultural institutions with profiles different from Te Papa to host TBEs, as well as looking for these events internationally themselves.

4.4.2 Australia: national context

In both cities in Australia, the interviewees referred to the national level of government and the national context to a much lesser extent than the interviewees in New Zealand, and when they did so, it was on a more positive note. The state indemnity and the recently approved immunity from seizure legislation benefit all the cultural institutions around the country, including those interviewed within this research project. There were no remarks about advantages provided to sports or any other type of events over major international exhibitions.

The national context contributes elements such as *security, stability* and *clarity* to the way cities approach hosting TBEs, as the national government, although not overly involved in the organisational aspects of bringing in TBEs, provides a helpful framework for them to happen; it transmits an interest in the country hosting high-profile international arts and cultural exhibitions. Such a framework is lacking in the New Zealand national context. At the same time, there are several differences in the city contexts of Canberra and Melbourne that will be discussed further.

4.4.2.1 Canberra

The national context appears to be favourable and prominent in Canberra. Its cultural institutions have an opportunity to apply for funding to support their exhibition activities, because of their national status. Besides Visit Canberra, there are other organisations that may be involved in the decision making concerning the support of a TBE, for instance, the Minister for Tourism, the Tourism Department within the ACT Government, and others. All representatives of these bodies are õfairly approachable peopleö who can be brought together õin the roomö to discuss an emerging opportunity (C2). The approachability, small size of the government, and the financial support available for TBEs in the ACT are the main elements of the favourable territorial context.

The inter-agency relationships in Canberra can be called ‑progressingø On the one hand, there is competition between cultural institutions. One of the interviewees suggested that if the cultural agencies were not competing, they would eventually be stronger, and called for more efforts in joint initiatives and joint marketing: õIt would make sense ó youød think ó Weøre all in Canberra, weøve all got limited budgets, letøs put them all together and say ó Come to Canberra for this rich experienceö (C2). On the other hand, there is a growing understanding of the benefits of cooperation. As an example, C2 referred to an event named *Vivid*, the National Photography Festival, which was organised in Canberra

in 2008. Under the umbrella of this photography festival, every institution in Canberra could mount an exhibition of any theme, as long as it was photographic in some respect, and these exhibitions were all marketed together, as a joint tourism offering ó õAnd thatøs where I think we should possibly be putting more effort into doing thatö (C2). C5, an interviewee from another cultural institution, was supportive: õthere could always be more cohesiveness in those marketing campaignsö.

A collaborative approach to the timing of exhibitions and other activities, and the sharing of information, are considered by the destination marketers as important elements for the successful marketing of Canberra to tourists. An important step for them, therefore, is to communicate the cityøs perspective to the cultural agencies, who might not see ‒the forest for the treesø when over-focusing on their own programmes and goals. At the same time, it does not seem either necessary or reasonable for a cultural institution to shift its mind-set completely and to start thinking from a cityøs vantage point; rather, it needs to be aware of a larger picture ó *being* in the same city rather than *competing* in the same city ó and the possibilities that the former may bring.

The territoryøs DMO, Visit Canberra, as well as NGA and NLA, approach blockbuster exhibitions strategically, each of them having in mind certain objectives to achieve with these events. The DMO was praised by all the interviewees in Canberra for achieving significant results in the destination marketing field. The DMO has also systematically made steps towards better coordination and synergy between various events held by different organisations, including major exhibitions, and are providing financial resources to market TBEs outside the Capital Territory. On some occasions, the attractions themselves have proactively put forward initiatives (C5), which suggests that there is a two-way communication in Canberra.

NGA and NLA have successfully hosted TBEs in recent years, and these exhibitions have attracted significant numbers of domestic tourists. The expertise and knowledge these institutions have gained can become a valuable asset for them as well as the city.

4.4.2.2 Melbourne

In Melbourne, the national context is seen as favourable, though more through neutral lenses, while the state level seems to allow the cultural institutions to ‒dream bigø, and was most mentioned in the interviews. The currently very favourable environment for the hosting of major international exhibitions may be based on the early recognition of the

potential of TBEs in the tourism development of a city, which M2 called 'pretty forward-looking':

> So this has now been a programme that's been running for several years, and it's really helped position Melbourne as a destination for these type of major international cultural events. So I think it's *a highly successful and very important strategy* [emphasis added]. I think Melbourne and Victoria did very well by *being the first city and state* [emphasis added] in Australia to really start to recognise the opportunity and run with it. (M4)

> I've never found a city that is so invested in the diversity of its offer and the cultural leg of that diversity is so important, that by default they're looking for two major exhibitions a year to fund, and they're willing to actually free up enough money to do that. And that can be multiple millions of dollars, depending on the nature of the exhibitions. And that kind of year-on-year commitment, I think, is pretty amazing. (M2)

These two quotes reflect the massively positive effect of the state tourism and event bodies on the possibilities that become available to the cultural institutions in the international touring exhibitions arena. The fact that this kind of support has a solid record of successful events and an established network of stakeholders and partners also plays to the advantage of Melbourne. The relationships among cultural, tourism and events bodies in Melbourne may be termed 'intensive', as supported by one of the interviewees: 'The state is entirely intertwined with us in the decision making process' (M2).

The strong system of support and the relationships formed at the state level provide the cultural institutions with a secure and fertile ground to be able to host touring blockbuster exhibitions on a regular basis. One of the interviewees pointed out the role of consistency in developing relationships: 'once you achieve a certain level, it becomes a lot easier to build that collaboration and partnership' (M1). As an example, this interviewee referred to a spike in interest in joint activities after the success of the first Winter Masterpieces exhibition:

> After the first one, when it was such a terrific success and everyone not only met their objectives but people – if they knew going in what they wanted to get out of it – absolutely saw increases in all the things they wanted to see. What we created then was a culture where people said – What's coming next? When's the next one? I'm ready to sign up, come on. (M1)

In Melbourne, there is an advanced strategic approach to TBEs. Major international exhibitions are used strategically to attract tourists to the city and new audiences to the cultural institutions. These exhibitions have been consistently hosted by the cultural institutions and supported by the state government bodies. The Melbourne Winter

Masterpieces programme was specifically designed to use TBEs as a means of achieving wider tourism-related objectives. The longevity ó 12 years ó and successful track record of that programme has yielded positive results for the city and for its cultural institutions. Trustful and intensive relationships are characterised by regular meetings, a broad range of partners and stakeholders involved, including local businesses, and sensible division of responsibilities, whereas curatorial decisions are made within the cultural institutions, and tourism bodies are in charge of marketing TBEs. And finally, both event and cultural agencies demonstrate a proactive approach, looking out for the opportunities associated with the touring blockbuster exhibitions and, in some instances, developing new touring projects with international partners.

4.4.3 Cross-case analysis of the approaches

The outcomes of hosting and marketing a TBE is dependent upon the wider contexts: national, regional and/or city. Each of them, to various degrees, may either contribute to the organisation of major international exhibitions, or create limitations. At the national level, the key attributes are geodemographics, governmental arrangements, and financial and non-financial opportunities. In Australia, at the federal level, there exist a number of funding options, through grants, made available to the institutions interested in bringing in TBEs. These can be used towards the development, insurance and marketing costs of an exhibition. Although not covering most expenses associated with TBEs, these opportunities significantly help with the financial side of an exhibitionøs organisation. New Zealand provides less funding opportunities for its cultural institutions to host TBEs, and the institutional and legislative framework is presently not favourable towards them. There also seems to be more interest in funding local art and culture than inbound exhibitions.

The nationøs population size and characteristics play an important part in the decision making around TBEs. Canberra and Wellington are both relatively small cities within their countries, but while Canberra can draw on a significant number of residents from nearby states, Wellington is confined by the countryøs size of just 4.5 million people. Auckland, too, has to count on domestic tourism when planning for a TBE, if the costs of the TBEøs organisation are to be covered. Greater Melbourne has a larger population base, plus can relatively easily attract intrastate tourists, which may be considered as an advantage for hosting such major events as TBEs.

The cities with the most well-educated populations appear to be the capital cities, Canberra and Wellington. The level of education is reflected in wage levels ó the residents from these capitals earn more than those in the rest of their country, which may be a consequence of the education level. Income may in turn affect the ability of a person to travel, visit cultural institutions, and participate in ticketed events.

And finally, the approach of the cultural institution towards TBEs, either proactive or cautious, as well as its expertise and mandate, determines whether the initiative will come from the institution at all. The longevity of hosting TBEs may have also played its role in the more successful case studies observed in Canberra and Melbourne. Not only have the cultural agencies of these cities developed expertise, knowledge and contacts with their counterparts around the world since the 1980s-1990s, but their respective populations may have gotten into the ─habitø of attending exhibitions ó in both Canberra and Melbourne interviewees praised the local residents for their cultural open-mindedness and propensity to attend TBEs.

In this chapter, it has been suggested that the sourcing, hosting and marketing of major international exhibitions does not depend solely upon separate institutions performing their duties independently, but to a large extent depends upon the interrelationships between the various agencies and bodies. The emerging relationships in Auckland, where the Auckland Museum and the Art Gallery have been dealing with TBEs on their own, without much interest and input from the tourism marketing bodies, demonstrate that this task can hardly be achieved without cooperation. Auckland now appears to be in a transitional phase, where a two-way conversation is opening up, and the environment for bringing TBEs may become more conducive. Melbourne, in contrast, has a record of more than 10 years of intensive cooperation between various actors that has secured a productive atmosphere for the cultural institutions to host TBEs. The situation in Wellington seems to reflect well-established and overall settled relationships, which may eventually need more dynamics, while Canberra is on the way to more transparent and coherent relationships, demonstrating progressing dialogue and cohesion.

Trust and sharing of information between various agencies and stakeholders along with funding opportunities can be considered as contributing elements to the strength of the city or state context. Regular networking and interactions may be considered a significant feature of a strategic approach to hosting TBEs, their frequency and scale. It can be suggested that when interactions between various institutions are intensifying and becoming clearer, the relationships are transforming into more meaningful connections,

and this creates space for joint visioning and understanding of what is yet to be done in the field of events in general and major touring exhibitions in particular.

In the approaches to TBEs, there is more strategic vision and openness in Wellington, Canberra and Melbourne than there is in Auckland. There are also more successful case studies to draw on. In Auckland, the inter-agency relationships have been more of a tactical nature to date, although this pattern is currently changing. The approach in Wellington may be strategic, but is affected by the challenging national context and also the reluctance of the region's government to create more opportunities for TBEs outside of the national museum. Canberra's approach is characterised by reinforcing relationships and a growing transparency between the actors involved in bringing and marketing major exhibitions, making it more maturing. In Melbourne, the approach is more strategic and advanced than in other cities under study, grounded on more than 10 years of intense and trustful cooperation.

To summarise, the section presented an analysis of the ways institutions in the four cities approach touring blockbuster exhibitions. The approaches differ, from tactical and transitional in Auckland to strategic and advanced in Melbourne; the shared features and dissimilarities between approaches were discussed. The diversity of types of inter-agency relationships was explored, suggesting the cities are at different levels in the development of these relationships. While networking in Melbourne is already at an advanced level, the other cities still have some work to do with regard to intensifying and enriching collaboration between stakeholders within their networks. The context variables were presented and analysed, and their role in the approaches suggested.

4.5 Summary

The purpose of Chapter 4 was to analyse the national and local contexts, inter-agency relationships and current arrangements around hosting and marketing major touring exhibitions. The first research objective – to understand the ways Auckland, Canberra, Melbourne and Wellington approach hosting TBEs – was addressed. The definition of a touring blockbuster exhibition was developed at the beginning of the chapter. The key characteristics of TBEs were discussed. These are: 'over the top' numbers of visitors, a likely international origin, and a major brand name that resonates with a wide audience to create an exhibition's must-see status. It was suggested that although the term 'touring blockbuster exhibition' is somewhat relative and may be used reluctantly within the

museum sector, it was widely understood by the interviewees and therefore considered appropriate for this research.

The findings of the study analysed and presented throughout this chapter demonstrate that national, regional and local factors, as well as the relationships and the networking dynamics between agencies within a city, affect the propensity and the success of TBEs. The next chapter investigates the roles major international exhibitions can play in the tourism offers and marketing endeavours of the cities under study. The findings from both chapters are then brought together and discussed in the context of the objectives set by the research.

Chapter 5. Marketing a city to tourists: the role of touring blockbuster exhibitions

5.1 Introduction

The presentation of the findings throughout two chapters makes it possible to link in a cohesive way the data analysis that set the scene in Chapter 4 with other broad themes that emerged in the study, presented in this chapter. Chapter 5 analyses the findings related to the role of touring blockbuster exhibitions, as major city events, in the creation and marketing of tourism experiences in Auckland, Wellington, Canberra and Melbourne.

The chapter addresses the second, third and fourth objectives of the research, which are:

- *To explore the ways in which TBEs contribute to a city's tourism offering;*
- *To determine the extent to which TBEs contribute to a city's brand;*
- *To examine the role of TBEs in a city's major events agenda.*

The objectives are achieved by exploring two major themes that are identified in the data. The first theme, ₋Developing and marketing a city identity: the role of TBEsø investigates in detail the tourism propositions of each of the four cities, as well as aspects related to their brand identity and positioning. The theme also considers the experiences which the cities aspire to deliver to their visitors, including through the hosting of major international exhibitions.

The second theme, ₋Managing touring blockbuster exhibitions as special events in a cityø shows how event portfolios are being created in the cities, and the various roles TBEs can play in these portfolios. It also discusses the types of leveraging initiatives taking place with respect to touring blockbuster exhibitions, and whether any co-branding opportunities are considered when planning for these events.

Section 5.4 juxtaposes the data from the four cities under study. It summarises the distinctive features of the citiesø tourism offerings and explores the commonalities and differences in the ways TBEs have been used in city marketing.

5.2 Developing and marketing a city identity: the role of TBEs

This theme explores how Auckland, Wellington, Canberra and Melbourne develop their city identities and market themselves to tourists. It is suggested that a city identity is formed, to a large extent, by the following attributes: geopolitical role of a city; tourism product mix; official positioning; and place experiences. The tourism offerings of the four cities are presented and the essence of their brands and images are explored. this section reveals the ways touring blockbuster exhibitions may contribute to the city's identity and positioning, introducing the findings in the two cities in New Zealand first, followed by the analysis of data in Canberra and Melbourne, Australia.

5.2.1 Wellington

Wellington is located in the southern part of the North Island, geographically in the middle of the country. There is a ferry connection between the North and the South Islands across the Cook Strait, and it departs from the Wellington harbour. From the end of December until the end of January there is a flow of tourists coming in and out of Wellington, including those who are undertaking a trip in camper vans from Auckland to the South Island and vice versa and people visiting families on both sides of the Cook Strait, making Wellington a suitable 'city stop' (W5):

> We are sort of a city stop, in the middle. And a little bit of stock-up. So they've [tourists] been doing all this travelling, so they'll come here and rest for a few days, because Wellington's a walkable city, especially if they have freedom, travelling in a camper van and they don't need transport here, and they don't take, want to take it, on the ferry because it costs too much. So they will park, get rid of their camper van or car here, they'll have three days here walking around on foot, just living a normal life. And then they will go on a ferry and then they will start their touring itinerary again.

Although the volume of tourists hits its highest numbers in the summer months, there are a number of tourist attractions available for and enjoyed by tourists throughout the year. Absolutely Positively Wellington (n.d.-d) invites tourists to 'Get busy having fun in the capital'. The variety of attractions to get busy having fun at include the Museum of New Zealand Te Papa Tongarewa, the film making Weta Studio and the Weta Cave, the world-first protected sanctuary Zealandia, the Wellington Zoo, Wellington Botanic Garden, the Space Place at Carter Observatory, and the iconic Wellington Cable Car. In addition, there are several art galleries in the city: the New Zealand Portrait Gallery, Kura Art Gallery, City Gallery, the Māori Arts Gallery, and the New Zealand Academy of Fine Arts Gallery.

The Parliament Buildings are open for the public to visit, and the tours are free so that everyone can get õan insight into the heart of our [New Zealand] democracyö (New Zealand Parliament, n.d.). All the places above are rated highly by tourists on the Tripadvisor website (Tripadvisor, n.d.). And finally, Wellingtonøs õgoodly and abundant coffeeö (Logue, 2016, September 16) and craft beer bars are an intrinsic part of the capitaløs tourism proposition.

Overall, the mix of tourism products that Wellington provides to tourists includes culture and arts, food and drink, natural attractions, and events (discussed in more detail in section 5.3.1.1.). Combined with the compactness of the city, the offering appears to be varied and compelling: õwe are a compact city, you donøt need a car to get around í we are a walking city, and our best things are within walking distanceö (W5).

Here is how interviewees described the experiential component of the tourism offering of Wellington: õpeople own the city quite quickly and easily, feel at homeö (W1), õa quintessential New Zealand experience, lots of cultureö (W2), õactive and educationalö (W3). The motivations for coming are about experiencing and discovering:

> Our research shows that triggers for people coming to Wellington are events and exhibitions. And that motivations for coming are about discovering, seeing, experiencing and curiosity. So factors where people decide if they are going for a short break in [other places in] New Zealand vs Wellington [include] the range of culture, arts and heritage. (W3)

As was discussed in the previous chapter, touring blockbuster exhibitions have been hosted at the national museum, Te Papa. Therefore, it is appropriate to take a closer look at the role of the museum in the tourism offering of Wellington, as this will facilitate an understanding of the role of major exhibitions in it. It is suggested that Te Papa is both geographically and ÷existentiallyø integrated with the city, which creates a positive resonance for both.

Due to its central location, õnearly every tourist that comes to the city, comes to Te Papaö (W1). The interviewee continued: õLots of people wander in and out of here, itøs a nearly casual decision. Itøs an integral part of the [city tourism] offerö (W1). The research carried out by Carey, Davidson, and Sahli (2013) demonstrates the significance of the museum for the city in figures. Thus, visitation in its first financial year reached 1.5 million people, and in the following years, on average 1.3 million people visited the museum, which was considered to be a õresounding successö (Carey et al., 2013, p. 557). If the Wellington region has a population of less than half a million people, hundreds of thousands of

visitors must be from other regions of New Zealand and from overseas. Therefore, Te Papa appears to significantly contribute to tourists' attraction to the city, including overnight stays (Carey et al., 2013). W1 confirms: "what Te Papa honestly created, we created a new international tourist destination hub".

The museum seems also to be very much integrated with the city in another, more 'existential' sort of way. The museum is the national museum, and the city's identity reflects the national capital status. The notion of being *the centre* – of the country or of the nation – appeared to be prominent in all the interviews, with multiple references to this 'national' status identification. The thinking that was observed while collecting and analysing data in the city revolved a lot around the value of the city and the museum for the country's residents, rather than being focused on reaping immediate economic benefits from tourism. An interviewee claimed: "we are bringing the world to New Zealand. So to bring a Monet show here it's a great service to many New Zealanders who can't travel to France" (W1). Another interviewee, from the city government, argued along the same lines: "I think we enable people – citizens, visitors – it's enabling people to be exposed to things they don't come across in their ordinary, everyday life. So we are an enabling mechanism. And also not just enabling – encouraging, without forcing" (W4). The marketing and tourism bodies in the city are involved in marketing major exhibitions held in Te Papa domestically, and internationally, and the campaigns strongly focus on an exhibition, which serves as a draw card (W3).

According to the interview data, the experiences associated with touring blockbuster exhibitions include engagement, interaction – both with exhibits and other visitors – as well as education, entertainment and emotions (W1, W2, W4).

> I as a parent go and think – Kids thank me they've had a good time, kids have built new knowledge, cause I ultimately want to give new knowledge and learning. So that's good, that was money worth spent. I've entertained them broadly … I myself have got new knowledge, new insights, and it's been really interesting. I am going to tell my friends to come. That's about it. (W1)

W2 referred to the combination of education and entertainment in the TBEs, united under the concept of 'edutainment': "There's some real learning in there, they learn new things, you can find out new stuff you didn't know before. But you can also kind of have fun and be entertained" (W2). The interviewee, however, stressed the importance of maintaining a balance between education and entertainment for the successful application of this concept for TBEs: "I think that's the balance for us with our inbound touring blockbusters

– we've got to keep that 'edutain' [element] in balance to kind of appeal to a wide cross-section of the population so that we get a reasonable visitation" (W2).

The capital city of New Zealand appears to have had a significant boost to its brand image in the past decade. A local businessman described the transformation that the city has undergone:

> Wellington in the 80s and 90s was a pretty dire place. We had a little bit of a Canberra reputation, a seat of government and not much else. But consecutive councils have pushed that creativity, arts scene, music scene, trying to use some of that creativity and showcase what we have. (Logue, 2016, September 16)

It does not happen in an instant that a place's 'dull' or 'boring' image is transformed into an exciting and vibrant one. And it did not happen overnight in Wellington. W2 referred to the consistent and "hard" work the city tourism marketers undertook to achieve the positive outcomes and its currently attractive image that appears to reflect the city's identity. Wellington was described by the interviewee as follows:

> [C]apital city, café culture, quite vibrant, quite quirky, kind of the whole big village thing. Very different to Auckland. Lonely Planet's tagging 'the coolest little capital in the world', so I think it's kind of – you've got a lot in a small space. Good place for a short break. (W2)

Several other interviewees also mentioned the use of 'the coolest little capital' in the tourism marketing, which prompted the exploration of the meanings behind these words. The *cool-ness* may be reflecting the side of the city that is "a little bit edgy with lots of creativity", along with "the film industry offer" and "a beautiful harbour" (W1). And, quite likely, its weather – Wellington is considered to be one of the windiest cities in the world (Mathiesen, 2015, October 15). The *little-ness* must be underlining the manageable size of the city for visitors and the accessibility of its attractions, which has been discussed above. The notion of the *capital* also proves to be a strong part of the brand – Wellington identifies and brands itself as the capital city of the country, with a range of capital, urban and *specific New Zealand* type of experiences to be had.

All the interviewees were supportive of the current city branding, mentioning its clarity and strength: "I see the brand as strong. I see it as quite clear. I see it as consistent, and the Wellington brand is highly supported, not only by our citizens, but by New Zealanders outside Wellington" (W4). W5 suggested it is "one of the most recognised tourist brands in New Zealand".

Wellington positions itself among such cities as San Francisco, Melbourne and Portland (W5). Some interviewees called the city õthe cultural capital of the countryö (W1, W4), along with Lonely Planet, which describes Wellington as õa small city with a big rep í famous for being NZøs constitutional and cultural capitalö (Lonely Planet, n.d.). One of the participants explained: õCultural [experience] is quite high, because of our number of museums and the free entry into themö (W4). It may be assumed that the variety and availability of the cultural institutions are an important component of the cityøs image. Referring to the exhibition of Monet artworks in Te Papa in 2009, interviewee W5 described Wellingtonøs image such that: õitøs a cultural thing and people expect that to be with Wellingtonö. Thus, cultural events such as major international exhibitions may even be *expected to be in Wellington*. W3 mentioned that depending on the type of an exhibition, they may also contribute to the õcreative, innovative, energetic-ness of Wellingtonö. An example is the *Dreamworks Animation: The Exhibition*, which was considered to be a good fit with the –film capitalø positioning (W1).

Overall, the role of touring blockbuster exhibitions is seen in Wellington as a *service* to the residents of the country that enables them to access out-of-the-ordinary cultural experiences. These exhibitions also appear to support the capitaløs brand and align with the official positioning of Wellington.

5.2.2 Auckland

The largest city in New Zealand, Auckland, is located in the North Island. It has the countryøs busiest international airport. In total, 23 international airlines operate from Auckland; in the year ending 30 June 2016, the total number of international passengers movements was 8.8 million (Auckland Airport, 2016). The interviewees in Auckland described the city as õinternational, vibrant, and excitingö (A8), õsophisticated urban type of cityö (A7), and õfriendlyö (A5).

The tourism offering of the city is extremely diverse, including almost everything one can think of. The list of Auckland must-dos on the official tourism website (http://www.aucklandnz.com/) include visiting wineries, hiking, shopping, playing golf, visiting Rangitoto volcano island and Waiheke island, visiting the Auckland Museum or the Art Gallery, dining out, bungy jumping, sailing around the harbour, visiting the beaches, taking a scenic flight, õcut[ting] loose on the dance floorö and taking a spa. One of the most commonly used words by the interviewees with relation to the Auckland tourism proposition was –diverseø, and it is in the *diversity* combined with the *proximity*

that the city's point of difference is currently seen: "we can be on an empty black sand beach and sipping drinks on Waiheke, and out for dinner in a really nice restaurant, all in the one day, [it] is unique" (A3). Most of the activities listed above and related geographical locations or places of interest have received high ratings on the Tripadvisor website.

The statistics of the Visitor Insights Programme (Angus & Associates, 2015) show that activities and attractions offered in Auckland are rated high by domestic and international visitors: 8.5 out of 10 and 8.8 out of 10 respectively. However, only 46% of domestic visitors are 'very likely' to recommend the Auckland region, and the majority of them are visiting friends and relatives (33%). On the other hand, 77% of international visitors are 'very likely' to recommend the region and the majority of them (53%) are coming for holidays or vacations.

The role of culture in the city's identity and tourism offering was questioned by a number of interviewees. Some felt that culture and arts are being underrepresented (A2). Another interviewee called the cultural aspect "pretty limited" and "not particularly impressive" (A5). Importantly, things to do or places to visit in Auckland depend on the season. While the summer proposition gravitates towards outdoor activities, the tourism offering in winter focuses more on indoor ventures:

> It depends on the time of year that you're visiting, so at the moment [in August] if you were visiting Auckland you'd be – I would think you'd be focusing on Auckland Art Gallery, Auckland Museum, you may go to the Maritime Museum *if you found it and you knew it was there* [emphasis added]. (A6)

It may therefore be assumed that the cultural institutions in Auckland are at the core of the cooler months' tourism proposition, as they offer warm indoor space for exploring exhibits and attractions. However, the italicised remark from the quote above suggests the awareness among tourists about one of the museums may not be at a high level. There was also another comment from A7, who compared the role of the Auckland Museum in Auckland with that of Te Papa in Wellington, and the comparison was not in favour of Auckland:

> Te Papa is a massive part of the city [Wellington], it's part of the city's brand. And if you visit Wellington, they'll always say you should go to Te Papa. I'm not sure if you visit Auckland they will say you should visit Auckland Museum. But it's always sort of reverence around Auckland Museum … I think we are somewhere in the middle, you know. I think we need to become more part of the fabric of the city.

Similar concerns about a lack of support from the tourism bodies were articulated by the Auckland Art Gallery (A1).

The situation is of particular importance when it comes to touring blockbuster exhibitions which, potentially, could enhance the winter tourism offering and attract more tourists during the off-peak or shoulder-seasons. This seems to be problematic because TBEs require significant financial and organisational resources and õthe whole basic relationship and organisational, strategic and financial partnership for the major exhibitions is flawed here, because we do not have tourism supportö (A1). The interviewee further drew a comparison with the situation in Australian cities, where tourism marketing bodies are supposedly more invested in and engaged with the cultural institutions:

> So any of those big exhibitions in Australia draw 30% from tourism [bodies], 30% from Box Office ó what we call Box Office ó tickets and commercial, and shops are hugely important, and 30% from sponsorship. That is how the formula works, and that is why there might be four major exhibitions the size of *[The] Light Show* happening at NGV in a year, and that is how they work financially, and that is how they are in a position to be able to leverage, and that is how they can market in Australia. Can you imagine the cost of all of this marketing here? Our marketing budget is so tiny compared to these budgets.

There is a further remark to be made about the tourism offering of Auckland. The ‑proximityø, outlined by the tourism authorities as one of the points of differences of Auckland, may not be very well catered for by the cityøs current transport network. Interviewees A6 and A7 pointed out that transport links between the attractions are not really helpful for a tourist willing to enjoy the ‑diversityø of experiences in Auckland:

> I mean one of the challenges with the range and locations of the cultural facilities currently is how do people get around and so if they want to visit the museum one day and they want to go out to the [Auckland] Zoo another day or they want to go out to Stardome [Observatory], how do they actually do that really easily? (A6)

The distances between the venues are not walkable, and a tourist will have to think through well in advance about how to get from one place to another very carefully; it may require a few bus changes or take some time to get around without a car. There may be neither time nor energy left to visit more than one attraction in a day, especially if travelling with children.

Overall, it may be suggested that the cultural part of Aucklandøs tourism offering, embodied by the cityøs cultural institutions, has not been very prominent so far, while A6

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admitted: "It certainly needs to leverage off the arts and culture offering, but also the sports and the other – it can't just be one dimensional".

The largest city in New Zealand, Auckland was promoted previously as The City of Sails, The Big Little City, and with the lava-coloured fuzzy "A" logo. The domestic brand of Auckland was identified and presented by A8 as a "kind of international, vibrant, exciting city". One of the participants summed up the city's positioning in the following way:

> We market Auckland both domestically and internationally as a destination where a vibrant international city goes hand in hand with a stunning natural playground – the proximity and diversity of urban and natural experiences is what Auckland offers – and events including art and culture play a key part in the urban part of this. (A8)

Although tourism and event authorities are overall optimistic about such branding, most of the interviewees hesitated to describe the city's brand. There were a few referrals to an 'international city' positioning, and to a collection of various experiences, but many mentioned a lack of clarity in the city's brand to the extent of suggesting: "I don't actually think Auckland has a brand at the moment" (A6).

Another of Auckland's positionings revolves around the notion of "there's always something on… night or day" (A8), which is reflected in the marketing campaign called *Auckland – The Show Never Stops*. The campaign was launched in 2013 with the aim "to get New Zealanders to embrace their biggest city as a place worth visiting" (Thompson, 2013), and it positions Auckland as an event in itself – an energetic and entertaining place (Heart of the City, 2014).

The cultural aspect of the city's brand seems to have been downgraded in importance: "I don't yet see that Auckland positions itself on the basis of culture… the message is very much about sport and activity, and nature, and being outdoors… . We are telling a very narrow story about our city's life" (A2). A representative from one of the city's cultural institutions did not see much difference between the brand and the logo of the city: "an official brand is 'A' as Auckland, but *it changes all the time* [emphasis added]" (A7). Therefore, it appears that at the time the research was conducted, there was a rather confused vision among the stakeholders in tourism marketing, event planning and culture fields as to what the city's brand is, and as a result, how cultural activities may support it: "Well, I think we need that *brand to be defined* [emphasis added] first because with that definition you'll get your measures. And we can then start measuring to see how we contribute to the achievement of that" (A2).

A study of 27 blogs, written by visitors to Auckland, showed that the perceived image of the city was considered as uninspiring and characterless (Bodhanwala, 2014). In total 41% of visitors made unfavourable evaluations of the city as a travel destination (Bodhanwala, 2014). Contrary to the claims of some of the interviewees about õa million things to doö (A7), or õa broad range of things to doö (A3), tourists felt that they ran out of those ‡things to doøfairly quickly. Another noteworthy finding is that visitors perceived Auckland more as a small town than the countryøs biggest city and also as being significantly different from other parts of New Zealand (Bodhanwala, 2014).

Currently, there is a work under way that should help to define more specifically õwhat is Auckland?ö, and what differentiates its unique identity from other cities in the world: õIf Auckland is to remain competitive on an increasingly fast-paced world stage and sustain a vibrant and competitive economy, Auckland needs to stand out from global competitorsö, says the head of ATEED, Brett OøRiley (Orsman, 2015, July 30). The brand ‡The Show Never Stopsø used to highlight that õthereøs always something onö (A8), may not suffice for a clear and understandable image of the city.

5.2.3 Canberra

The interviews and document analysis demonstrate a high level of comprehension of the *national capital* status in the cityøs identity, along with the opportunities and challenges the role as Australiaøs capital brings for tourism marketing. Canberra is home to major political and cultural national institutions (see section 3.2.2.3). All these institutions are part of the cityøs tourism offering, which has been enhanced in recent years:

> Canberra as a destination has improved. There are more hotels, there are more cinemas, there are more bars, there are more restaurants, there are more places for tourists to hang out and do stuff. Thereøs the National Arboretum ó which wasnøt there 10 years ago ó itøs a new place. So I think itøs a richer kind of cultural experience all round. (C2)

Cultural institutions are thought to present significant opportunities for tourism development in the city: õI think that Canberra and the ACT represents an absolute jewel in the crown of Australiaøs cultural attractions ó it really does, collectivelyö (C5). Also, the attractions are located relatively close to each other, forming an area known as ‡the Parliamentary Triangleø that includes the Parliament House and all the cultural institutions on both sides of Lake Burley Griffin. According to C2, the proximity of the cultural agencies is one of the advantages of Canberra in comparison to Melbourne and Sydney.

Storytelling is at the core of the city's tourism offering and an intrinsic part of its identity. The city aspires to tell a narrative about the Australian nation to its visitors, which is done through its national attractions:

> So if you come here, you will get an understanding of where we've come from as a nation, where we are as a nation, and where we are going as a nation. And that story is really told primarily through our national institutions. (C3)

The variety of cultural institutions of national significance strengthens the cultural component of the brand image of Canberra, making it 'a pretty cultural city' (C3) and creating a cultural 'flair' around it. The strong cultural background of the city's tourism offer and its respective image in the eyes of tourists was evident in all the interviews. It was best summed up by C1 who saw Canberra:

> as the national capital and as the home of a lot of the national institutions and those type of things that are very heavily arts, culture based … [the public perception of Canberra] was very much tied to the exhibitions, and the galleries, and the memorials, and the museum, and those types of things.

The recent Visitors Perceptions Study (Visit Canberra, 2015a) showed that memorable cultural experiences (65%) and offering the chance to learn about the Australian nation (73%) scored the highest points among the visitors.

On the other hand, the presence of political bodies, according to most of the interviewees, significantly affects the city's image, and not so much in a positive way. It stems from well-settled associations that Canberra gets through political decisions and political power exercised in the city: 'people see Canberra – as they refer to Canberra meaning the government – not Canberra being a city… Canberra says this, Canberra says that' (C2). A strong political narrative in the city's image contributed to the perception of Canberra as 'a bit sort of stuffy, a bit boring, not much happening here' (C1), resulting in 'some degree of reticence of Australians to travel to Canberra' (C5). The local ACT Government has been putting efforts into shifting the focus of this perception. According to C2, those efforts have been successful:

> And so people don't come for a day anymore. They come for several days. And I'd say that's the distinct difference that I've perceived in, say, nearly 20 years of working here – in 17 years, 18 years, whatever it is – is that people once said – Oh yeah, I'll go to Canberra. If they're flying in in the morning they'll go and see the exhibition at the gallery, say, and then they fly out – whereas now people contact me and say – We're coming down to Canberra for a weekend or three days – and they want to do what's on at the museum, and the library, and the gallery.

One of the important guidelines for the city's branding, which describes the city's desirable image, is Canberra's Brand Book. A brand is understood holistically as "an overall image, personality or *identity* [emphasis added] that is formed from every experience people have with a product or service" (Visit Canberra, n.d.-a, p. 8). According to the Brand Book, the city's brand consists of six key elements: the logo, essence, values, personality, benefits and attributes (Visit Canberra, n.d.-a). All the elements are inter-linked and centre around the notion of *storytelling*. Thus, the logo reflects the "speech bubble of Australia", which is considered to be symbolic for the city that "tells Australia's stories". The essence, or the single idea that differentiates Canberra, is that the city is "the Home of the Australian story" (Visit Canberra, n.d.-a), and the national attractions are the city's unique point of difference as they are the reason why Canberra is "the Home of the Australia story".

Major special exhibitions enhance this unique attribute through delivering "a cultural feast" and help in substantiating the brand essence of the city (Visit Canberra, n.d.-a); they are seen as a "big part of that story" (C3). TBEs function as a means to make visitors come to the city, to obtain the experiences that the city has to offer, and to establish an emotional connection with the capital and with the country's history and culture. The experiential component is essential for the sense of pride and for the national identity, as it is not something that can be imposed by a marketing campaign (C3).

According to the Domestic Marketing Strategy (ACT DMS) 2013-15 (Visit Canberra, n.d.-b), the following are pillars of experiences that Canberra aspires to provide to its visitors: learning, celebration, adventure and bonding. These align with the primary drivers for tourists to travel. Learning refers to educating tourists about Australia's history, arts and culture. Celebration is about holidays and food and wine. Adventure refers to more physical activities, such as biking and walking. Bonding is bringing families together for an interesting itinerary. Overall, the city focuses on promoting itself as a destination for short breaks that enable friends and families to relax and connect (Visit Canberra, n.d.-b). The Domestic Marketing Strategy points out the importance of blockbuster exhibitions in attracting tourists and notes that events in general are helping with the enhancement of the brand of the ACT as a tourism destination (Visit Canberra, n.d.-b).

The present research investigates if TBEs can contribute to the experiential offering of Canberra, due to the type of experiences they provide to their visitors. The experiences that visitors gain at a blockbuster exhibition, according to the interviewees in the city, can

be grouped into the following categories: education, entertainment, aesthetic and emotionally engaging.

Education is a broad category that includes a variety of experiences associated with getting new knowledge, and it links to the motives for visiting an exhibition. The motives to visit a TBE may be diverse (C2): there may be visitors who are ‑ticking a boxø by visiting a must-see and talked-about exhibition, and there may be professionals who spend hours exploring an exhibition because it presents something they are interested in. Between these two ‑polesøof visitors there is a majority of the people who are interested in *learning something new*: õThereøs no point going to an exhibition if you donøt think youøre going to come out a more interesting person. You might not think of it like that, but thatøs what youøre doingö (C2). People are also changing their usual environment for an unfamiliar and stimulating setting: õ[an exhibition] puts their lives and their world into a different context ó and hopefully improves itö (C2).

Overall, the delivery of new knowledge is seen by the exhibition organisers as the primary goal of every exhibition, including TBEs. At the same time, there are other experiences to be had, namely entertainment and aesthetic, because õgoing to an exhibition is a form of leisure activity, and it should be entertaining and aesthetically pleasingö (C4). Part of making an exhibition entertaining is making dedicated ‑kids zonesø, as a TBE would normally be appealing to broad audiences, including families (C1, C5). Aesthetics come from the careful and elaborate design of an exhibition, as this is something that organisers would never leave to chance.

Finally, finding an emotionally engaging experience constitutes an important element of the overall experience that may be obtained at a TBE. C2 claimed that people are looking for an õemotional engagementö rather than a linear presentation of history or culture, and this is exactly what an exhibition can provide. The ability to get in touch with exhibits through emotions helps in the creation of a more authentic and profound experience for the visitors. The uniqueness of the objects or art works contributes to the high level of emotional apprehension thereof, as people engage and respond more eagerly to something that is õthe only one, or itøs one of a very, very small numberö (C2).

It may be suggested that TBEs can contribute to the ‑learningø pillar of the ACT DMS, through the ‑educationø element of the exhibitions, and also to the ‑celebrationø and ‑adventureøpillars, via their ‑entertainmentøcomponent. Positive emotions stimulated by an exhibition may be regarded as desirable for any tourism offering, and they are found

highly appropriate for Canberra, where an emotional connection is seen by the local DMO as a necessary part of the *storytelling.*

To sum up, Canberraøs tourism proposition is well developed and enriched with a variety of activities and places to visit; the tourism positioning has a strong cultural focus due to the rich and strong cultural infrastructure of national significance. Touring blockbuster exhibitions appear to fit the experiential pillars of the tourism offering and reinforce the cultural aspect of the cityøs identity.

5.2.4 Melbourne

The tourism offering of Melbourne does not revolve around a single iconic attraction, although the three major cultural institutions presented in Chapter 4 (section 4.3.2.2) create a solid background for cultural tourism in the city, catering for different audiences and interests. In fact, the official tourism website, Visit Melbourne, promotes activities outside the city, in the state of Victoria, to the same extent as those in the city: the regionøs coastline and wildlife, wineries and natural springs, together with the cityøs nightlife and shopping, its heritage, and sporting and cultural events. While the range looks quite broad, the state and city marketers have clearly identified a point of difference for Melbourne ó it is the cityøs *lifestyle*:

> We donøt have an Opera House, we donøt have a Great Barrier Reef, we donøt have that single attraction thatøs on someoneøs ÷must-doø list. So for us, when weøre talking to a tourism or an international market thatøs thinking about investing or locating a business here ó Whatøs the lifestyle like? (M1)

Eventually, the lifestyle is depicted through the cityøs culture and subcultures, including Melbourneøs famous laneways, precincts and neighbourhoods ó e.g., Collingwood, St Kilda, Fitzroy, Docklands, and õthe way people genuinely live in the cityö (M1). Overall, the interviewees conceived of Melbourne as presenting a strong cultural and sporting experience (M3) and a rich tapestry of things to do (M2): õItøs a city that has endless possibilities. Thereøs always something to do, and find, and enjoy and experience. Itøs all about *being enriched* [emphasis added] when you come here. So thereøs more *depth* [emphasis added] in Melbourne than in other citiesö (M5).

The cityøs DMO, Destination Melbourne, identifies the city as õa destination of outstanding visitor experiencesö (Destination Melbourne, 2011). The interviewees, in one way or another, described the experiences to be obtained in Melbourne as providing an opportunity *to explore* and *to discover* and *to be entertained* and *be enriched*. Exploring

the city, tourists discover what it has to offer. This may be through a year-round programme of events organised in the city, which will be discussed in section 5.3.1.4, or through finding õhidden things everywhere you goö (M2):

> A city with a love of the covert, Melbourne hides away its best bars, art galleries, live music venues, acclaimed restaurants, and designer boutiques to reward those who dare to delve. The seeking becomes part of the allure of the city as you venture along laneways, down stairs into unassuming basements and up high to a world that exists on the city's rooftops. (Visit Melbourne, n.d.-b)

Exhibitions organised within the Melbourne Winter Masterpieces series are an essential part of the tourism offering of the city and are seen as a part of the domestic tourism strategy (M4). *Melbourne Style Winter* 2015 tourism magazine opens with an address from the Minister for Tourism and Major Events, Jon Eren (Eren, 2015, p. 3):

> Australiaøs cultural and sporting capital offers an enviable wealth of attractions and experiences. Music fans can immerse themselves in the life and work of one of the great contemporary iconoclasts as part of the 2015 Winter Masterpieces, in the Australian-exclusive *David Bowie Is* exhibition at ACMI. While the NGV will showcase one of the worldøs greatest art collections in *Masterpieces from the Hermitage: The Legacy of Catherine the Great*, the Melbourne Museum continues to engage visitors with *The WW1 Centenary Exhibition*.

This address is notable as it outlines several key points about tourism marketing for Melbourne and the role of TBEs in this. First, it emphasises the positioning of Melbourne as the cultural and sporting capital of the country ó an assumption that runs through all the interviews conducted in the city. Second, it puts the cultural offering, combining two blockbuster exhibitions and another special exhibition, on the front page of the visitor guide, making it a key feature of the winter tourism proposition. If the marketing of the city is indeed ÷event-basedø (M4), then major cultural events in winter clearly occupy a central place in Melbourneøs marketing. Third, the Minister mentions special events ó exhibitions ó in the three key cultural institutions of the city, making them equally important visitor attractions. And finally, the Winter Masterpieces brand appears to have a pivotal role in the marketing of the cityøs experiences.

The exhibition programmes of the cultural institutions contribute significantly to the cultural line of the tourism product mix. Thus, tourists may discover exclusive, prestigious art exhibitions in the National Gallery of Victoria, ancient treasures in the Melbourne Museum, and creative moving image shows in the Australian Centre for the Moving Image (see section 4.3.2.2 for examples of TBEs in these institutions). Every

major international exhibition is accompanied by a thought-out additional programme of events, which aims to help people of different ages and ways of life to learn new things:

> A lot of schoolsø programmes, a lot of teacher training, a lot of public programmes, lots of guided tours ó all of those sorts of activities ó particularly where it involves bringing people in from the regions, ensuring that access to these kind of worksí is spread broadly across the community. (M1)

Creating an experience that will appeal to different segments of the market and positioning an exhibition in an appropriate context for those different audiences eventually stimulates high visitation figures, quite possibly because this way a cultural institution manages to show people õwhat art can be in their livesö (M3), making it more understandable and personal.

All the interviewees from the cultural institutions focused heavily on the delivery of experiences for the local and interstate audiences: õ[I]tøs a sense of you experiencing something you could never possibly have otherwise experienced. Itøs bringing the world, or something remarkable, or something precious, or something distant, to Melbourne so you can experience it for yourself first-handö (M4). The *education* and *entertainment* experiential domains are orchestrated by the host venues and elaborated in detail well in advance. While being *entertained*, the visitors are also getting *enriched* ó culturally, socially, emotionally ó and *informed* ó by learning something new, which resonates with the experiences destination marketers seek to deliver in the city: õItøs [Melbourne] where you go to be entertained and informedö (M4).

Melbourne is the only city out of Australia and New Zealand that has established a special dedicated programme for TBEs, the Melbourne Winter Masterpieces. It was launched in 2004 following the initiative of the Victorian Major Events Company (VMEC). At that time, the Chairman of VMEC was also the President of the Board of Trustees of the NGV, Steve Vizard. It might be the case that the personal influence contributed to the creation of this exhibitions series in the state of Victoria: õhe perhaps was uniquely placed to look at the idea of exhibitions and think about a model where *exhibitions could work as a major event* [emphasis added]ö (M1). And this cultural event could also change the image of the NGV itself, making it õless intimidating to Victorians, who perhaps never really considered it a destination for an outingö (Bedwell, 2007, p. 351).

With the Winter Masterpieces, not only was it the first and only series of major exhibitions in Australia to get organised on a regular annual basis, but it also was based around the idea of *exclusivity*, which at that time was a new insight for Australian cultural

institutions. Blockbuster exhibitions, when coming to Australia, used to tour a number of cities; however, VMEC suggested Melbourne should be the only city in the country to host a TBE. The rationale was sensible and seemed attractive for the exhibition's lenders, as in this case their exhibits would not be subject to venue changes, freight risks, the logistics would be easier to handle with only one host institution involved, and all the organisational and insurance costs would be reduced: "So the idea that they could sit in one very highly regarded gallery, rather than being on the road, being freighted around the country, was very appealing… it was a lightbulb moment" (M1). At the same time, VMEC understood that they would need to attract more visitors to cover the costs, therefore, a TBE would have to be strong enough to draw audiences from outside of Melbourne and the state of Victoria, and there would have to be more marketing efforts made in order to get high national visibility to secure those audiences.

The first blockbuster exhibition within the Winter Masterpieces series at NGV proved the pieces of the 'puzzle' were the right fit (M1). *The Impressionists: Masterpieces from the Musée d'Orsay* was organised from June – September, 2004. Its brand and content were strong enough to attract some 380,000 visitors – a record attendance for any art exhibition held in Australia by then (Council of Trustees of the National Gallery of Victoria, 2005). This project was a result of the "assiduous" work of the NGV, VMEC, Art Exhibitions Australia, with indemnity support from the Federal Government, and "a vital role" of Tourism Victoria "in connecting Melbourne's interstate and international visitors with this important show" (Council of Trustees of the National Gallery of Victoria, 2005, p. 15).

Melbourne is positioned as a "cutting edge, creative, authentic destination" (State Government of Victoria, 2013). Interestingly enough, an interviewee in Wellington compared the city's positioning with that of Melbourne (W5), while an interviewee in Melbourne referred to the capital city of New Zealand as an 'alike' city: "I'd say we're probably similar to New York, but we're not on the same scale as New York. Even London. Wellington, from a smaller perspective. I haven't been to Wellington, but people say that Melbourne and Wellington are similar" (M5).

The words that the interviewees used to describe the Melbourne brand gravitated towards "cultural" (M5, M4, KD), "stylish" (M5), "warm and welcoming", "sophisticated city, creative city, somewhere that appreciates art, where you can experience and see the best art – that all resonates well for us" (M1). Cultural events in general and touring blockbuster exhibitions in particular are conceived as an integral part of the city's brand

and positioning. Interviewees from the cultural institutions located in Melbourne demonstrated understanding of the city's brand values, and their understanding was consistent with the official tourism marketing vision and taglines.

Overall, this section has discussed the city identities of Wellington and Auckland in New Zealand, and of Canberra and Melbourne in Australia; the role of touring blockbuster exhibitions in city branding was explored. Each city's tourism offerings, branding, and place experiences were considered.

Similarities between the capital cities were observed, as both cities took cognisance of their national capital status as part of their identity. Being of service to the residents through providing a high-quality cultural experience and telling the story of the nation were dominant ideas in Wellington and Canberra. Auckland aspires to satisfy its visitors with the diversity and proximity of its attractions, be it the West Coast black sand beaches or a fine dining experiences in the downtown, while Melbourne aims to show how the city lives, what its lifestyle feels like, and also supports its tourism proposition with a variety of non-urban activities the state of Victoria can offer.

The branding and positioning of the four cities were analysed. The capital status of Canberra and Wellington had negatively affected their brand images at some point of time, and it required consistent efforts from the cities' marketers to shift perceptions in a more favourable and attractive way. Nowadays, the stakeholders in both cities appear to be clear about their respective brands and positioning, and the ways major international exhibitions can enhance these.

While Auckland seems to be struggling with identifying its brand and point of difference, Melbourne conceives of itself as the sports and cultural capital of the country, and a stylish city with a charming way of life. Touring blockbuster exhibitions have served this identity and positioning well.

5.3 Managing touring blockbuster exhibitions as special events in a city

This section continues the discussion of how touring blockbuster exhibitions are being employed in the marketing of the case study cities, this time focusing on their role as special events for each city. The theme is introduced through three key components: delivering exhibitions as special events, leveraging, and co-branding. First, composition and programming of event portfolios are examined; second, the leveraging efforts of the

tourism bodies and cultural institutions are analysed. The section finishes with an examination of the alignment of a city's brand with the brand of a touring blockbuster exhibition.

5.3.1 Delivering exhibitions as special events
5.3.1.1 Wellington

Wellington's event portfolio was defined by W4 as:

> [T]he framework which guides our policy and our decision-making to maintain the momentum and the outcomes for Wellington as the arts and cultural capital of the country. But it's not just about some kind of boastful statement about how we see ourselves. The outcome is to enable our citizens to be enriched by being exposed to art.

Therefore, the event portfolio appears to be supporting the essence of the tourism offering of Wellington, discussed in section 5.2.1. Planning and programming are considered as important steps in event portfolio creation, generating *connectedness* between various events. These steps involve strategic thinking and making conscious decisions about events organisation (W4), including the selection of events and the choice of an appropriate timing for them. Wellington's event portfolio was characterised by the city's interviewees as 'balanced' (W5) and 'very inclusive' (W4): 'There is no aspect of the arts that we are not involved with in some way' (W3).

The city's event portfolio aims at covering equally sports and arts, including performing arts, arts at the City Art Gallery, and culture at Te Papa. The city is looking at balancing its portfolio in different locations and institutions, and by offering a variety of types of events. The official tourism website of Wellington claims: 'You'll find thousands of events in Wellington to get involved in. From major international sport, concerts and festivals, to exhibitions, family events and community celebrations, it's all right here in our 365-day calendar of good times!' (Absolutely Positively Wellington, n.d.-b). The list of recurrent major events comprises racing, rugby, street festivals, jazz and beer festivals, fireworks, and other events (Appendix 10); however, it does not include events that are either not considered as major ones, or are not organised in the city on a regular basis. For instance, on 3 February 2017, the city's official tourism website, Absolutely Positively Wellington (http://www.wellingtonnz.com/discover/things-to-do/events/), suggested 183 events of all types held in the Wellington region.

The following is how an interviewee from a cultural institution reflected on Wellington's event portfolio, at the same time praising the efforts of the local authorities:

I think what Wellington City Council have worked very hard to do and have achieved is, there is a roading programme through the years. You just look now. We just have Wellington on the plate. We've got the Lux Festival. We'll then go in and hit *WOW* [*World of Wearable Art*]. That will take us up to the summer where there's always a whole load of things going on the waterfront, and we get the local Bands Festival – I can't remember the name of it [The Wellington Bands and Orchestras Festival]. So yeah, there is a real cycle. (W2)

Importantly, arts and cultural events may be beneficial not only in terms of marketing the city to tourists, but also for the local community, by way of concomitant development of tolerance and promotion of vibrancy:

[W]hen you have a city like Wellington that has a high arts focus, you get much more tolerance, you get much more liberalism, you get much more ability to consider things that are not from your value base … that makes, quite frankly, when we have tolerance we have more peace, by rationale. (W4)

The tourism authorities in Wellington are mindful of all the events being held in the city, their type and timing. Some events may complement each other, while others may be competitive in regard to the domestic tourists, who are choosing which events to attend. This may produce a displacement activity in terms of net economic value – if tourists come to see, for example, a touring exhibition, they will not come to see something else (W6). The tourism marketers agree:

It would be great to have more [TBEs], but I am not sure if the population could handle the attendance, especially to have to come, not to have to come, to choose to come to Wellington to see multiple events during the year. (W3)

Another aspect of the way Wellington manages its events is *cooperation* – between different organisations operating in the events and tourism fields of a city. In Wellington, the level of cooperation is high, partly due to the city's compactness:

One of the things Wellington is known for even outside the region, is its ability to collaborate, and that we collaborate here extremely well, and that is partly because we are compact and we know each other fairly well. (W5)

Gerard Quinn, a former chief executive of Grow Wellington regional economic development agency, admitted that: "We like to boast that you can have six meetings in Wellington in one day and walk between each one. Our compact CBD makes it easier to meet face to face" (Stapleton, 2015).

Interestingly, TBEs do not feature in the major events programme in Wellington (see Appendix 10). This may be because they do not have an 'umbrella' brand, like Melbourne

Winter Masterpieces, and therefore are not considered as regular recurring events. Or, it may be a result of the exhibitions being organised by Te Papa with the tourism authorities involved mostly at the exhibitionsø marketing stage only.

At the same time, TBEs are both connected with other events run in the city, and act as event-generators in their own right. W1 referred to an õintegrationö happening between the New Zealand Festival and one of the TBEs: õWeøre finding all sorts of interesting ways to integrate that [exhibition] into the international festival of the arts offerö. The generation of events happens as a result of the ÷blockbusterø status of an exhibition and the related necessity to attract wider audiences. Supporting events with the same or a similar theme help in doing just that:

> We are looking for the opportunities to really amplify and extend that cultural kind of offer into meaningfulness, for example, when we do *Dreamworks* [*DreamWorks Animation: The Exhibition*], some of the things we are going to do is we are going to run TED-like talks with the local creative hub and innovation industry and we are going to use that as an opportunity to talk to these young people who are either in early start-up or those in early stages of their career and the thing they most want above all others is to meet-up opportunity with people whoøve already been successful in this industry. So weøll have the talks, afterwards chats for wine, meet-ups, so we are always amplifying that offer, seeing how we can *extend that cultural impact and reach* [emphasis added]. (W1)

Overall, the role of major exhibitions as special events in Wellington is in the creation of variety and vibrancy both for residents and for domestic tourists (W3). These exhibitions enrich the events programme of the city and strengthen connectedness and cooperation elements of the portfolio while bringing various event organisers and tourism bodies in the city together.

5.3.1.2 Auckland

Auckland approaches its event programme with a portfolio approach that pursues four outcomes: economic growth, visitorsø attraction, enhancing liveability and increasing international exposure (Auckland Tourism Events and Economic Development, 2011). Interviewees characterised the event portfolio in Auckland as diverse: õour events portfolio is probably more ó as well as having far more events than any other centre in New Zealand ó I would say itøs more diverse than any other centre in New Zealand as wellö (A8). A3 commented that there are many other events in the city that may not necessarily be a part of the ÷officialø event portfolio, but are nevertheless considered by tourism marketers and event planners:

So from an events point of view, weí may have a limited portfolio of maybe 30-35 events, but thereøs up to 3,000 that are held in Auckland every year. So our tourism team for example, when theyøre doing the visitor proposition or the domestic campaigns, that sort of thing, they will look at ó yes, our events that we do within ATEED, theyøll also look across the board to see what else there is that could be part of an attractor, or be a motivator for coming to Auckland. (A3)

In March 2016, ATEED announced that 27 major events would be hosted in Auckland over the next year (see Appendix 11). Those events will include the World Masters Games 2017 and three matches in the British and Irish Lions series; the debut New Zealand Flower & Garden Show (29 November ó 3 December 2017); Auckland's ethnic festivals Diwali, Pasifika and the Auckland Lantern Festival; the second edition of the Tamaki Herenga Waka Festival; the ITM Auckland SuperSprint V8 Supercars and the NRL Auckland Nines. The events are hosted and organised as õpart of a strategy to pull in tens of thousands of local and international visitors to the regionö (New Zealand Herald, 2016).

Interviewees from the cityøs tourism marketing organisation suggested there was a õdistinctively Auckland wayö (A4) in approaching special events. It includes considering both strengths and weaknesses of the city, as well as the long-term planning, and also bringing together different venues and institutions:

Auckland recognises that our financial position does not allow us to compete directly with other international cities which have larger Major Event budgets. To secure events, which could be arts or sport, we generally look to position Auckland as a low risk venue with high engagement with Aucklanders ó this could include regional events, city dressing or facilitation ó how do we ensure the city is going to fully engage with the event? (A4)

The majority of cultural events in the event portfolio have not normally been considered as big tourism attractors ó the major festivals are mostly for the local audience; therefore, it is sports events that are bringing tourists to the city. An exception would be concerts and musicals, which attract out-of-town visitation, too. Interviewee A5 summarised the current event portfolio of the city: õAuckland is well served by major sporting events and by popular musicals, but not well served by museum and art gallery exhibitions.ö

A rationale for choosing events for the cityøs events portfolio may be in the way the portfolioøs outcomes are outlined in the Major Events Strategy. The outcomes are: to inject new money in the economy, demonstrating high return on regional investment; to attract visitors and extend their stay; to make people proud of Auckland as an exciting place to live in; and to increase Aucklandøs international exposure (Auckland Tourism

Events and Economic Development, 2011). As was highlighted previously in this study, touring blockbuster exhibitions are not the easiest way to secure Return on Investment ó they involve a lot of thinking, planning and coordination behind them, and may not provide high economic outcomes straight away. Interviewee A5 explained the economic insecurity of major exhibitions, which may hold back the cityøs event planners from pursuing them more actively:

> The only problem is that the dollars required [to host a TBE] are quite high, and I think they [ATEED] would feel nervous at that level of commitment.í   To bring a successful exhibition you are talking 2-3 million [NZD], and you wonøt get all of that back. (A5)

Introducing major international exhibitions to the cityøs events landscape could positively contribute to the variety of the cityøs event portfolio and to the reinforcement of its cultural side. There is understanding in ATEED, but no significant results, possibly due to the limitations and challenges that have been difficult to overcome so far:

> [T]ouring [blockbuster] exhibitions is something that we would love to have here, itøs just more of a challenge than it appears on the surface. Itøs not that weøve not got an interest, weøve absolutely got an interest, and we are always working to try and find ways to get them here. So yeah, itøs not a lack of interest. Not like weøve consciously decided ó No, no, weøre not about arts, weøre not about culture, weøre about sport ó thatøs definitely not the case at all, because I think theyøve [TBEs] got a really important part to play in profiling a different side of Auckland. (A3)

Interestingly, early in 2016, ATEED, in partnership with RFA, launched a marketing initiative that was based around cultural events. It was called Aucklandøs Autumn of the Arts and the purpose was to attract domestic tourists during the autumn months, which in New Zealand are March ó June. ATEED Chief Executive Brett OøRiley commented on that campaign:

> A vibrant arts and culture sector is fundamental to the fabric of a global city. We want people in our domestic markets to start thinking about the exceptional arts and culture Auckland has on offer *as a reason to travel here each autumn* [emphasis added]. (Our Auckland, n.d.)

The programme included a variety of festivals, theatre productions, music shows and exhibitions, including two exhibitions that may be considered as major ones ó *Space to Dream* in the Auckland Art Gallery, and *Air New Zealand 75 years* in the Auckland Museum. The former was the first major exhibition in Australasia to introduce, in depth, the art of South America, while the latter told the story of New Zealandøs national airline through the experiences of the people. These exhibitions were not brought specifically for

the Auckland's Autumn of the Arts, but the coordinating efforts of ATEED and RFA in bringing together the cultural events in the city under one umbrella over a span of a few months must have been an interesting and fresh marketing experience for the city.

5.3.1.3 Canberra

In its promotion, Canberra uses the tagline ‑an eventful capital, and TBEs are clearly part of its *eventful proposition*:

> Canberra is an eventful capital. Our festivals, national celebrations and events offer you a full year of variety, colour and spectacle. Visit for national festivals and performances, *blockbuster exhibitions* [emphasis added], food and wine events, sporting and special interest activities or stay regularly to see an ever changing range of displays in our national attractions. (Visit Canberra, n.d.-c)

C1 described the city's annual events calendar as carefully thought out. Certain periods were identified as requiring an additional pool of events to make the city more appealing to tourists. There is also interaction with other units across the government when it comes to organising the events calendar; and the events are not being chosen impulsively, but rather are tailored to meet the specific needs of the local residents and visitors based on the ideas and thoughts from different stakeholders:

> [W]e're drawing in… ideas and thoughts from a range of areas across government in terms of tourism, in terms of sport, in terms of art, and just from our general events delivery background as well, as to how we want to best structure our events calendar. Again, looking at some of our competitive strengths, some of the gaps in the calendar, some of the gaps in terms of the types of events that we have here that might fill a bit of a need in terms of what customers ó or what visitors ó are looking for. (C1)

Canberra's major events portfolio (Appendix 12) comprises a wide range of events of different kinds, aimed at different audiences. There are international and local sports, arts and community events, food and wine fests, and events aimed at remembering the past. Importantly, touring blockbuster exhibitions are considered as an intrinsic part of the portfolio, and two of them scheduled over the space of a year in two different institutions. These are *A History of the World in 100 Objects from the British Museum* at the National Museum of Australia in September 2016 ó January 2017 and *Versailles: Treasures from the Palace* hosted by the National Gallery of Australia in December 2016 ó April 2017.

Overall, the city aspires to deliver a balanced portfolio of events in three directions, and there is a place for TBEs to contribute to every one of them (Figure 5.1):

1. Events type. Canberra aspires to deliver a variety of types of events: cultural, sporting and social. TBEs are contributing to the cultural set of events;

2. Events orientation. Events may be aimed at driving visitors to the city (visitation-driver events) or may be aimed at pursuing community and social goals (community-oriented events) through bringing vibrancy and community pride. According to the interviews and secondary data (Tourism Research Australia & Australian Capital Tourism, 2012), TBEs have proven successful in attracting interstate tourists and are enjoyed by the local residents;

3. Events calendar. Canberraøs events calendar is balanced throughout the year, so that there is something happening at any given time of the year. TBEs are normally organised over the warmer months, which in the Southern hemisphere are between November and April, to entice people to come to an inland city.
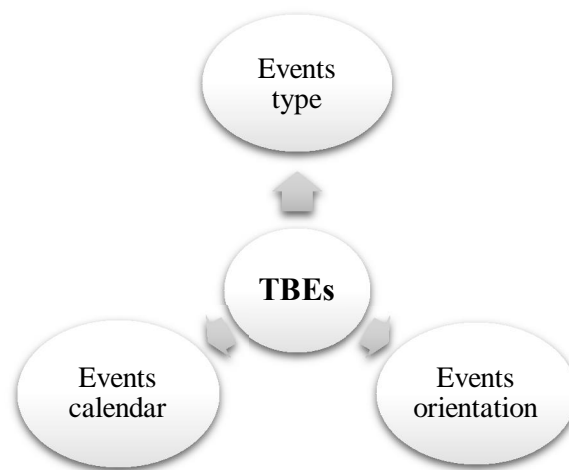
Figure 5.1. Contribution of TBEs to a balanced event portfolio in Canberra

The cityøs tourism and event planners are looking into the possibility of establishing a more long-term, four-year planning and funding scheme for events, instead of the current one-year scheme, which is conceived as a õweaknessö (C5):

> We can all plan better for that, we can engage with our industry better than that, the consumer understands it better, and it takes less risk and it becomes easier just from a resource allocation internally about whoøs going to do what. I know our hoteliers would love that too, because they would start to really sort of plan how they run some programmes to attract people as well. (C3)

For blockbuster exhibitions, switching to a four-year funding cycle would mean more stable and clear funding arrangements, as the institutions would be able to plan for a few years ahead. These arrangements may lead to the creation of a *portfolio of TBEs* within the major events portfolio in the city. At the same time, it calls for a certain degree of commitment and trust between the stakeholders:

> It can be about a collaborative approach to those things. So the confidence for attraction is to share with us their four-year forward planning – because they are now working on things that are two, three, four, five years out. But in my experience, they haven't been that willing to share. (C5)

Efforts have already been made to move to a more strategic level of programming, and both NGA and NLA are positive about making conversation with each other and the tourism bodies more meaningful. There are currently practical discussions about the ways to realise the project in practice, but as these discussions had not been formalised by the time the research was completed, the interviewees were cautious to share them openly.

5.3.1.4   Melbourne

Major events, including major exhibitions, are conceived by tourism marketers as important drawcards to drive visitation: "Events are a significant part of Victoria's tourism offering and will continue to be supported by the Victorian Government in Melbourne and regional Victoria" (State Government of Victoria, 2013, p. 18). The Victorian major events calendar for 2016 was composed of 20 major events, including the Australian Open, White Night Melbourne, the Melbourne Food and Wine Festival, the Formula 1 Australian Grand Prix, the Winter Masterpieces, the Australian Football League Grand Final and many others (Appendix 13).

Overall, there are events with a focus on culture, sport and lifestyle. M1 held that events show what the city is "passionate about". M1, M3 and M4 praised Melbournians for their propensity to attend events and engage in them, which both amplifies the positive effects of events and makes it easier for the institutions and organisers to run them. Interviewees from the cultural institutions suggest that it is possible for them to proceed with their international exhibitions' ambitions largely because the local residents believe in them and trust their ability to bring quality high-profile exhibitions (M3). The support of locals makes it possible for the tourism and events bodies to fund such events: "Audiences are sophisticated and educated – yet highly curious and open to new experiences. They value artistic merit, cultural diversity, rich history and entertainment. Melbourne Winter

Masterpieces has become a cornerstone of Melbourne's award winning major events calendar" (Victorian Major Events Company, n.d.-b).

The Melbourne Winter Masterpieces programme is strategically scheduled for the winter months, partly to address a challenge in the event calendar and the downtime in the tourism sector: "the visitor economy in Melbourne [...] was a real flat spot. So hotel occupancies were quite low, bit hard to persuade people to come to Melbourne – which is a little bit grey and drizzly and cool in winter" (M1). As for the events calendar, exhibitions are not contingent on the weather as much as sport events are, and people can stay indoors; consequently, the winter months were identified as the best timing for an annual exhibition event; it turned out to be an efficient strategy that "highlighted the cultural activities that we can offer" (M5).

From 2004 until 2017, 22 blockbuster exhibitions were organised under the Winter Masterpieces umbrella (Appendix 14). Between 2004 and 2013, more than 4 million people were "a part of the Melbourne Winter Masterpieces story" (Victorian Major Events Company, n.d.-b, p. 50). M4 felt that the programme has helped position Melbourne as a destination for major international cultural events and called it a "highly successful and very important strategy".

According to the official tourism website, Melbourne considers itself as an 'Events Capital' (Visit Melbourne, n.d.-a), which underlines the role of events in the marketing of the city to tourists. Interviewee M2 referred to the cross-disciplinary nature of major events projects and the interlinks between them:

> So a lot of the really big projects are defined from the very beginning as either cultural precincts or cross-disciplinary – things that go across a number of different institutions but also sort of pockets of artists around the city and the state. So I would say if you look at the cross-disciplinary nature and the amount of involvement that's on a singular silo thing – I think Melbourne's pretty good at that.

The state's tourism strategy proclaims that the "long standing policy of attracting major events and investing in venue development has resulted in an enviable calendar of events [...] positioning Victoria globally and attracting purpose driven interstate and international visitation" (State Government of Victoria, 2013, p. 18). The positioning is also supported by 'integrated messaging' (M5), which means Melbourne is promoted by all its stakeholders "from a similar platform" and within a shared vision.

It may be suggested that the strategic and consistent policy in attracting both major cultural and sporting events has been productive and effective for the city in terms of supporting its tourism offering and image. Melbourne Winter Masterpieces exhibitions have become an intrinsic part of the event portfolio of the city.

5.3.2 Leveraging major international exhibitions as special events
5.3.2.1 Wellington

Summer is a high season both for the city and for its attractions. Te Papa tries to bring major touring exhibitions in September ó December and keep them at least until February, thus covering the busiest tourism period and creating more tourism opportunities for the city.

Figure 5.2 presents a model of the effects of TBEs in Wellington. TBEs are believed to create an ÷interest factorøfor museum visitors and tourists alike, which may be a result of the must-see status of a blockbuster exhibition. The interest factor leads to higher visitor numbers, and as a consequence, to the economic outcomes for the city associated with tourism, such as hotel nights, dining, taxi use and shopping. There seems to be understanding within Te Papa of the ways the city can benefit from a TBE:

> What Wellington City Council looks for is, it [a TBE] drives visitation into Wellington. Particularly interested in hotel bookingsí . [People are] visiting other attractions within the city, spending money in cafes and shops. But hotels is a significant one. (W2)

Another interviewee talked about benefits for the local stores and shops: õsuddenly they are selling all their stuff, because all these women walking along with bags hanging off their arms like thatö (W3).
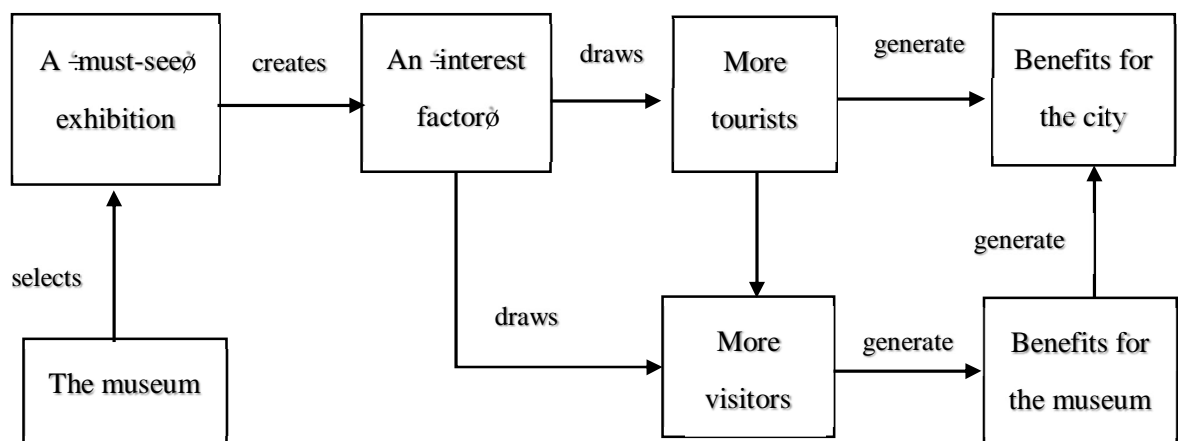
Figure 5.2. A model of the effects of TBEs in Wellington

Major exhibitions boost museum visitation and deliver concomitant benefits to the tourism-related businesses in a city. However, there may be other positive effects ó TBEs present a chance for other businesses working in the city to get associated with a well-known brand of an exhibition through the organisation of special events for their clients and staff:

> [W]e have got corporate partnerships and relationships, and the touring exhibitions are a key part of leveraging that because I think in terms of kind of brand recognition, driving extra visitation, bringing the world to New Zealand, thatøs kind of a really good kind of selling point when youøre engaged in being part of this, and partners often like to be associated with that, and they can use exhibitions to leverage themselves in terms of hosting people and stuff like that. (W2)

The interviewees in Te Papa also referred to the fact that hosting major events such as TBEs helps them in developing new partnerships within the city: õI would say thatøs the main way weøre probably doing long-term leveraging is around using it to either sustain existing or build new partnershipsö (W2). At the same time, the city authorities seem to focus on short-term leveraging with regard to TBEs:

> [I]tøs more immediate [leveraging], itøs about visitors spending, length of stay, and we donøt do long-term [leveraging of events] unless there are like a returning event, like *New Zealand Festival*, *WOW*, Sevens [*HSBC Wellington Sevens*], *Wellington on a Plate*, so they come back every yearí but not the one-off, the exhibitions they are not coming back. (W3)

In the interviews, both the city and the museum representatives favoured the idea of having an established tradition, possibly under an ÷umbrellaø brand, of major exhibitions being hosted at the same time each year. This would be similar to the Winter Masterpieces series in Melbourne, which has become a recognisable brand and an ÷expectedø event for the audience. The idea has not yet been well elaborated, which might hinder long-term leveraging of the exhibitions in the city.

5.3.2.2 Auckland

With regards to the leveraging efforts of the city tourism marketing bodies, major exhibitions have been used in the marketing campaigns for Auckland among other events and ÷things to doø in the city. A8 commented that the major exhibitions that have been hosted at the Art Gallery and the Auckland Museum have been part of domestic marketing campaigns, enticing people to visit the city, saying: õThis is whatøs on in Auckland over

this periodö. The immediate leveraging has been aimed at õgiving people reasonsö to come and visitö (A8).

The campaigns have not been focused on these exhibitions nor aimed at promoting them as major attractions. An interviewee from a cultural institution commented:

> Weøve worked to draw closer with them [ATEED] and weøve certainly had success on a tactical level at this point, so on a tactical level we are being included in their marketing campaigns. So if I think about Exhibition X and that absolutely was wrapped up into a marketing campaign. (A2)

An interviewee from another cultural institution argued that õATEED is supporting us in a generic way as opposed to a focus on a particular exhibition. For instance if they run a campaign they may feature the museum but not promote a specific exhibitionö (A7).

A4 gave an example of what may be considered as a long-term leveraging of a cultural event by city tourism and event planners, in particular through showcasing the city:

> For a campaign like *Wicked* musical which came here in 2013 í we said ó Hey look, weøll put in figure X, and the musical will put in figure X, and then we kind of worked together to develop a destination campaign which showcased the [Auckland] region, as well as the event, and that was promoted domestically to drive domestic visitation.

However, there were no comments or examples from the Auckland interviewees on how major international exhibitions have been or may be leveraged in a long-term perspective. Therefore, it may be suggested that the viability of such efforts in respect of exhibitions has not been considered so far, and these exhibitions have been leveraged to achieve short-term results only.

5.3.2.3 Canberra

Touring blockbuster exhibitions were considered by all the interviewees in Canberra as major events. Therefore, all the leveraging initiatives that apply to major events in the city are applicable in the same way to the exhibitions; these can be categorised as short-term and long-term. Short-term leveraging is used to bring tourists to Canberra in the first instance, and to make them stay longer and spend more once they arrive. TBEs are considered as key drivers in providing new reasons for people to visit the city. Destination marketers co-fund marketing activities through the ACT Special Events Fund to promote a TBE to inter-state tourists and to increase tourism flow while an exhibition is on: õWe want those people to spend more money here, and we want them to stay longerö (C3).

Another role of a blockbuster exhibition that the tourism bodies in Canberra acknowledge is that they can act as a ‑conduitø to explore other areas and attractions in the city and to realise that the city has more than an exhibition to offer. In this instance, a TBE is considered as an opportunity for repeat visitation in future:

> [O]nce they go to an exhibition here they tend to see your hotels, they see food and wine experiences, they see cafés, they see outdoors, they see more of what the destination has to offer, and so *the exhibition can be the hook to come, and then to come back for another reason* [emphasis added]. (C3)

Long-term leveraging is also clearly understood and taken advantage of. Internally, for the cityøs residents, it is about creating a ‑feel-goodø factor about the city, a sense of identity around it and building community pride (C1). Externally, it comes down to three main benefits: 1) showcasing the city and its institutions, 2) developing a network of partnerships, and 3) changing perceptions about Canberra (C3).

First, by hosting such major events as touring blockbuster exhibitions, the cityøs authorities are showcasing the cityøs infrastructure and the venues are gaining expertise and demonstrating their potential to event organisers:

> Whereas before maybe some of the major event organisers might be looking at places like Sydney or Melbourne to take their events, theyøre now seeing Canberra as a place where itøs a viable alternative, where people will get out and support their events, and they can be successful there as well. (C1)

Second, the ability to secure high inter-state visitation, which comes as a result of staging ‑home-grownø major events or hosting high-profile international ones, can act as a lever in achieving specific city objectives. For instance, an important issue for Canberra now is to launch international flights to the city. New Zealand and Southeast Asia are being considered as the first possible links for international routes. C3 admits that major events can play an important part in the dialogue with the airline companies, who are focused on numbers of potential passengers:

> [T]hings like events are an important part of the proposition when youøre talking to an airline, ‑cos airlines will say ó Why should we fly there? How are we going to make money out of this? Why will people go there? And so you can talk about your destination and say ó This is why. But theyøre interested in events too. Theyøre interested in ó Whatøs going to create peaks of demand for us? And events can do that.

TBEs may contribute to the achievement of this goal in another way, too. Hosting a TBE is an expensive undertaking and requires sponsorship. On many occasions, cultural

institutions ask airline companies to sponsor an exhibition by providing freight to the exhibits. For instance, the Australian airliner Qantas was a major partner of *Versailles: Treasures from the Palace* blockbuster exhibition at the National Gallery of Australia, and Cathay Pacific was an airline partner of the *Celestial Empire* exhibition at the National Library. Once an airline becomes more familiar with the city, its people and events through their freight operations, it may be easier to start a conversation regarding passenger routes.

Third, with regards to the imaging and branding effects, a TBE is expected to contribute to the changing of perceptions of Canberra within Australia and to raising the awareness of the city internationally. As was discussed in section 5.2.3, Canberra's image among the Australian population is heavily associated with government bodies, bureaucracy and, overall, may be perceived as a boring place. Events are seen as a means to combat negative perceptions and to strengthen positive ones:

> I think major exhibitions and major events in general are very important to Canberra from the perspective of í changing perceptions of Canberra ó that it isn't a dull place. That there is some really great things happening here in the national capital. (C1)

Interviewees C2 and C3 considered raising awareness of Canberra outside the country as another important effect of TBEs. The high-quality and exclusive exhibitions ó especially once organised in partnership with major well-known overseas organisations ó bring visibility to the city: "these exhibitions are our public face to the world" (C2). The *Masterpieces from Paris* exhibition, hosted at the NGA in 2009-2010, only travelled to three cities worldwide and, according to C3, it "helped put Canberra on the map going ó Hang on, it's only going to Japan, San Francisco and Canberra ó there's only three places where I can see these [art works]". It may therefore be suggested that the exclusivity of a TBE is a significant component of its leveraging potential, which is used throughout the networking and personal communication of the local tourism policy planners and decision-makers.

5.3.2.4 Melbourne

Touring blockbuster exhibitions in Melbourne are conceived of as major city events. Leveraging activities are equally applied to both cultural and sporting events in the city, therefore the comments about leveraging gathered from interviewees in the tourism and events sectors refer to major events in general. Short-term leveraging opportunities of

major events, such as drawing tourists and making them stay longer, are considered as the most important and understandable opportunities for all the stakeholders involved: "so in a way, if you're sitting down with the Treasury Department or somewhere, it's a much easier argument to run" (M1). A forecast Return on Investment to the city or to the state can be more easily quantified and evaluated in figures, than in more intangible longer-term benefits. Past events serve as a basis to calculate returns, so the more a city organises events, the better its event planners become in accurately planning them in the future. It seems that Melbourne has accumulated enough data now to make more or less precise forecasts of attendance, tourism and economic benefits. Media exposure of the city is also considered as a leveraging opportunity, identified by the state marketers (M1).

In sections 5.2.4 and 5.3.1.4, the importance of major events in the tourism offering of Melbourne was demonstrated. Longer-term effects of these events are an important consideration for their support by the state or the city's government. Long-term leveraging of major events is seen through the opportunities to strengthen the city's, state's and host institution's international reputation (M1) and to enhance the profile of Melbourne as a leading destination in Australia (M5). These effects are "hard to put a dollar figure on" (M1). However, while looking to achieve quantifiable, short-term goals, such as to attract tourists, the tourism marketers and event planners also consider qualitative, longer-term gains:

> [G]overnment understands – that major events isn't purely a tourism player and economic play – it says things about the community, it inspires people in performance, it promotes the city as a great place to live or invest, it attracts not just tourists but often businesspeople or diplomatic guests from a range of countries that suddenly there's an opportunity for government to network with. (M1)

And networking, in its turn, brings along new connections, partners and projects, including touring blockbuster exhibitions. As the content of a TBE has a broad appeal, the exhibition may present an opportunity to "inspire other creative practitioners around the city to create synergistic or ancillary projects that would build up the awareness of what the subject is" (M2).

Major events are approached in Melbourne as part of the city's and state's wider goals, vision and strategy, and are being leveraged off by the city and state authorities to establish the image of Melbourne as a stylish city of endless possibilities, capable of hosting excellent events (M5). Interviewee M2 pointed out that the Winter Masterpieces series is a good example of long-term leveraging because it increases the image of a

Melbourne õdestination for cultural eventsö, although the city of Melbourne, in this case, acts more as a recipient of the programme that is run and funded by the state of Victoria, without financial contribution from the City Council (M2).

The consistency in hosting, which is delivered through the Winter Masterpieces programme, makes it possible to reap the benefits of the programme in the long run:

> Now I think weøre in a position where because itøs got 10 or 11 years of brand equity ó and because certainly in the Australian market people sort of *know* [emphasis added] that in winter in Melbourne thereøs a big show to go and see ó that that started to translate into it really works as a tourism-driver. (M1)

To sum up, major events hosted in Melbourne aim to attract domestic tourists, which is part of the short-term leveraging goals. The city is also gaining long-term leveraging benefits as quality high-calibre events enhance its profile, and the image created provides opportunities for the development and organisation of more major events and, consequently, to attract more tourists to the city.

5.3.3 Co-branding touring blockbuster exhibitions and host cities

This sub-section discusses the various aspects related to brand alignments in the case study cities. In particular, it explores the alignment between the brand of an exhibition and a cityøs brand, as well as co-branding between a TBEøs brand and the brand of a host cultural institution.

5.3.3.1 Wellington

The brands of Wellington and Te Papa were described by research participants in Wellington as strong, clear, positive and recognisable. Interviewees from the museum underlined the equity of Te Papaøs brand, which is considered as a highly valuable, positive and clear brand, recognisable by 96% of New Zealanders (W1, W2). It is therefore an important consideration for the museum that an exhibitionøs brand is also valuable and well-known, so that it can be associated and aligned with the brand of Te Papa: õwe are always associating [the brand of an exhibition] with Te Papaö (W1).

Another aspect which is being taken into account by the museum is the originality of the exhibits. Te Papa is not interested in exhibitions that do not contain real objects, as they believe it would not be a proper fit for co-branding purposes and may negatively affect the museumøs positioning. Nor will the museum host exhibits with doubtful provenance, due to its standards and practices:

> There are other blockbusters being toured by private companiesí some of them are touring objects that we are not confident about the provenance of the objects. We donøt feel comfortable with those, we wonøt touch them. (W1)

The above aspects demonstrate that a host cultural institution acts as the first =filterø with regard to both the content and the brand of an exhibition and of its lenders. The aspects related to co-branding and fit between an exhibitionøs brand and the branding of the museum are of paramount importance (W1). For co-branding to be successful, it is important that both brands of the alliance are clear and, especially for the museum, it is crucial to be consistent in the quality and type of exhibitions that are hosted. One of the participants mentioned examples outside of New Zealand, where museums have been very involved in hosting various types of =blockbustersø and, as a result, õhave slightly lost their way and lost their brandö (W1).

The city has a high degree of trust in the decision-making done internally within Te Papa. The goals of Wellington City Council and Te Papa are similar in that both aim at having high profile exhibitions that attract visitors, so the argument õwhatøs best for Te Papa will be best for Wellingtonö (W1), in this respect, appears sound. At the same time, Wellington is positioning itself as a city with a high arts and cultural focus and ready for a wide range of cultural products, including controversial ones (W5).

A number of interviewees in Wellington were happy to see a variety of exhibitions. Research participants from the City Council, tourism marketing bodies and the Visitor Centre suggested that any TBE with a broad appeal and a well-known brand can be appropriate for Wellingtonøs positioning. Complete reliance on Te Papa to choose the cityøs TBEs potentially cuts out exhibitions that do not align with the museumøs positioning and mission, but could still fit the cityøs brand.

5.3.3.2 Auckland

In Auckland, co-branding special events and the city is considered by event planners as an important component of both event and city marketing: õco-branding is a key one for us, not only for exposure, but also visitation outcomesö (A4). Aucklandøs Major Events Strategy (Auckland Tourism Events and Economic Development, 2011, p. 7) recognises the importance of major events for the cityøs brand: õHosting major events can have a significant impact on a city and its image, and can be a cost-effective means of promoting the cityøs brand to a wide audience of potential visitors, investors and immigrantsö. A3 commented on the role an eventøs branding plays in the selection process:

> [W]hen we select events we do try and select them when they have a brand alignment to Auckland. For example, we know that the Volvo Ocean Race is a great show case of a waterfront city, of the central city, of the harbour, of the marine industry, and so there is that sort of projection.

With regard to touring major exhibitions, there appear to have been no examples of co-branding to date (A6), although it was suggested that õa successful exhibition cobranded with Auckland city is entirely appropriate and itøs a model thatøs used all around the world in various formsö (A5). A3 also outlined the benefits for the city of potential co-branding with a TBE:

> We are not about sport, thatøs just the perception, and that is where something like a really significant touring blockbuster that was not linked to sport, could give us a spike in a similar way to a sporting event does, but in a non-sports space, so that would be a great thing for Auckland to be able to do.

While the brand of a major event is considered to be important, and the alignment between the cityøs brand and the brand of an event is seen by tourism and event planners as essential, there are no successful cases in Auckland to draw on when it comes to touring blockbuster exhibitions. This is possibly because there have been no exhibitions of a blockbuster scale in the city lately, and those major exhibitions that were held in the Auckland Art Gallery and the Auckland Museum in the past were not large enough for tourism marketers to think about their alignment with the Aucklandøs brand. It may also be that the Auckland brand itself has yet to be clarified (see section 5.2.2).

5.3.3.3 Canberra

Major events, including touring blockbuster exhibitions, have been considered by the ACT Government as a useful tool in re-shaping Canberraøs brand image into õan exciting place to beö (C1), while being the capital of the country at the same time. The idea of having a variety of events that could serve this purpose appears to prevail in the thinking of the DMO and ACT Government event planners:

> I think as Canberra is seen to host ó and successfully host ó more and more major events successfully, that do have a national and perhaps even an international profile ó that certainly helps enhance our reputation as a vibrant city, as a city that thereøs lots of things happening. So I guess from that perspective, we are looking to associate ourselves quite happily in the events sector. We like to have a wide variety of events happening throughout the year, that do showcase the best of our city ó our local talent, our key assets in terms of our infrastructure, our attractions, our restaurant scene ó all of those types of things. (C1)

The brand of a touring blockbuster exhibition is not regarded as being of importance for city tourism marketers:

> I think we're pretty agnostic in that space. I can't think of anything that we've had an objection to, or we wouldn't want to come here. Nothing in my time. I've been here 10 years in Canberra, and I can't think of something where we've gone – No way. (C3)

However, it should be mentioned that the territory's marketers may not financially support an exhibition's marketing, if they do not find it appealing enough for domestic tourists, and the brand of a TBE is an intrinsic part of its appeal. According to the Domestic Marketing Strategy 2013-2015 (Visit Canberra, n.d.-b), events to be supported through the Special Events Fund not only need to create positive economic outcomes through tourism generation but also to contribute to the enhancement of the ACT brand as a tourism destination.

The cultural institutions that have hosted blockbuster exhibitions in Canberra do not specifically consider the alignment of a brand of an exhibition with the branding of a city; mostly, the attention is paid to the fit with the institution's brand and mission. At the same time, the interviewees in the cultural sector demonstrated the shared understanding of what the city's brand is and considered their TBEs as supporting the overall marketing vision of Canberra:

> [Y]es, there's a strong relationship with ACT Tourism [Visit Canberra], who really see the major cultural institutions as vital for making Canberra a tourist destination. There's a really strong emphasis that Canberra is a cultural capital and a place where you can see these really good – visit these great institutions. (C4)

5.3.3.4 Melbourne

The cultural institutions in Melbourne – ACMI, Melbourne Museum and NGV – recognise the city's brand as a sophisticated, cultured city (M4), a city of hidden things (M2) with a strong major events component (M3). And though these interviewees saw arts and culture as an integral part of Melbourne's brand, they were equally cognisant and appreciative of other brand aspects, such as sports, small experiences, and food and wine: "I think the exhibition programme – and extending out from that, the musical theatre programme and the festivals programme – is definitely part of the brand... It's also a city where there's always something on" (M4).

The brand of a TBE appears to be of more importance for the cultural organisations that host them than for the city. As TBEs can be exhibitions with strong well-known and recognisable brands (M2, M3, M4), it is important that these brands fit the profile and the brand of the organisation, and help to gain visibility to new audiences (M3, M4). Another interviewee added that *institutional co-branding*, which is a proper, equal branding with a lending institution, may be even more important than co-branding with an exhibition. There are õpositive brand associationsö with working with certain types of institutions, which result in a õhigh degree of positivityö (M2) for the host venue. Co-branding with an exhibition, especially with a commercial one, whose creators are less recognisable or unknown for the majority of potential visitors, is considered to be õvery transient and very ephemeralö (M2):

> [Y]ou have to make a much more nuanced decision about that, because thatøs a brand [of exhibition X] that probably doesnøt help you at all. As a franchise it still has recognition power ó it may help you or it may not help you, and you have to make a qualitative decision about that.

Interviewees admitted that the fit between a TBEøs brand and the cityøs brand was not a major consideration for them, while the content and the timing were. For instance, on the first Tuesday of November each year, one of Australiaøs most popular horse racing events ó the Melbourne Cup ó is organised, and M3 commented that õyou probably donøt go and do something in the first two weeks of November, unless itøs got some sort of racing element to itö (M3). At the same time, in January, Melbourne sees an increase in international tourism due to the Australian Open Tennis Championship. Cultural institutions can use this event as an opportunity õto leverage off those crowds [coming to the Australian Open], and draw people in who have come to Melbourne to experience stuff. And so you try and make sure that your exhibition is part of that packageö (M4).

Another interviewee suggested that an exhibitionøs brand may not be as important as is the topic of an exhibition, which needs to be of interest for Melbournians; an institution undertakes the preliminary research with the goal to determine the audienceøs interest. As was discussed earlier (section 5.2.4), the cityøs proposition concerns the lifestyle of the city, and is presented through events; therefore, TBEs that are hosted in Melbourne cultural institutions, in a way, showcase this lifestyle through the local communityøs interests and ways of life. As an example of misfit between an event and the city, M5 cited a cage fight night held in March 2015, which õfelt wrong í just isnøt *who we are* [emphasis added]ö.

To summarise, the section provided an analysis of how touring blockbuster exhibitions, as city major events, are being managed in the cities under study. It included a discussion on events agendas of these cities, with a focus on touring blockbuster exhibitions within this context. The composition of event portfolios demonstrated that tourism marketers and event planners aim at providing a variety of events to suit different audiences throughout the year. While annual event programmes in Auckland and Wellington do not comprise major international exhibitions, those in Canberra and Melbourne include TBEs alongside other major cultural, sports and social events.

Destination marketers and event planners in Auckland and Wellington appear to concentrate on short-term leveraging of TBEs, with a goal of increasing immediate visitor numbers and length of stay. Tourism and event practitioners in Melbourne and Canberra have a clearer understanding of how TBEs may be leveraged to achieve long-term objectives. These include showcasing the city and its infrastructure, growing networks of contacts and building expertise in the host institutions.

The brand of a major exhibition is an essential part of its 'pulling power' for tourists. The cultural institutions that host them are more mindful about the alignment of the exhibition's brand with their own brands and positioning rather than with the brand of a city. City authorities, however, recognise the importance of co-branding the city with a major event, and are more interested in supporting those that enhance a city's brand and profile. It seems important, therefore, that cultural agencies and destination marketing bodies share an understanding of the city's branding.

5.4 Using TBEs in city marketing: cross-case analysis

The section will discuss the tourism offerings of Auckland, Wellington, Canberra and Melbourne. It examines the commonalities and differences in the ways these cities use major special events, such as touring blockbuster exhibitions, in their marketing.

All four cities promote themselves as short city break destinations. There are some significant differences in the positioning and tourism offering of the cities. Wellington focuses more on compactness and a relaxed stay where 'you've got a lot in a small space' (W2), while Auckland aspires to promote the diversity and proximity of experiences that include natural attractions within 45 minutes' drive or a ferry ride, along with the urban attractions. Canberra has a strong national capital narrative and cultural accent in its tourism proposition, while Melbourne flaunts its lifestyle and a variety of things to do.

The essence of Canberra's tourism offering is strongly linked to the idea of telling the story of Australia. This is done through the national cultural and political institutions, though the latter represent certain challenges for branding the city. These challenges originate from the relatively unfavourable associations of Canberra with political power, unpopular political decisions and bureaucracy. The positioning of the city also revolves around *storytelling* – that it is 'the home of the Australian story' (C3) and 'an important place to come if you are an Australian' (C4) and seems to be accepted and shared by the stakeholders in tourism and cultural sectors alike.

The capital city of New Zealand, Wellington, positions itself as a truly New Zealand city and aspires to provide authentic high-quality experiences to the country's residents and its visitors. The idea of being of value, or of service, to the country is noticeable. The cultural component of the city's offering is strong, supported by the cultural infrastructure and its availability to tourists. The city seems to have overcome an unfavourable 'bureaucratic' image that was originally a prominent part of the capital city image.

Auckland sees itself mostly as an international and diverse city, which might be somewhat ambiguous. The brand of Auckland is currently unclear, and needs to be clarified for all the stakeholders working in the tourism, event planning and cultural sectors. There is a variety of different types of events in Auckland, which is reflected in the marketing campaign The Show Never Stops; however, the city's event portfolio has been lacking high-calibre TBEs, capable of attracting domestic tourists. While there are few major cultural events that target domestic tourists, a perception of the city may slant towards a sport events destination, as suggested by some interviewees.

Melbourne positions itself as a city that is 'always packed with arts festivals, live music, exhibitions, blockbuster theatre shows, sport and activities for kids' (City of Melbourne, n.d.). In the city, major sports events and cultural events complement each other in Melbourne's event portfolio and, together, support the city's identity and brand image. Although the idea of 'there is always something on' reflects the positioning of Auckland in New Zealand, there appears to be much less, if any, perplexity about the brand of the city among the research participants in Melbourne. Moreover, an interviewee from a destination marketing organisation in Melbourne denied any similarities with Auckland: 'I know that we're not like Auckland. I've been to Auckland' (M5).

In the cities studied, the cultural institutions and the cities are dependent upon the seasonal nature of tourism. In New Zealand's capital city, Te Papa plans exhibitions to cover the busiest tourism summer periods, and gets its highest visitation numbers then, while the

Auckland Museum aims at putting up major exhibitions during the off-season. This can be explained by the processes happening in the tourism field that are external to the museums: Wellington is a particularly appealing tourism destination, both domestically and internationally, in warmer months, and Te Papa tries to use this time to bring in expensive touring exhibitions and cover their costs. In Auckland, in contrast, summer months are more associated with outdoor activities: õWinter is í [the] best time in terms of visitation, itøs raining, people are looking for something to doí [the museum gets an] international market here as well in summer, but it doesnøt counteract all the Aucklanders who disappear in summer [to the beach]ö (A7). A similar situation can be observed in Australia: TBEs in Canberra are normally scheduled for a warmer period of the year, covering the weeks around Christmas and attracting families that travel during the Christmas holidays, while Melbourne has its Winter Masterpieces series established to attract visitors during cooler months.

Melbourneøs ÷menu of experiencesø is carefully orchestrated. TBEs are unanimously seen as major events, in the same way as large-scale sporting events are. An interesting insight, however, is that a major event was perceived by some interviewees as not something that exists per se, or that can only be bid on and borrowed, but rather is *planned, created and marketed as a major event*. In other words, *a major event is made as a major event*. Special programming of a number of events around a TBE is part of this major experience creation, and the exhibitionøs visible branding inside the venue and the banners outside are designed to signify to the audience that õthis is more than just an exhibitrepresení this is a major exhibitionö (M3). M4 agreed: õin marketing one of these major exhibitions in the city, you want to really create the sense that it is an occasion, itøs an event. And so you need to create a sense of urgency and a sense of occasion that will inspire visitors to make that visitö.

Melbourne, as a city, has been successful in both creating this sense of immediacy and attracting visitors by using major international exhibitions. The consistency in the organisation of touring blockbuster exhibitions and in their marketing to tourists generates a ÷visiting habitø and trust from visitors. The õlevel of momentum around the exhibition programmeö (M4) basically makes it possible for cultural agencies and tourism bodies to proceed with international exhibitions on a regular basis.

The Australian Capital Territoryøs DMO, Visit Canberra, considers touring blockbuster exhibitions as major events that can draw tourists to Canberra and encourage them to explore the cityøs other attractions. Visit Canberra has been putting efforts into

positioning the capital city as an interesting and fun place to visit, and has achieved significant results, according to the interviewees. The city cultural agencies, in turn, contribute to the facilitation of experiences that support the city's competitive identity. TBEs can contribute to the experiential offering, and aid in establishing an emotional connection between tourists and the city's *storytelling*.

There is an understanding among key cultural agencies that not only is developing their own programmes and hosting high-profile exhibitions valuable for the city, but that collaboration and coordination with each other, and with tourism businesses, can be beneficial in the long run, too. Research participants from both NLA and NGA were positive about enhancing cohesiveness and contributing to the overall city tourism offering through delivering a õrich experienceö (C2) to visitors and prompting them to stay for several days: õweøre absolutely cognisant of... the fact that more overnight stays is better for the industry in general. And anything that is better for the industry in general is better for our visitor numbersö (C5).

The research revealed similarities and differences in the ways TBEs are being leveraged in the four cities. Short-term leveraging has been used in all the cities, in that major events have been hosted to immediately increase visitor numbers and length of stay. For instance, exhibitions are either being included in promotional materials, as they are in Auckland, or used as a major drawcard to attract tourists, as occurs in Wellington, when the whole marketing campaign centres on a TBE. The Wellington City Council appears to be interested in and encourages Te Papa to host major touring exhibitions, acknowledging the outcomes they bring for the city.

Long-term leveraging may take different forms, but in essence, stipulates that an event leaves a legacy after it finishes. In Wellington, this type of leveraging is being achieved via development of partnerships and cooperation, and ÷spreadingø positive effects of a TBE across different fields in a city, including businesses working in it. However, it is the Australian cities that appear to be more advanced in using major exhibitions for the achievement of longer-term goals.

In Canberra, cultural institutions and the DMO are examining ways to build a legacy as well as to reap immediate gains from TBEs. Past TBEs not only show the importance of events for tourism development in Canberra but also advance the knowledge of local agencies and the DMO on how these events can be leveraged for the achievement of wider city goals. The expertise that NGA and NLA gain by consistently bringing in blockbuster exhibitions becomes a valuable asset for both the institutions and the city; having a

successful track record of TBEs showcases the city's capability to accommodate a major event and to attract the required visitor numbers.

In Melbourne, short-term and long-term leveraging efforts of tourism and event policy makers have contributed to the attraction of events and development of event tourism, and these effects appear to be accumulating over time. The quality of the exhibitions hosted, their brands and timing contribute to the delivery of memorable experiences for visitors, creating a desirable image of a host institution and strengthening its position in negotiating high-quality exhibitions in the future. Over time, these institutions have gained the trust of their audiences, which now propels the whole international exhibitions programme in Melbourne. As M1 put it, 'success breeds success'.

The consistent strategic approach to events in Melbourne and the engaged and open tourism industry (M5) have led to an advanced level of event tourism marketing in the city. In the tourism offering of Melbourne, events occupy such a prominent place that M4 referred to the 'event-based' marketing of the city, saying that tourism interstate campaigns are all based on the programme of events. The event-based marketing supports the city's brand and positioning, which is shared by different stakeholders.

A host institution has a significant influence on what exhibitions visitors get to see. Most of the co-branding impacts happen between an exhibition and the host venue. It may be suggested that in terms of co-branding between a TBE and a host city and a TBE and a host venue, there are different criteria in place. For instance, in the latter case, it appears essential that the brand of the lending institution is strong and recognisable, not only the brand of the exhibition hosted. Although co-branding between a TBE and a city does not appear to be prominent, the understanding of the city's brand across the stakeholders was found to be important for the exhibitions to reflect the 'the spirit of the city' (M5).

Exclusive content and exclusive rights in Australasia emerge as highly desirable elements of a TBE, in that they create additional levers for tourism bodies that lead to longer-term effects of hosting these events. An exhibition that gets the 'only-in-this-city' status creates exclusivity for the city's cultural experience; city authorities in all four cities demonstrated enthusiasm about having an exclusive cultural product that adds value to the overall city tourism offering. In this context, an interesting dynamic mentioned by interviewees in Auckland and Wellington is emerging competition between Australia and New Zealand around major touring exhibitions. Cultural institutions and DMOs in both countries are interested in marketing these exhibitions across the Tasman Sea, to audiences in the other country:

So what you're seeing emerging is a bit of competition and even anti-competition behaviour between Australia and New Zealand, because often a major international exhibition which is touring around the world, may only be able to come to one venue in Australia or New Zealand, and we all want it because we all want to bring the audience that it can drive. (A1)

So if we could have something here that had never been held in Sydney or in Melbourne, and was not going to go to Sydney or Melbourne, then obviously that almost becomes part of our market too, because we can attract them over here. I mean, someone from Sydney is as likely to come here for an exhibition, as they are to go to Melbourne ó there's not much difference in terms of costs. So the market depends in part on where else an exhibition has gone or what the rest of its touring plan is going to be, and that can be quite difficult to influence because that's when it becomes more expensive. (A3)

There were no remarks from the research participants in Australia about this kind of competition with New Zealand. It might be because the cultural and tourism institutions in Canberra and Melbourne have not experienced much difficulty securing exclusivity for an exhibition due to more funding opportunities available to them.

5.5 Summary

Chapter 5 addressed three research objectives: to explore the ways in which touring blockbuster exhibitions contribute to a city's tourism offering; to determine the extent to which TBEs contribute to a city's brand; and to examine the role of TBEs in a city's major events agenda. Two major themes provided a substantial analysis pertinent to these objectives throughout two sections.

The chapter investigated the topic of identity in the four cities under study; it showed commonalities and variances across the cases, and discussed these cites' unique tourism propositions, including experiential offerings. It was argued that TBEs can support a city's identity and branding, if these are clearly defined, and may be successfully used in marketing a city, as the case of Melbourne demonstrates.

The chapter further explored the delivery, leveraging and co-branding of touring blockbuster exhibitions as major city events. It was suggested that city event planners may consider TBEs as regular events and a part of the city event portfolio, or may conceive of them as one-off events and use them on a tactical level. In the former case, leveraging of TBEs to achieve long-term city objectives was found to be more efficient. Although the data did not show that brand alignment between a host city and a TBE is a major issue to be considered by these exhibitions' organisers or city tourism marketers,

the section demonstrated how the shared vision of the brand of a city among stakeholders can be helpful.

Chapter 6. Discussion

6.1 Introduction

The chapter discusses the findings of the research in the context of existing theory in event and tourism studies. The chapter starts with a brief discussion of what a ‑touring blockbuster exhibitionø is and its key attributes. It then addresses four key research objectives of the thesis:

- *To understand the approaches to hosting touring blockbuster exhibitions in the case study cities;*
- *To explore the ways in which TBEs contribute to a city's tourism offering;*
- *To determine the extent to which TBEs contribute to a city's brand;*
- *To examine the role of TBEs in a city's major events agenda.*

The chapter concludes with an examination of the final research objective. An integrative model showing the ways in which touring blockbuster exhibitions contribute to the marketing of a city to tourists is presented and discussed in detail.

6.2 Touring blockbuster exhibitions as major city events

The phenomenon of touring exhibitions, when a number of works of art travel to several venues, has existed since the 19th century. The term ‑blockbuster exhibitionø was introduced in 1967 to describe an exhibition that attracts crowds of visitors and generates massive revenues for the host venue (see section 2.2.1). In the museum sector, the word ‑blockbusterø may be deemed controversial, and there are other terms that were found to have similar meaning, in particular, a major international exhibition, a major touring exhibition, or a successful touring exhibition. As outlined in Chapter 2, although a number of researchers have suggested a definition of a touring blockbuster exhibition (Bradburne, 2001; Sepulveda dos Santos, 2001; Skinner, 2006), none of them was found to be complete for the purpose of the present research.

In this research, TBEs are conceived as special, or planned events. To date, these events have been neglected in existing event typologies (e.g., Allen et al., 2011; Bowdin et al., 2006; Getz, 2012; Silvers, 2004). Section 2.2.3 explored the core attributes of special events (Jago & Shaw, 1998, 2000) and concluded that touring blockbuster exhibitions

possess all of these attributes ó TBEs are one-off occurrences of a limited duration that offer a social and out-of-the-ordinary experience; they are capable of attracting tourists and raising the awareness and image of a host region. Therefore, touring blockbuster exhibitions can be considered as special events and deserve more attention in the event studies literature. The research suggests the following definition that was presented in detail in Chapter 4 (section 4.2.1):

> A touring blockbuster exhibition is a major special event, characterised by a well-known brand, high costs of production or set up and highly visible promotion, generating a ÷must-seeø status and ÷one-of-a-kind experienceø for its visitors.

In the typology of planned events and venues suggested by Getz (2013, p. 34), the events under the õfestivals and cultureö category currently include festivals and commemorations; carnivals and parades; religious rites and pilgrimage; and art exhibits and installations. The findings of this research encourage the inclusion of ÷major international exhibitionsø as one of the events within this category. With regard to the typology of the venues (Getz, 2013) ó festival places, art centres, museums and galleries, and shrines ó it is proposed that introduction of the term ÷cultural institutionsø would embrace venues such as museums, art galleries and centres, and libraries.

The data analysis identified the following key characteristics of TBEs which are corroborated by the literature:

- A significant, beyond usual, numbers of visitors ó relative to the normal visitation at the host venue and to the size of the potential target audience; there is also a higher percentage of out-of-town visitors at these exhibitions (Lord & Piacente, 2014);

- An international component ó exhibitions are *either* brought in from overseas (Bradburne, 2001) *or* tour internationally from their own producing institution; in either case, they travel to one or more venues;

- A major brand name that is associated with a theme, a person, a period, a movie, a collection or an institution that is well-known and widely-recognised, with immediate brand recognition;

- A broad appeal that comes, to a large extent, as a result of the magnitude of the brand, and results in attracting a wide range of target markets (Lord & Piacente, 2014); the programme of accompanying events is usually created to ensure that the broadest audience is captured;

- A must-see status that stems from the brand name, broad appeal and extensive promotion (Belcher, 1991) of its ="unique∅"content, which also makes an exhibition appealing to diverse audiences;

- TBEs require significant financial contribution and therefore the sponsorship of public and private institutions (Danilov, 1988) is necessary for them to take place;

- Tourism marketing potential ó TBEs are capable of attracting tourists (Mihalik & Wing-Vogelbacher, 1993) to the cities where they are hosted and of contributing to their image and profile (Carmichael, 2002). This feature has been the focus of this research, and will be discussed in detail in the chapter.

6.3 Approaches to hosting touring blockbuster exhibitions

This section discusses the findings of the research and addresses the first objective of the research. The section presents a model that brings together key elements that constitute and contribute to a city∅s approach to hosting TBEs. Those elements are explained and their effects are analysed.

RO1: To understand the approaches to hosting touring blockbuster exhibitions in the case study cities

Chapter 4 discussed in detail the approaches to hosting touring blockbuster exhibitions in the four cities under study. In essence, it was argued that each city∅s approach may be of a tactical or strategic nature. A *tactical approach* stipulates the use of the exhibitions as part of the city∅s *tactics* to achieve short-term objectives, while a *strategic approach* treats TBEs from the perspective of their longer-term, *strategic*, contribution. The former was found to prevail in Auckland, while the latter was found to be implemented in Canberra, Melbourne and Wellington (see section 4.4).

Two types of factors were found to have effects on the ways cities approach TBEs: external factors and internal factors. This typology corroborates the idea of the cities∅ ="spatial∅" linkages (D. G. Pearce, 2001) ó externally, within a broader regional, national and international context, and internally, with the city∅s specific sites and attractions (Figure 6.1). The following sub-sections 6.3.1-6.3.2 expand on those factors.
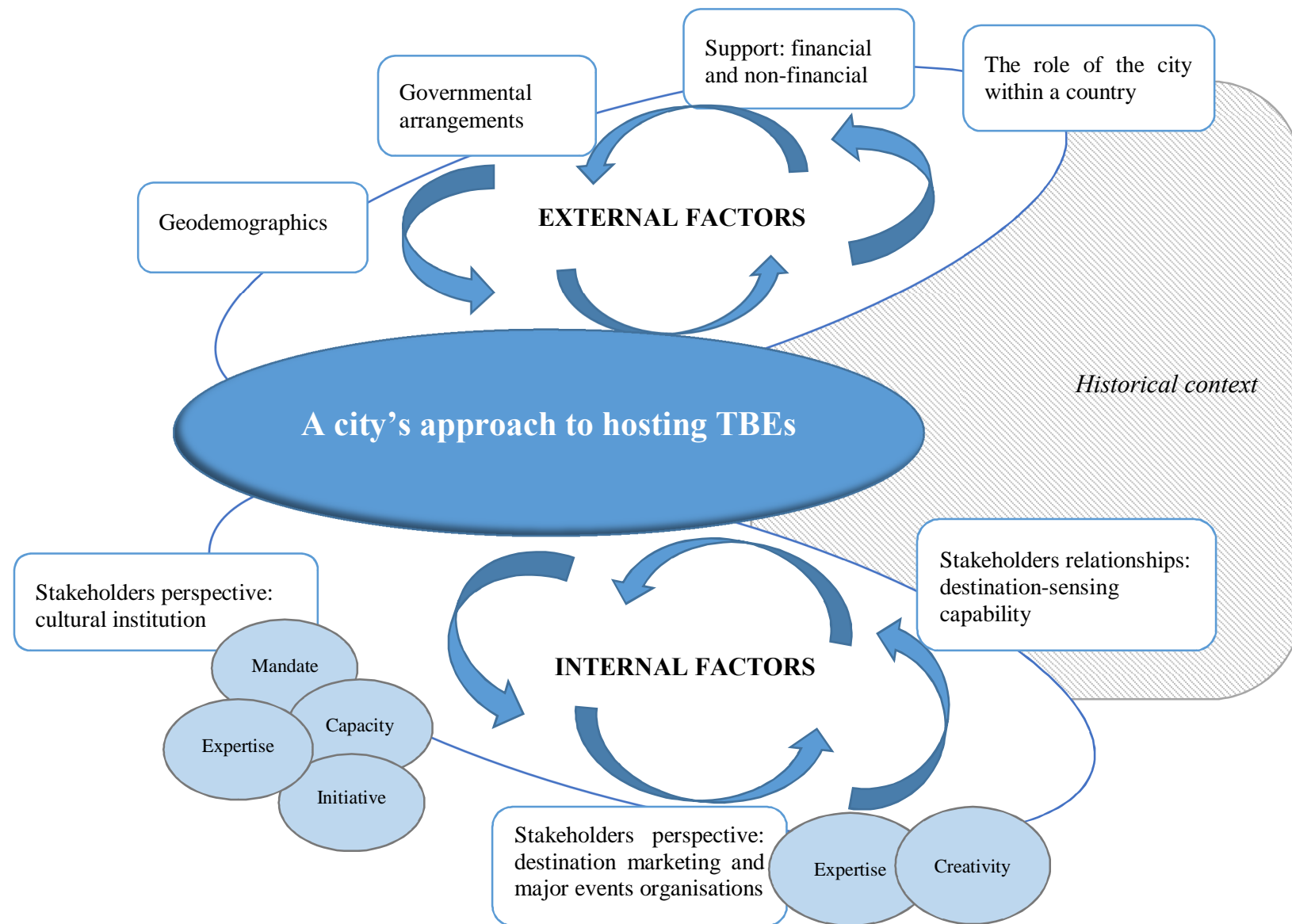
Figure 6.1. Approach to hosting touring blockbuster exhibitions (TBEs)
Design inspired by Todd, Leask, and Ensor (2017, p. 500)

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6.3.1 External factors

External factors influencing a city's approach to hosting TBEs include geodemographics, governmental arrangements, financial and non-financial support from the regional and/or national government, and the city's place within a country (Figure 6.1). These parameters are fairly constant; some of them, for instance geographical location, cannot be changed, while others, such as support from the state government, may take time to be changed. The city's status within a country may alter over an extended period of time, as some cities may become larger or more economically prosperous; however, the role of the national capital is unlikely to be affected.

6.3.1.1 Geodemographics

The data show that the geographical remoteness of New Zealand is considered to be a limitation, as it significantly increases the cost of transportation. The country's relatively small population of 4.5 million people creates uncertainties in the forecast of visitor attendance. As has been discussed throughout the thesis, TBEs are expensive undertakings for their organisers who need to secure high attendance figures. In New Zealand, therefore, host institutions need to draw on a rather large percentage of the local population. A thorough understanding of the target market becomes of utmost importance.

The preferences and interests of potential audiences and the financial well-being of people, are among the key variables affecting attendance. The level of income across New Zealand may be one of the reasons people are reluctant to pay for ticketed exhibitions – the average New Zealand annual salary is NZD53,612 (Statistics New Zealand, 2015b) (approximately USD37,000), and although almost a third of Wellington's households have an income of more than NZD100,000, the region's population makes up only 10% of the population of New Zealand. The cultural preferences of the audience, overall, make a number of potential TBEs too –niche', appealing to narrow segments only. Therefore, the arts-related tourism segments (Hughes, 2000) in New Zealand may be considered as relatively limited. It is becoming imperative for the exhibitions' organisers to choose exhibitions with the broadest appeal possible and to capture a number of target audiences, including families, in order not to fail financially.

In Australia, the geodemographics parameter is more favourable. The geographical location of Australia did not emerge as a challenge. The country's population is almost

24 million people, and the Melbourne population numbers 4.4 million. Interviewees in New Zealand cities often referred to the size of population in the larger cities, including Australian cities, as a significant advantage for hosting TBEs. On the other hand, the population of Canberra is 400,000 people, similar to the Wellington region. There is a noticeable difference with Wellington though; the closest mega-cities of Melbourne and Sydney are within an hour's flight from Canberra and the regular flight connections make the potential target markets of these multi-million cities relatively easy to tap.

The propensity of local residents and domestic tourists to attend ticketed exhibitions in both Canberra and Melbourne seems to be high. The audiences were described by interviewees as active event participants interested in various types of events, including cultural events such as major international exhibitions. It may be suggested that the segment of arts-related tourists (Hughes, 2000) in Australian cities is large enough to respond positively to the publicity of an exhibition. Financial well-being may also be a factor, as the average income in Australia is higher than that in New Zealand. Full-time earnings in Australia averaged AUD78,832 (approximately USD56,522) a year in the second quarter of 2016 (Living in Australia, n.d.).

In Australia, there seems to be little hesitation about paying for an event experience. Moreover, local residents are considered advocates for event tourism in Canberra and Melbourne – they are known by the local tourism marketers for their ability to bring friends and relatives to the city while an interesting event is on. The data in Australia support the previous findings that showed positive attitudes of the local population towards cultural events (Gursoy et al., 2002).

Therefore, geographical location, the size of population and residents' attitudes towards attending a ticketed event, which might be related to disposable income, along with the audiences' arts-related interests may be considered as key factors incorporated within the geodemographics parameter. The data prove the importance of understanding the geographic, demographic and socioeconomic variables of the potential event audience (Getz, 2013), along with the apprehension of their experiential interests and preferences (Craik, 1997; Petkus, 2004). These findings are in line with previous research that has stressed the importance of understanding the needs and attitudes of the local population when planning for tourism development (e.g., Andereck, Valentine, Knopf, & Vogt, 2005; Andereck & Vogt, 2000; Jurowski, Uysal, & Williams, 1997) and hosting major events (e.g., Fredline, Deery, & Jago, 2013; Gursoy et al., 2002; Slabbert & Oberholzer, 2011).

6.3.1.2 Governmental arrangements

Government guarantees may include provision of government, or state, indemnity, and any additional legislation that facilitates the organisation and hosting of touring blockbuster exhibitions, for instance, immunity from seizure. This is normally done at the national, rather than the state, level, and is therefore an external parameter for the host city. The purpose for government to provide state indemnity to touring exhibitions may include promotion of international cultural exchange with other countries as well as cultural enrichment of local residents. State indemnity has been provided both in New Zealand and Australia. Interviewees in Auckland and Wellington mentioned that obtaining such indemnity may be a rather lengthy process and that the exhibitions concerned may be booked elsewhere in the interim.

Immunity from seizure legislation has been introduced in Australia. Although such legislation has been discussed with cultural institutions for over five years, it has not been enacted in New Zealand yet. The legislation provides guarantees and securities to exhibit owners that exhibited items will be returned to their lenders. This is particularly important for private collectors who are providing exhibits, as there might be, on some occasions, conflicts of ownership of an object, or claims against the owner (see section 4.3.1). The interviewees in Auckland and Wellington cultural institutions noted that the absence of the immunity from seizure legislation may prevent some major international exhibitions from coming to the country.

Overall, hosting major cultural events such as touring blockbuster exhibitions can be found similar to the bidding process with relation to mega sporting events. In this process, regional or national government gets indirectly involved in the competitive process of ‒purchasingøevents for a limited timeframe (Getz, 2013).

6.3.1.3 Financial and non-financial support

The funding of TBEs was beyond the scope of the research and was not part of the research question. However, this factor surfaced in data analysis as an important factor that affects the propensity of cultural institutions to bring major inbound exhibitions. A financial and non-financial support parameter was, therefore, included in the model (Figure 6.1).

It has become a common practice for cities, states and even national governments to financially support events that meet certain specified objectives (G. Richards & Palmer,

2010). In Australia and New Zealand, there exist sources that can provide financial support to TBEs. The accessibility of these sources for cultural institutions, however, vary across the two countries. In Australia, the major sources of finance include the National Collecting Institutions Touring and Outreach (NCITO) Programme and International Exhibitions Insurance (IEI) Programme. While the former provides grants for the development of touring exhibitions by national cultural institutions only, such as the NGA and NLA, the latter helps the host cultural institutions across the country to offset massive insurance costs. According to the interviews, NCITO has been successfully used by the cultural institutions in Canberra, and the IEI programme has been used by the cultural institutions in both Melbourne and Canberra.

Funding opportunities in New Zealand include the Cultural Diplomacy International Programme (CDIP) funding and the Major Events Development Fund (MEDF). CDIP aims at supporting offshore cultural activities important for relations with another country, and therefore can hardly be used for inbound touring exhibitions. To date, MEDF has seen no applications for TBEs put forward. The interviewees in Auckland and Wellington admitted that the criteria suit sporting events more than major international exhibitions. Moreover, it appears that the priorities for funding are geared around local cultural content which has reportedly seen a growing appreciation among New Zealanders; therefore, policy makers may have their reservations that the ‑investment displacementø towards TBEs may not be favoured by New Zealand cultural community and residents.

Non-monetary support may come in the form of marketing an exhibition. In Canberra, there is a Special Event Fund (ACT SEF) run by the territorial DMO Visit Canberra whose purpose is to encourage event tourism in the region. The fund may be accessed and used to support marketing of a TBE to domestic tourists. In Melbourne, prior to the recent establishment of Visit Victoria (see section 4.3.2.2), there were two major supporting organisations, institutionally external to the city of Melbourne ó a tourism marketing body, Tourism Victoria, and a company that was securing major events for the state, the Victorian Major Events Company (VMEC). Tourism Victoria was in charge of promoting TBEs outside of Melbourne, including marketing to other Australian states and New Zealand. VMEC assisted cultural institutions by providing financial support for marketing, carried out by Tourism Victoria. VMEC was also charged by the state government with finding major blockbuster exhibitions, theatre productions and events,

and work with the industry in Melbourne regarding how to put forward the bid document to secure these events, again reminiscent of the bidding process for sporting events.

In New Zealand cities, the situation is different as New Zealand is a unitary state; therefore, the local authorities do not have the same degree of control over their internal affairs as do the states in Australia. It may be suggested that this level of government is not applicable in the case of Auckland and Wellington. The research found no evidence of any non-monetary support available to the cultural institutions in New Zealand on the part of the national government.

6.3.1.4 The city's role within a country

Two capital cities were part of the research ó Canberra and Wellington. The role of the capitals within their countries proves to be another significant parameter affecting the approaches of cities to hosting TBEs. As anticipated in section 3.2.1, the inclusion of Canberra and Wellington as cases represented literal replication.

The findings are in line with the literature that has observed specific qualities of capital cities and highlighted their symbolic and representational role (Maitland & Ritchie, 2009; J. Parkinson, 2009). In Wellington, the notion of being the centre of the country and at the centre of the nation was found to be prominent among both city policy planners and cultural institution representatives. This thinking inevitably leads to the idea of providing the citizens and visitors of the country with out-of-the-ordinary experiences and overall, =being of serviceø (see section 5.2.1). Similarly, a high level of appreciation of the national capital status was observed in Canberra, where a range of opportunities and challenges were found to be associated with this role (see section 5.2.3). Many of these opportunities arise from the presence of major national institutions located in the city.

Both Wellington and Canberra, as capital cities of New Zealand and Australia respectively, are cognizant of their particular status, and embrace the associated nationhood-related role of being of value to the nation, being the centre of the country, and, ultimately, being charged with providing extraordinary experiences. For these cities, TBEs act as a means to attract visitors to embrace the variety of experiences on offer. Establishing an emotional connection between Australian residents and their capital and instilling a sense of national identity are seen as particularly important by Canberraøs destination marketers; their counterparts in Wellington focus more on making peopleøs experience at a TBE something they may not access otherwise due to the remoteness of the country. Therefore, the research suggests that the two capitals, although possessing

some similarities, have differences ó national symbolism prevails in Canberra (as was found by White, 2012), much more than it does in Wellington, as suggested by D. G. Pearce (2007). Table 6.1 summarises the external factors that affect the approaches of the case cities to hosting touring blockbuster exhibitions.

Table 6.1. Summary of External Factors and Their Application in the Case Cities

Parameter	Characteristics	Application*
Geodemographics	Geographical location of the country and the city; population size of the host city and the nearby regions; audiencesø interests; attitudes of potential visitors to attending ticketed events, which might be affected by the disposable income.	Auckland: - Wellington: +/- Canberra: + Melbourne: +
Governmental arrangements	Availability of state indemnity and adoption of the immunity from seizure legislation.	Auckland: +/- Wellington: +/- Canberra: + Melbourne: +
Financial and non-financial support	Availability and accessibility of the funding programmes for the TBEs on the state government or state/regional level; Availability and accessibility of any other assistance to cultural institutions willing to host TBEs, for instance, marketing of an exhibition to domestics and/or international tourists.	Auckland: - Wellington: - Canberra: + Melbourne: +
The role of a host city within a country	A particular set of characteristics of capital cities provide them with an additional rationale to hosting TBEs.	Auckland: n/a Wellington: + Canberra: + Melbourne: n/a

* Key: + positive effects; - negative effects; +/- some positive and some negative effects; n/a not applicable

The combination of these parameters show that Melbourne and Canberra have derived more opportunities than challenges from the external factors. At the same time,

Wellington and especially Auckland have been in a less advantageous position where constraints have prevailed.

6.3.2 Internal factors

Apart from the external factors, the research also identified internal factors that affect a city's approach to hosting TBEs. These are called internal as the parameters include sites and actors that are located within and/or act on behalf of the city. Internal factors include the stakeholders' perspectives and stakeholders' relationships; these were found to have the most influence on the approaches of the cities to host major international exhibitions (Figure 6.1).

6.3.2.1 Stakeholders perspectives

Cultural institutions

It is important to understand the capabilities and interests of event organisers, which in the case of TBEs are the cities' major cultural institutions. These institutions can be classified as salient stakeholders as they possess power, legitimacy and urgency (Mitchell et al., 1997), and also primary stakeholders as they are the ones that are most involved and engaged in an event, incur risks and without their involvement these events would not exist (S. Reid, 2007, 2011).

The research data suggest that in the organisation of inbound major exhibitions, the following four attributes play a paramount role in the host institution's perspective: the institution's mandate, capacity, expertise and initiative. *Mandate* refers here to the nature of the institution and defines the focus of its activity and collections, be it arts, books, natural history and science, or screen content. The institution's mandate is always taken into account when choosing a major international exhibition.

Capacity of the venue, in terms of space and budget, is an important consideration as TBEs usually take up significant space, generate crowds (see sections 2.2.3; 4.2.1) and require significant financial investment. Therefore, smaller institutions may not be technically able to mount a number of blockbuster exhibitions and process thousands of visitors, unless a specific space is created for large-scale temporary exhibitions. The sponsorship that an institution manages to secure also appears essential to fund such events (Danilov, 1988; Lord & Piacente, 2014).

Another attribute, *expertise,* is a transitional one. Expertise refers to the host institution's experience, skills and knowledge necessary to develop and host a TBE. Organisation of exhibitions helps build the expertise of a host institution. The data show that although not every major touring exhibition may succeed in the way the organisers expect it to, the experience gained through its development may become an asset for the host institution by expanding its reach, skills and know-how.

The fourth attribute is *initiative*. This refers to the institution's willingness to host an exhibition, which may be linked to its policy in the area of exhibitions programming. The persistent work of forming relationships with cultural institutions internationally, which stems from *initiative*, can be a significant contributing factor for the propensity to host TBEs. "Museums are like families, and you have relationships [there]" (A5), therefore growing the network of contacts is crucial for the development of touring exhibitions.

Overall, the above mentioned four attributes may be essential in forming the perspective of cultural institutions with regard to hosting TBEs. The attributes that contribute to the perspectives of destination marketing and events organisations are explored further.

Destination marketing and major events organisations

The perspective of DMOs is arguably one of the most salient internal factors affecting a city's approach to hosting touring blockbuster exhibitions. DMOs may be considered as secondary stakeholders, since they may or may not be involved in organising a TBE, yet can significantly influence an event's success (S. Reid, 2007). The perspective of DMOs appears to reflect the two following attributes: their particular expertise and their creativity. According to the literature, the overall scope of the work of DMOs includes the selection of attractions for a tourism offering (Hankinson, 2005) and the planning for events that can drive visitation (Foley et al., 2012; Getz, 2013, 2014). The suggested attribute of *expertise,* in this case, refers to the skills and know-how of a DMO in marketing an exhibition successfully, and the competence in selecting and financially supporting those parties that will help the city to achieve its tourism objectives.

The data show that the tourism marketers in all four cities conceive of TBEs as major events. Expertise across the cities, however, varies. As the cases of Canberra and Melbourne show, their territorial and state DMOs have achieved a level of confidence that TBEs can be financially feasible major events, and can benefit tourism development of the cities. In Wellington, too, there is a similar understanding and the DMO has been supportive of Te Papa's major exhibitions programme; however, more vigilance can be

detected in the hosting of TBEs due to the external factors described earlier in the chapter. Auckland's main tourism and events body seems to be interested in hosting TBEs but has not yet had enough experience in supporting these events; as a result, the DMO is cautious about investing in projects that are beyond its 'comfort zone'.

The attribute of *creativity* may be considered as one of the 'soft' factors in tourism, that also include local knowledge and intangible resources, whilst 'hard' factors refer to the attractions and other tangible resources (G. Richards & Russo, 2016a). Creativity challenges the serial reproduction of culture and places through the creation of new cultural forms and innovatory cultural products (G. Richards & Wilson, 2006). The Winter Masterpieces series of major international exhibitions started in Melbourne in 2004, displaying forward-looking, *creative thinking* by the state tourism and event policy makers that contributed significantly to the city's positive overall approach to the delivery of these major events.

Canberra has been demonstrating the growing value of the creativity attribute. The ACT Special Events Fund has been established as part of the DMO's proactive vision, and the purposeful and strenuous marketing of exhibitions carried out and funded by the territorial DMO has been helpful in attracting significant out-of-town visitation. By contrast, Auckland's and Wellington's destination marketers may not be considered as proactive and ambitious in hosting TBEs. Their perspectives are more reactive, 'we-will-support-them-if-they-come' type of thinking; looking for exhibitions internationally and staging them has been largely considered as the task and domain of cultural institutions.

Along with the stakeholders' perspectives, another parameter was identified as particularly influential on the city's approach to hosting TBEs. The parameter is stakeholder relationships, and it is discussed below.

6.3.2.2 Stakeholder relationships

This parameter is closely connected with the perspectives of the cultural institutions and DMOs discussed above. The following four attributes are suggested to affect the value of the parameter: communication, shared vision, trust and network orchestration. The sub-section reviews these attributes in the context of the four cities studied.

The findings in this respect are consistent with previous research into the role of stakeholder interrelationships and networking in events (e.g., Izzo et al., 2012; A. Morrison et al., 2004; Prebensen, 2010). The research findings support the applicability of the destination-sensing concept (N. Murray et al., 2016) that has not been previously

considered within a major events setting. The concept emphasises that, apart from communication and mutual trust, stakeholders need to share the strategic vision for their destination and relate to its goals and objectives (see section 2.4.1.3). It is suggested that this strategic understanding should be clear and the organisations involved should endorse it within their own businesses and activities.

Data analysis demonstrated that there is a high level of *communication* and dialogue happening within the relationships of stakeholders in all four cities: meetings between representatives of cultural institutions, tourism marketers and event planners take place on a regular basis and are appreciated by all parties concerned. Although an essential attribute, communication per se may not be that productive, if, for instance, stakeholders do not have a common purpose and a sense of belonging (A. Morrison et al., 2004).

The degree of the *shared vision* varies across the cities under study. Thus, interviewees in Auckland demonstrate a rather inconsistent and at times vague understanding of the essence of the city tourism proposition and brand, while Melbourne and Wellington organisations are unanimous in their comments about their destinations. The vision of Canberra's present and future in terms of tourism was also found to be shared among stakeholders in Canberra, however the current level of competition between cultural institutions in the city may impede their efficient acting on this shared vision. Therefore, the data indicate that *trust* is another critical attribute in stakeholder relationships (Izzo et al., 2012). *Trust* may be at the core of networking as it creates a favourable atmosphere for knowledge sharing and exchange of resources (Prebensen, 2010). Trustful relationships imply openness and mutual understanding, wherein parties feel comfortable about discussing with each other their plans, ideas and experience.

Melbourne and Wellington appear to possess a high degree of trust, and in both cities there is a solid track record of communication and cooperation between stakeholders. There is a difference between the two that should be mentioned. In Wellington, the national museum, Te Papa, is the only cultural institution that has been hosting major international exhibitions in the city and developing its own blockbuster shows that tour around the world. Therefore, the museum makes the most of its unique position in the cultural field of Wellington. In Melbourne, there are three such institutions which potentially may create a situation of competitiveness ó for available funding or visitors ó however, this was not found to be the case. Melbourne features an established and consolidated network of stakeholders who have been working together for over a decade. At the same time, a situation of competitiveness between cultural institutions was

revealed in Canberra, where stakeholders seem to be cautious about sharing their plans. The attribute of trust is something yet to be nurtured in the stakeholder relationships in Canberra, though signs of a growing transparency surfaced in the data. Auckland's stakeholders are in trustful relationships; however, not at the level where the DMO trusts a cultural institution on the success of a planned major exhibition enough to support it.

The final attribute in the stakeholder relationships parameter is *network orchestration* (N. Murray et al., 2016), which to a large extent secures the efficiency of the other three parameters. The management of networks of stakeholders requires a leader organisation that involves and communicates with various stakeholders, and engages them over a centralised and shared vision, generating an open and productive atmosphere for trustful relationships (e.g., Izzo et al., 2012; A. Morrison et al., 2004). The research data suggest that the presence of a leading body and its ability to orchestrate networks may significantly contribute to the quality of the stakeholder relationships parameter, which, in turn, may provide more opportunities associated with the other internal factors. The case of Melbourne also points to the necessity for consistent orchestration over a prolonged period of time for benefits to be reaped. Cultural institutions in Canberra praise the destination marketing organisation, Visit Canberra, for the efforts it has been undertaking to bring all stakeholders together and promote long-term planning and a shared understanding of the objectives in tourism.

Data collected in Wellington showed that network orchestration is strong in the city stakeholder relationships; however, Te Papa's privileged position as the National Museum creates a specific dynamic in these relationships wherein the museum is considered as a õtourism hub within the cityö (W2) and may not be easily ÷orchestratedø. The museum clearly stands out in the cultural landscape of the city and is very much focused on its own agenda, reflected in the comment õwhatøs best for Te Papa will be best for Wellingtonö (W1).

It may be suggested that in Auckland the networks necessary for hosting TBEs have not had a leading body. Institutional changes happened in the city relatively recently, six years ago, and since then the tourism marketing organisation, ATEED, has been under pressure to secure and support events that will deliver a return on investment (see section 4.3.1.2). As a result, a preference for international sporting events, whose economic outcomes can be more easily predicted and achieved, has occurred. In the cultural sector, preferences have been given to less expensive touring musicals and local ethnic festivals.

6.3.3 Historical context

The final parameter affecting the city's approach to hosting TBEs is neither external nor internal but rather, constitutes an historical dimension. Cultural institutions in Australia started hosting major international exhibitions in the 1980s-1990s (see section 4.2.2) and may have instilled in the audience an attitude of being receptive to these types of events and the subsequent 'habit' to frequent them. The historical context of hosting TBEs in New Zealand is not as extensive as it is in Australia. It may be interesting to explore whether the lack of track record stems, at least partially, from the so-called 'kiwi culture' whose major component is considered to be sport (Ryan, 2002), in particular the 'national sport' of rugby (Cosgrove & Bruce, 2005, p. 341). Or, as in a famed 'chicken-egg' causality dilemma, the culture has become more sports-oriented due to a lack of major touring exhibitions. Overall, the approaches in Auckland, Wellington, Canberra and Melbourne can be summed up as follows:

Auckland: ad hoc, reactive, transitional. Currently short-term and ad hoc, the approach of Auckland to hosting TBEs is in a transitional phase with stakeholder relationships starting to emerge and maturing into meaningful connections. In response to political expectations, Auckland's tourism and events body has favoured major sporting events and has been cautious about investing in TBEs. The approach has been focused more on the benefits and risks of a singular event, rather than an event being seen in the context of a shared vision of the destination.

Wellington: holistic, reactive, stagnating. While being overall strategic, the approach to hosting TBEs demonstrates some signs of stagnation. The city's tourism and event bodies appear to have become over-reliant on the exhibitions programme at Te Papa. While there seems to be a well-established and positive environment for TBEs in the city, there are certain constraints and challenges associated with external factors; however, the capital status, the cultural orientation of the city and the historical context provide opportunities and stimulus.

Canberra: holistic, proactive, maturing. The approach of Canberra to hosting TBEs is characterised by an overall holistic perspective. There are also signs of a creative and proactive perspective on TBEs among stakeholders. The destination-sensing capability is maturing, having been somewhat impeded by the competition between the attractions. However, the historical context is beneficial, and the external factors are quite favourable.

Melbourne: holistic, proactive, purposeful. Throughout the analysis and the discussion, the case of Melbourne has been a prominent example of a holistic and proactive approach to hosting TBEs. Stakeholders' perspectives and relationships are of high value, and the external factors along with the historical context are mostly favourable for the city. The state level destination marketers and event planners have purposefully provided financial and marketing support to the city's cultural institutions.

The model of approaches to hosting TBEs (Figure 6.1) brings together the key factors discussed above. The various parameters and attributes these factors contain may present challenges for hosting TBEs, opportunities, or both. While a city has very limited or no control over external factors, it can manage the internal ones, while being mindful of the historical context.

6.4 The role of touring blockbuster exhibitions in a city's tourism offering

This section elaborates on the findings pertinent to the second research objective. It discusses how TBEs contribute to the tourism offerings of the cities through enhancing the experiential value of the visit and introduces a 3Es realms framework.

RO2: To explore the ways in which touring blockbuster exhibitions contribute to a city's tourism offering

The focus of this research has been on the marketing of a city to tourists; therefore, understanding the tourism proposition of each of the cities under study seemed essential. In the research, TBEs were considered within the discourses of urban tourism and event tourism. Data show that cities' tourism marketers aim at providing a ‑package of attributes', as suggested in the literature (Edwards et al., 2008; Jamieson & Jamieson, 2014), including tangible attractions – museums, galleries, cafés, waterfronts – and intangible assets, such as an overall ‑spirit' of the city.

A range of facilities and products provided to tourists can be conceived of as a city's tourism product mix (Heath & Wall, 1992) with a number of product lines that group closely related products together and may be lengthened and deepened (see section 2.4.2). The Event Attraction product line, suggested in this model, in essence, represents event tourism offering (Getz, 2008, 2013) and includes events from a city's portfolio of major events (Antchak, 2016; Ziakas, 2014a). Therefore, destination marketers can include major international exhibitions in the portfolio of major city events and also consider

them within the Event Attraction line. Thus, by adding a TBE to the Event Attraction product line, the line may be lengthened, and by increasing the number and variety of TBEs, the line may be deepened, depending on the objectives in the tourism and events sectors. This task is more a part of destination management than destination marketing as it involves visioning and planning (A. M. Morrison, 2013). Therefore, hosting of TBEs, in order to be efficient, may need to be part of the management of a destination, wherein the whole tourism offering of a city, all of its product lines, are taken into consideration instead of only its Event Attraction line.

The notion of experience and the 'experience economy' (Pine & Gilmore, 1999) has become prevalent in tourism and event studies (Gilli & Ferrari, 2016; Pappalepore & Smith, 2016; Sharpley & Stone, 2012). Research findings show that destination marketers, event planners and cultural institutions in the case cities are strongly focused on delivering outstanding experiences to the visitors. Table 6.2 summarises the research findings pertinent to the tourism offerings of the four cities under study (see section 5.2). It shows that each city has an 'experiential dimension' to its tourism offering – a certain combination of experiences that it attempts to deliver to its visitors. These experiences are supposed to support the essence of the tourism offering and, on most occasions, they are clearly and consistently articulated by tourism marketers, event planners and cultural sector representatives, with the exception of Auckland, where the diversity and proximity of experiences and the essence of the tourism offering lacks clarity. It may be suggested that a city's tourism product mix can be viewed in terms of experiential product lines which can be formulated based on the key experiences that the city seeks to generate.

Table 6.2. Summary of the Tourism Offerings of the Case Study Cities

City	Essence of the tourism offering	Experiences
Wellington	a compact city with lots to do	cultural, educational, fun, quintessential New Zealand experience
Auckland	urban and nature	duality of experiences: diversity and proximity, outdoor
Canberra	the capital of the nation	cultural, educational, adventure, celebration, bonding
Melbourne	the city's lifestyle	cultural, sporting, entertainment, enrichment, discovery

One particular theme appears to be prominent in the tourism offerings of the cities ó the theme of *storytelling*. Wellington tells a story about New Zealand experiences, Canberra tells a story about the Australian nation, and Melbourne tells a story about its lifestyle. The story of Auckland is not quite clear at the moment, as the proposition revolves around an "international city" which might be too diffuse to communicate clearly (see section 5.2.2). These findings mean that tourism products and experiences are deeply connected with place identity and place making (see section 2.5.2); the marketing of a city requires a solid basis in the way a city is "made" and a destination is "managed"

The findings support the argument previously stated in the literature (Mathisen, 2014; Mossberg, 2008) that storytelling is a key resource for building a destination's value proposition and differentiating it in the market; the more unique the story, the more unlikely that it will be copied. Data suggest that the clarity and power of a city's "story" may be linked to the clarity and power of the experiential dimension of the offer, as one city ó Auckland ó was found to not be delivering a clear story as its experiential offering might be oversaturated with uncoordinated experiences associated with both urban and rural tourism.

Data that pertain to the value of TBEs for the host city suggests that intangible hedonic experiences generated at these exhibitions are contributing to the creation of experience value for the tourist (see sections 5.2.1-5.2.4). The findings show that destination marketers are increasingly considering and trying to enhance the hedonic value dimension, including emotions, intellectual stimulation and discovery; the literature has previously attributed significance to these attributes of the travel experience and the perceived value of the visit (e.g., Calver & Page, 2013; Nawijn, 2011; Servidio & Ruffolo, 2016).

The research suggests a "3Es" experience realms framework (Figure 6.2) that includes the key experiences a city aspires to provide to its tourists, and cultural institutions to their TBE visitors: enrichment, emotional engagement and entertainment. The term "enrichment" was in fact used by some interviewees and was found to reflect most accurately one of the realms of experience that DMOs and cultural agencies seek to create for visitors. In neuroscience, "enriched" refers to a complex and varied environment, with a range of interacting and stimulating factors that have behavioural and neurological consequences for those exposed to them (Van Praag, Kempermann, & Gage, 2000). According to the Oxford English Dictionary, one of the meanings of the verb "to enrich"

is, "To make rich, endow, with mental or spiritual wealth" (Enrich, 2017). In this research, enrichment is considered both as the creation of a favourable environment for new knowledge to be processed, and the enhancement of the knowledge. As a result, a person may gain a new perspective and new insights. Cultural enrichment has previously been linked to the increased importance of culture as a motivation to travel (Silberberg, 1995) and the support of tourism by local residents (Chen, 2001). The characteristics of this realm remind but transcend the realm of "education" as suggested by Pine and Gilmore (2011).

Another realm suggested by the framework is "emotional engagement". All four cities under study appeared to be willing to establish an emotional connection with tourists, through discovery and enrichment, encouraging them to engage with its tangible and intangible assets and with each other – as reflected in "bonding" in Canberra. Emotional engagement was found to be among the key components of the TBEs experiences as well (see section 5.2). The suggested term reflects the recent trends associated with the value of co-creation of experiences wherein people get "the opportunity to engage meaningfully in the process of creating and shaping the nature" of their experiences (Mathis, Kim, Uysal, Sirgy, & Prebensen, 2016, p. 72). Co-creation has been linked to storytelling in that the latter may enhance value co-creation in tourist experiences (Mathisen, 2014; Minkiewicz, Evans, & Bridson, 2014).
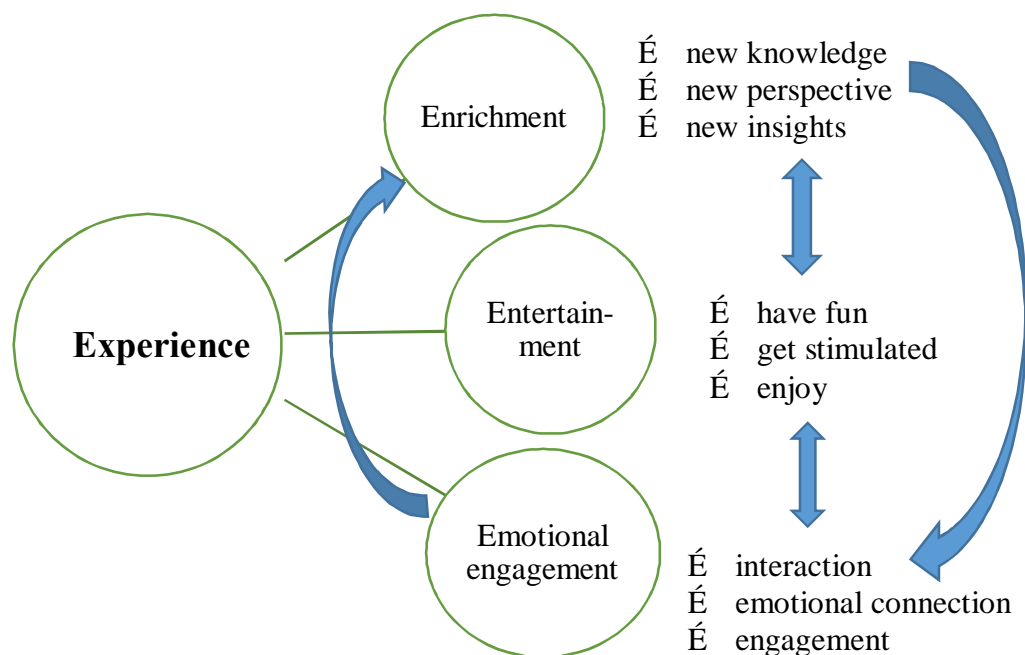
Figure 6.2. 3Es realms framework

Previous research in tourism has found that engagement, or involvement (Prebensen, Woo, Chen, & Uysal, 2013), of tourists and visitors is essential for enhancing their

experience and making it a memorable one (e.g., Binkhorst & Den Dekker, 2009; Prebensen et al., 2014; Tsai, 2016). Co-creation of experience may be considered within the forms of an ‑active' or ‑passive' process (Prebensen & Foss, 2011), wherein the former requires active participation in creating an experience, and the latter refers to ‑absorbing' an environment. It may be argued that both are valuable in their own way, as has been suggested in the events field (Van Winkle & Bueddefeld, 2016). The accompanying programme of events launched at most TBEs may contribute to ‑active' co-creation, while the tour around an exhibition would be a ‑passive' way to experience co-creation.

Active co-creation may be closely linked to the ‑entertainment' realm of experience, which incorporates the ideas of enjoyment, fun and stimulation. This realm features in the experiential framework put forward by Pine and Gilmore (2011). While seen in a positive light by tourism marketers, the entertainment aspect has encountered scepticism in the museum field (e.g., Bradburne, 2001; Haxthausen, 2014; Shaman, 1995). However, the findings corroborate arguments of the researchers who hold that entertainment may help to engage visitors and encourage education (Calver & Page, 2013; Falk & Dierking, 2000; P. Kotler & Kotler, 2000). The framework suggests that the experience realms may indeed facilitate each other rather than substitute, if managed mindfully.

Overall, research data show that three experiences (3Es) – enrichment, entertainment and establishing emotional connection through engagement – are attributed high value by tourism marketers, event planners and exhibitions' organisers in order to deliver outstanding experiences. The findings partly support the framework of Pine and Gilmore's (2011) four experience realms of entertainment, educational, escapist and aesthetic (see section 2.3.2.2.1).

6.5 The role of touring blockbuster exhibitions in a city's branding

This section summarises the data and literature to answer the third research objective. The section reviews the brands of the cities under study and applies the model of co-branding an event and the host destination to TBEs.

RO3: To determine the extent to which touring blockbuster exhibitions contribute to a city's brand

The investigation of the tourism offerings and experiences that the case study cities aspire to deliver to their visitors was followed by an exploration of the host city's branding, and how TBEs may contribute to this aspect of tourism marketing. Data analysis (see section 5.2) revealed that city marketers have the following visions of their city's brand:

- Wellington – cultural and food capital of New Zealand
- Auckland – an international and sophisticated city
- Canberra – the home of the Australian story
- Melbourne – cultural and sporting capital of Australia

The data show that there is a consistency and clarity among DMOs and cultural institutions about the city's brand in Wellington, Canberra and Melbourne, and some signs of confusion about the brand in Auckland. However, in all four cities, the contribution of TBEs was understood to be strengthening cultural associations with the city brand. In Canberra, exhibitions were seen by interviewees as a means to change the image of a 'boring' political city that people were somewhat reticent to visit (see section 5.3.3.3). Although not contributing directly to the brand of 'the home of the Australian story', TBEs influence the brand indirectly – by providing reasons to come to the city where visitors can experience it first-hand and embrace the city's 'true' brand, as it is conceived by city marketers.

The literature suggests that a destination's brand represents an identity for tourism marketers and policy planners and an image for tourists, the two being connected via brand positioning (Pike, 2004, 2008). The identity, or personality (de Chernatony, 1999), of the brand is therefore becoming essential, as it brings together the vision and culture of the brand, making this brand stand out in the eyes of the tourists. Image is also a highly complex construct (Baloglu & McCleary, 1999; Murphy et al., 2000; Pereira et al., 2012), mostly understood as a set of beliefs, feelings and impressions about and associations attached to a place (see section 2.4.3.1); all of these are closely connected with the concept of co-creation discussed previously, wherein tourists are creating their narratives and forming a city's brand image *together with a city*.

The brand personality, or identity, provides the points of differentiation of a place, and thus that unique story which the place is creating and telling to its visitors (see section 6.4) is becoming the core of the brand's personality. The clarity of the story and the consistency of its communication may in the end secure a robust image that has been 'earned' (Anholt, 2010, p. 6) over the years. Wellington and Canberra have had to

consistently undertake efforts to change their brand image, and both seem to have achieved significant results in this regard. The consistency of branding in Melbourne has helped in creating a shared and supported vision of the brand among the stakeholders, while Auckland has yet to articulate what its brand is.

Perhaps because a major international exhibition is one of the many events each of the four cities hosts, there was no data found to suggest that these exhibitions are specifically used in the city's branding strategies. In the promotion campaigns run by tourism marketers, a TBE may feature as one of the so-called 'things to do' or 'events to visit' while it is on, as is the case of Auckland. In Wellington, Canberra and Melbourne a TBE often also benefits from a tailored promotion campaign. In both cases, city tourism marketers aspire to use the 'pull' effect of a TBE's major brand to entice tourists to come, and therefore, joint activities with airline companies and hotels have been widely undertaken, in particular, packaging an exhibition ticket with a flight ticket and a stay at a hotel.

Touring blockbuster exhibitions are major events with strong brand presence, as was discussed in the beginning of the chapter, and as such, their brand image may be linked to the brand image of the destination, as widely argued in the literature (e.g., Brown et al., 2004; P. Kotler & Gertner, 2004). Co-branding may serve the event and a host city equally well, should there be a match between the two (see section 2.4.3.2). The model of co-branding an event and the host destination (Jago et al., 2003) identifies six pillars of successful co-branding: community support of an event, cultural and strategic fit with the destination, a point of differentiation, longevity of the event, cooperative planning and cooperation between stakeholders, and positive media coverage. The research data overall confirms the validity of the model for co-branding a major touring exhibition and a host destination:

1. Community support of an event. While the model's authors (Jago et al., 2003) suggest that the support of local residents positively impacts visitors' perception of the events and the destination, the research findings revealed another aspect to this pillar. TBEs that are successful among the locals reflect a host city's 'spirit' or identity. It may therefore be suggested that an official city brand needs to be linked with the social interests – interests of people who live in a place – and place making initiatives (Palermo & Ponzini, 2015).

2. Cultural and strategic fit with the destination. While the data shows that cultural institutions rarely consider a direct match of a potential exhibition with the brand

of a city, the TBEsøorganisers are mindful of the cultural interests of the audience they are wishing to attract, and strategically, of other events in a city at a given period of time: õyou probably donøt go and do something in the first two weeks of November [the dates of the Melbourne Cup Carnival, a major horse racing event], unless itøs got some sort of racing element to it. For example, we had an exhibition that was a fashion photography exhibition, and we aligned ourselves with the racing world, to attract those peopleö (M3).

3. A point of differentiation is crucial for underlining the unique characteristics and experiences of a place. However, with regard to TBEs, this pillar may take a slightly different form. A TBE is an international inbound event and the content often is not linked to the host city. At the same time, cultural institutions and city tourism and event planners consider the *exclusiveness* of a TBE as a major feature of the tourism potential of these events. An exhibition with the ÷only-in-this-cityø status adds exclusivity to the cityøs cultural experience and to the overall city tourism offering (see section 5.4). TBEs also often provide an ÷internationaløflair, which adds a ÷cosmopolitanø dimension to local experiences.

4. Tradition, or longevity, of the event has proved to be a significant component in the co-branding model. A recurrent event in a city may be helpful in creating a habit for residents and domestic tourists to attend that event (Borland & Lye, 1992), and the data from the Australian cities corroborate this argument. The specifically designed brand of the Melbourne Winter Masterpieces series was considered by interviewees as helpful in establishing the desired cultural associations with the city, and as contributing to the successful co-branding to a larger extent than in other cities: õit was important to have that then [in 2004]. Now I think weøre in a position where because itøs got 10 or 11 years of brand equity í that that started to translate into it really works as a tourism-driverö (M1). Therefore, *longevity of an event's brand* may be at least as important as the tradition of an event itself.

5. Cooperation between cultural institutions and destination marketers has been discussed as one of the key factors affecting the approach of the city to hosting TBEs. In this research, this aspect is considered within the destination-sensing capability concept (N. Murray et al., 2016). This capability that ensures a shared vision of the cityøs brand, its tourism goals, and the orchestration of the cityøs major events may be useful in providing a framework for the cityøs cultural institutions to choose the most appropriate content and timing for TBEs.

6. Wide and positive media coverage of a TBE was also found to be important for the successful co-branding of a TBE and a host city in that both appear in similar advertisements and feature together in promotion campaigns. Favourable reviews of exhibitions and their host cities published in leading newspapers may prompt readers in other cities, or even countries, to come and visit (see, for instance, reviews of TBEs in Melbourne published in a New Zealand newspaper (Pellegrino, 2010, August 9; G. Reid, 2015, November 21, 2015, September 5)] and TBEs in Canberra appearing in a Sydney newspaper (Hogan, 2016, December 8; Pryor, 2016, September 8).

The data suggest that this co-branding model may be used successfully for joint marketing of a city and its major events. This includes six core elements that may guide the policy planners and events' organisers in selecting the events beneficial for the marketing of a city to tourists. The process of co-branding a TBE and a host city can be used in reinforcing a city's brand identity (Getz, 2013), as was the case of Melbourne, and in altering a city brand image (Brown et al., 2004), as in the cases of Canberra and Wellington. No major effects on Auckland's brand were expected from previous major exhibitions, and no efforts were taken to use them in city branding.

6.6 Touring blockbuster exhibitions as major events for a city

This section explores the findings related to the fourth research objective. The section summarises the data in respect of the cities' portfolios of major events and the place of TBEs in these portfolios. This section also discusses the aspects of leveraging of events and in particular of touring blockbuster exhibitions in the case study cities.

RO4: To examine the role of touring blockbuster exhibitions in a city's major events agenda

Events in general, and cultural events in particular, have been increasingly considered as part of urban development and regeneration (Bille & Schulze, 2006) and international place competition for residents, tourists and investors (Spirou, 2011). As a result, cities have started to develop event strategies or policies, create calendars or portfolios of major events, and establish organisational entities to manage events (see section 2.5.1); all four cities under study have their specific policies (Absolutely Positively Wellington, n.d.-e; ACT Government, n.d.; Auckland Tourism Events and Economic Development, 2011; Victoria Tourism Industry Council, 2010) and entities that help in managing the domain of events (ATEED, Visit Canberra, Visit Victoria, WREDA).

According to the data, event portfolios are conceived as a programme or a calendar of events that are selected by local event policy planners in accordance with the city's event agenda and objectives, and reflect the definition of an event portfolio presented in the literature (Ziakas, 2014a). At the same time, the rationale behind event portfolio design strategies and the way event portfolios are being managed vary across cities (Antchak, 2016).

In Wellington, the city's portfolio is based around connectedness between events and cooperation between organisations in the events and tourism fields. The type of events and the timing are taken into consideration to produce a balanced and inclusive portfolio that can benefit the local community and tourists alike (see section 5.3.1.1). Touring blockbuster exhibitions at Te Papa, although a significant feature of almost every summer's event programme in Wellington, are not included in the official 'List of recurrent major city events'.

The Auckland major events portfolio features approximately 30 major events every year (see section 5.3.1.2). The portfolio is dominated by sporting events, cultural festivals and musicals. Major international exhibitions that could be part of this portfolio, are yet to be hosted.

In Canberra, TBEs are considered as part of the events portfolio; they are normally organised during summer months when inland located Canberra may not be a popular tourist destination compared to numerous seaside places in Australia. TBEs are aimed at both a local audience and domestic tourists. The data show that Canberra is willing to introduce a more long-term, four-year, planned event portfolio featuring major international exhibitions (see section 5.3.1.3). These developments may bring more stability and clarity and be beneficial both for cultural institutions and their exhibition programmes, and destination marketers and their tourism campaigns.

The Melbourne Winter Masterpieces programme of major exhibitions has become an intrinsic part of the event portfolio of Melbourne. The programme is deliberately scheduled for winter months to add appeal to event tourism during the time when weather dependent events may not be as attractive. The cross-disciplinary and 'cross-venue' nature of major events in Melbourne requires communication and involvement of many actors and ensures the city is promoted by all its stakeholders from a similar platform (see section 5.3.1.4).

The research findings show that TBEs in Canberra and Melbourne are part of these citiesø portfolios of major events. In Wellington, notwithstanding the regularity of these exhibitions, they are conceived by tourism marketers as one-off events because õthe exhibitions, they are not coming backö (W3). Another reason may be that the planning and preparation for these exhibitions is concentrated in Te Papa, and the city event planners are not aware of their hosting well in advance. Auckland does not host TBEs often, which, along with the specific pattern of relationships between cultural institutions and the regional DMO, might be a reason for them not being part of the cityøs portfolio.

Touring exhibitions can arguably be beneficial for portfolios of major events in New Zealand cities (Antchak, 2017). The inclusion of TBEs in event portfolios as regular, recurrent major events may have an impact on the success of these events and the effects they have for the host cityøs marketing. The research findings show that TBEs may benefit from being part of the cityøs portfolios, as is the case of Canberra and Melbourne, due to the fact that a portfolio allows synergy to be produced between events, can enhance collaboration between the stakeholders and sustain the outcomes that may otherwise be short term (Costa & Ziakas, 2011; Ziakas, 2014b). The event portfolio composition also reflects the thinking of policy planners and tourism marketers regarding eventsøroles and orientation (Antchak, 2016). The research findings suggest that the Australian cities under study have each formed a vision of the role *TBEs as a phenomenon* play in their agenda, while Wellington and in particular Auckland have been treating these events as ad hoc, *silo occurrences.*

Vice versa, city event portfolios may benefit from TBEs, too, and data from Canberra and Melbourne substantiate this argument: a strong event portfolio contributes to generating a desirable image of the host city (Westerbeek & Linley, 2012), and the collective impact of the quality event programme eventually drives visitation (G. Richards & Palmer, 2010). When a TBE is not part of a portfolio, it may not be able to fully contribute to long-lasting effects for the host city, including those associated with marketing of the city (see section 2.5.1 for the review of the leveraging framework suggested by Ziakas (2014a).

This research proposes that conceiving of TBEs as major events has implications for the host city in terms of tapping into the opportunities associated with event leveraging. Event leveraging stipulates that there are both an awareness of the potential of an event and an intention to fulfil it (Quinn, 2013). As part of event portfolios, TBEs may be more ÷visibleø for city tourism and event planners; it may be suggested that if a city event

portfolio puts a selected range of events under a DMO's radar, there appear more opportunities for leveraging. In particular, Chalip (2004) suggests an event leverage model that includes short-term and long-term leveraging activities (see section 2.4.4 for the review of the model). The research data show that all four cities have implemented short-term leveraging initiatives around TBEs: these exhibitions have been used in enticing tourists to come to the city, to stay longer ó for a chance to visit an exhibition ó and eventually to spend more. Although promotional campaigns vary, the rationale behind them is straightforward and is mostly economic (see section 5.3.2). The data also show that the more a city hosts these events, the more accurate the forecast of the economic benefits becomes, as is the case in Melbourne (see section 5.3.2.4).

Long-term leveraging of TBEs, associated with showcasing and projecting a certain image of the host city, was discovered in two cities out of four ó Canberra and Melbourne. Although applied to some other events, in Auckland and Wellington long-term leveraging has not been used in relation to major international exhibitions (see sections 5.3.2.1; 5.3.2.2). In Canberra and Melbourne, long-term leveraging was found to have *internal* and *external directionality*. Internally, Canberra aspires to create for its residents a ‑feel-goodø factor about the city, give a boost to the sense of identity and build community pride (see section 5.3.2.3). Delivering exhibitions per se, and coverage of exhibitions in the media, are the ways this type of leveraging is performed. In Melbourne, TBEs are seen as major events that contribute to the city's lifestyle and the idea of ‑a great place to live inø, by engaging residents through the accompanying public programmes that ensure õthat that access [to works that you would only really see if you got on a plane to France] is spread broadly across the communityö (M1). Overall, in both cities, internal direction is about local community and making the city an exciting place to live in, which is important in the current global competition for human resources (P. Hall, 2006; G. Richards & de Brito, 2013).

Under the external, or beyond-the-city, orientation of long-term leveraging, the DMO in Canberra pursues three main objectives: First, showcasing the city's historical, political and cultural infrastructure and its institutionsø expertise and capability that may lead to an enhanced profile of both. Second, developing a network of partnerships that may bring more interesting events and help to achieve other city objectives, such as launching international flights into the capital. And third, changing the perceptions of Canberra within Australia and raising the awareness of the city internationally (see section 5.3.2.3). In Melbourne, similar benefits are sought: developing networks that may be beneficial

for the city's tourism and events agenda, showcasing the city's expertise and capabilities, and enhancing the city's brand image as a cultural events' destination (see section 5.3.2.4). The research data suggest that not only media (Chalip, 2004), but also networking and personal communications can help deliver long-term externally-directed leveraging.

The findings are consistent with researchers who suggest the importance of looking beyond direct impacts of experiential products in general (Lorentzen, 2009) and events in particular (Schulenkorf & Edwards, 2012; A. Smith, 2014), in order to maximise social and tourism benefits in the longer term. Although short-term leveraging is more easily quantifiable, long-term leveraging has significant potential and may, in the end, provide a competitive advantage for the city.

6.7 Integrative model

An integrative model (Figure 6.3) is now presented that explains how touring blockbuster exhibitions can contribute to city marketing. This addresses the final research objective. The model is based on three major and interrelated constructs: City Identity, Approach to Hosting TBEs, and City Marketing.

RO5. To create a model that explains the contribution of touring blockbuster exhibitions to the marketing of a city to tourists

Touring blockbuster exhibitions can be considered as major city events. The *Approach* of a city to these events is affected by external and internal factors, and the historical background (see section 6.3). The key parameters of the external factors are: geodemographics, including population interests and needs; governmental arrangements; financial and non-financial support availability; and the role of a city, in particular, as a national capital.

Internal factors include the perspectives of stakeholders, particularly cultural institutions that may host TBEs, destination marketers and city events planners. It is suggested that both ‐hard' and ‐soft' resources are important in the forming of an organisation's perspective towards hosting such events. Thus, cultural institutions are dependent upon their mandate and capacity, which may be considered as ‐hard' resources; however, there appear more possibilities when there exists a policy and initiative to develop and stage these events ‐ ‐soft' resources. Expertise plays an important role in the perspective of DMOs, along with creative thinking in tourism and events.

Relationships between stakeholders may significantly affect a city's approach to TBEs. Destination-sensing capability (N. Murray et al., 2016) proves to be an essential part of city branding and strategic marketing planning. It encourages purposeful engagement of stakeholders and consistent development of networks. The importance of regular communication among stakeholders, trustful partnerships, strong leadership, a brand-oriented organisational culture, and departmental co-ordination and alignment have been previously identified in the literature (Hankinson, 2007) as key guiding principles for managing destinations' brands.

The major components within the construct of *City Identity* are the city tourism product mix and the experiential offering, which together provide a storyline for the overall tourism offering of a city (see section 6.4). It is argued that TBEs are part of the Events Attraction line of the tourism product mix of a city. TBEs can be used as one of the core events in a city's portfolio of major events; these exhibitions have a potential to strengthen the cultural side of the portfolio and contribute to its balance in terms of types of events, audiences, seasonality and other city goals. City tourism marketers can use TBEs to enhance the variety and content of their city's major events portfolios and, generally, event tourism proposition. Touring blockbuster exhibitions can also provide a conducive environment for experiences that place marketers seek to deliver to visitors. Such experiences comprise a 3Es framework of enrichment, entertainment and emotional engagement, all of which are interconnected. For instance, fun and stimulation, as part of an entertaining experience, may facilitate new insights and knowledge, which relate to enrichment, and stimulate interaction, engagement and emotional connections.

CITY IDENTITY

Tourism product mix

Portfolio of major events

Storytelling

Enrichment

3E

Entertain ment

Emotional engagement

Financial/non-financial support
The role of a city

Geodemographics
Governmental arrangements

EXTERNAL

APPROACH TO HOSTING TBEs

Historical context

INTERNAL

Stakeholdersøperspectives
Destination-sensing capability

CITY MARKETING

City competitive ness

Brand image

Short   - term effects

Long   - term effects

Co-branding
Leveraging

E V E N T F U L N E S S

Figure 6.3. The role of touring blockbuster exhibitions in city marketing

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A city's tourism product mix and the experiences provided *tell a unique story* about the city, which determines a destination's point of difference; TBEs can play a meaningful role in co-creating a memorable storyline for the city. These exhibitions can contribute to both the 'affective' dimension – feelings about a city – and the 'cognitive' dimension – knowledge and beliefs about it – of the destination brand image, and eventually to the aspects of image evaluation associated with leisure and recreation, and culture, history and art (Beerli & Martín, 2004).

The contribution of TBEs to the *Marketing* of a city to tourists is determined by the way a city conceives of its *Identity* and the way it *Approaches hosting TBEs*. The hosting of a TBE may have either short-term or long-term effects. TBEs can produce longer term effects for city marketing if:

- Tourism and event planners conceive of TBEs as a phenomenon rather than one-off ad hoc events. As such, these events are included in the city's major events portfolio, are an intrinsic part of the tourism product mix and support the experiential offering of the city (see section 6.4);

- TBEs are co-branded with a host city; the combination of the six pillars of co-branding (see section 6.5) to a large extent defines the effectiveness of the co-branding process and the TBE's contribution to a city's brand image;

- The events are leveraged off, both for the short- and long-term; the external directionality of leveraging (see section 6.6) can be particularly effective in the domain of city marketing.

The branding efforts of cities are closely connected to other strategies, such as making a city a good place to live in (Law, 1992) and the destination competitiveness concept (Crouch & Ritchie, 1999). Touring blockbuster exhibitions can contribute to the following determinant attributes of destination competitiveness, as defined by Crouch (2011): culture and history, mix of activities, awareness/image, special events, entertainment and positioning/branding and consequently, to the overall attractiveness of a host city.

Although Liu (2014, p. 511) suggests that staging a number of events may contribute to the achievement of an experience economy through convincing visitors that "there is always something happening in the city", the findings of the research argue that events per se do not secure positive marketing outcomes for a city. While all four cities under study aspire to provide an appealing programme of events all year round, the

attractiveness of a city may be more dependent upon the alignment of the events with the city's identity, the capability of the city's industry and policy planners to sense market trends, and the consistency of marketing endeavours.

A holistic, integrative approach by a city to its events, embraced by the concept of an 'eventful' city (G. Richards & Palmer, 2010), is found relevant in the light of contribution of TBEs to the marketing of their host cities to tourists. The 'eventful' city concept suggests that the marketing of a city has become more than a means of communication with various target markets; rather, it is aimed at making a city an attractive place – for residents, investors and tourists (G. Richards & Palmer, 2010). The reconceptualisation of the TBE as a major city event prompts the recognition of these exhibitions as useful tools for enhancing a city's eventfulness. This can be achieved not only through the hosting of TBEs, but also through planning, managing and evaluating outcomes of these events in the context of the city's place-making agenda.

The role that TBEs can play in the marketing of a city should, therefore, be considered more broadly as the role that these events play in place making: "they [events] should actively improve the host city or region and make them better places to live, work, visit and invest in" (De Brito & Richards, 2017). The 'eventfulness' concept is based on the premise that events can be helpful tools in achieving desirable objectives in the economic, cultural and social areas of city life when they are staged as part of the city's vision, local experiences and context. The concept also implies that events are based on a collaborative network of stakeholders who demonstrate a proactive approach towards events, and think strategically and creatively (G. Richards, 2015). And finally, a successful eventful city is able to achieve coordination between the marketing of a city as a whole and the marketing of its events (G. Richards & Palmer, 2010). Therefore, eventfulness can relate to the constructs developed as a result of this research: City Identity, Approach to Hosting TBEs, and City Marketing, – that are brought together within the integrative model (see Figure 6.3).

6.8 Summary

This chapter discussed the major findings of the research in the context of current knowledge in the tourism and events literature. The finalised definition of a 'touring blockbuster exhibition' was presented at the beginning of the chapter, and the key attributes of this type of event were outlined. The chapter further addressed the research objective regarding approaches of cities to hosting TBEs and presented a model that

incorporated the key parameters of these approaches. Next, discussion of the second research objective presented the role of touring blockbuster exhibitions in the tourism offering of a city. It also explored the experiential dimension of tourism and proposed a 3Es model – the core experiences that cities and cultural institutions seek to deliver to their visitors.

The chapter then addressed the third and fourth research objectives, discussing the role of TBEs in the branding of a city and in a city's major events agenda. The concepts and models available in the events literature were applied and their viability with regards to TBEs discussed. The chapter concluded by offering an integrative model that explained the contribution of TBEs to the marketing of a city to tourists. The following chapter provides a conclusion to the thesis. Theoretical contribution and practical implications are discussed, along with the limitations and suggested directions for future research.

Chapter 7. Conclusion

7.1 Introduction

This chapter draws conclusions from the research and summarises its findings. The research aimed at advancing an understanding of the ‑touring blockbuster exhibitionø phenomenon with a focus on the role of TBEs in the marketing of a host city to tourists. The primary research question was formulated as follows: ‑How do touring blockbuster exhibitions contribute to city tourism marketing?ø The question was explored by addressing four research objectives and creating an integrative model (Chapter 6). This chapter demonstrates the contribution of the research to the body of knowledge and outlines the implications for practitioners working in tourism and event planning, as well as in the cultural sector. Limitations and directions for future research are discussed at the end of the chapter.

7.2 Summary of the research
7.2.1 The research design

Addressing the research objectives for this thesis led to an investigation of the ways cities approach hosting TBEs, an examination of the contribution of these exhibitions to the tourism offerings of a city and city branding, and determination of the role these major events can play in their host cityøs events agenda. The ontological perspective of critical realism and pragmatist epistemology guided the choice of the means by which development of knowledge in this research was pursued. Critical realism does not deny that current knowledge is valid, nor that it can be advanced in the future (Wright, 2012), and it accepts that different perspectives on any entity may exist (Sayer, 2000). As a critical realist, the researcher understood the phenomenon of the TBE as a real object of inquiry; the planning and decision-making around TBEs and tourism marketing were conceived as a real process of interaction between real stakeholders acting within their real environments.

The perspective of pragmatism directed the research towards practical objectives (Biesta, 2009; Brinkmann et al., 2014; Bryant, 2014); the achievement of these objectives provided answers that can be useful. As a critical realist, the researcher was interested in understanding the specific context and circumstances (Denzin & Lincoln, 2011) around

hosting and marketing TBEs in a city and in exploring causal processes related to this phenomenon (Sayer, 2000). Based on the standpoints of critical realism and pragmatism, qualitative exploratory research was carried out. As a result, this research has produced a thorough analysis that is conceptual and theoretical, as well as practical and utilitarian (see sections 7.3-7.5). The generated knowledge has practical impact, which is essential for pragmatism.

Previous personal experience of the researcher has been helpful in informing certain lines of enquiry and in guiding the choice of methodology and methods. In particular, it was important to select case studies that would be information rich, to differentiate between the diverse contexts of the cities, as well as to navigate the specifics of the interviews with representatives of tourism authorities, marketing bodies and cultural institutions. Re-conceptualising touring blockbuster exhibitions as major city special events was also prompted by the researcherøs experience in events management. Whereas õinsiderö knowledge was useful to understand the ways and mechanisms by which cities and institutions plan for and manage TBEs, researcherøs non-involvement in the organisation of these exhibitions in Australia and New Zealand provided a degree of objectivity to the process of data analysis.

The research applied a multiple case study methodology (Eisenhardt & Graebner, 2007; Stake, 2006) with the cases selected being two cities in New Zealand: Auckland and Wellington, and two cities in Australia: Canberra and Melbourne. Replication logic (Yin, 2014) used in the selection of cases made it possible to explore the similarities and differences between the cities within one country and across two countries, with commonalities and variations anticipated in governance and institutional arrangements; citiesø brand images; socio-economic factors; calendars of city major events; and the role of TBEs in tourism offerings.

The primary method of data collection was qualitative semi-structured interviewing (Bryman, 2012). Research participants included event and tourism policy planners, destination marketers and representatives of cultural institutions that host TBEs in the cities under study. Documentation, articles in the mass media and websites comprised the sources of the secondary data used in this research. The collected data were analysed thematically, whereby the themes and categories emerging throughout the analysis facilitated a comprehensive understanding of the research findings (Bazeley, 2013; Saldaña, 2013).

The research design made it possible to address the research objectives in each case city and to further draw comparisons and determine differences across the case cities. A deep understanding of the context, implied by the case study methodology and a pragmatist epistemology allowed the production of thorough, empirically grounded research. A rich description of the cases under study can assist researchers and practitioners who may be interested in transferring the design and findings of this research into a new context.

7.2.2 The research findings

The findings of the research have been narrated throughout Chapters 4 and 5 and discussed in the context of existing theory and knowledge in Chapter 6. To sum up, the research objectives revealed the following insights:

RO1. To understand the approaches to hosting touring blockbuster exhibitions in the case study cities

The findings pertinent to the first objective were embodied in a model that reveals external, internal and historical factors that affect a city's approach to hosting TBEs (Figure 6.1). The study showed that the status of a capital city may be a significant parameter amongst external factors, and this status affects the way a city approaches TBEs. The importance of regional and/or national governmental legislative and financial arrangements is similar to the role a government may play in the process of bidding on mega-sporting events (Carlsen & Taylor, 2003).

It was argued that internal factors can be managed by tourism and event policy planners and decision-makers to achieve better coordination and successful delivery of these exhibitions. Creativity, initiative and expertise were identified as important 'soft' resources of key TBE stakeholders, such as cultural institutions and DMOs. The research reveals the significant role that stakeholder relationships and networking play in the way a city approaches major international exhibitions.

The application of the model to the four case cities demonstrated the commonalities and differences in these cities' approaches to hosting TBEs. It also showed the ways specific internal and external factors, along with the historical context affect, can impact the approach to hosting these cultural major events.

RO2. To explore the ways in which TBEs contribute to a city's tourism offering

The research findings point towards the high experiential value of TBEs and their contribution to the uniqueness of the story that a host city is telling to its visitors. The 3Es framework (Figure 6.2) presents the key realms of experiences that can be enhanced by hosting touring blockbuster exhibitions; these are enrichment, entertainment and emotional engagement. The findings partly confirm the 4Es experiential framework suggested by Pine and Gilmore (2011). The thesis discusses the ways these realms may facilitate each other for the benefit of the overall visitor experience.

The applicability of a tourism product mix (Heath & Wall, 1992) and the capacity of TBEs to enhance the Event Attraction product line, or event tourism, in a city was indicated. The role that tourism marketers assign to TBEs as significant drivers of tourism, especially in the context of domestic tourism, was discussed. At the same time, the research highlights that a city's -story needs to be clear and consistent, in order for TBEs to contribute to a host city's tourism proposition in the most effective way.

RO3. To determine the extent to which TBEs contribute to a city's brand

The thesis explored the current understanding of the brands of the cities under study by tourism and event policy planners, as well as by representatives of the cultural institutions that host TBEs in these cities. The data shows that TBEs can contribute to a city's brand image in terms of its enhancement or alteration, when the brand has a strong identity shared by stakeholders and is communicated consistently over a prolonged period of time.

The research data confirms the validity of the destination and event co-branding model (Jago et al., 2003) for building a successful brand alliance between a TBE and a host city. The six pillars that support this success are: the support of the local community, cultural and strategic fit with the destination, a TBE's exclusiveness, tradition of hosting TBEs and/or longevity of an -umbrella brand, cooperation between host cultural institutions, tourism marketers and event planners and, finally, wide positive media coverage of a TBE. It was argued that when the official brand of a city is linked to wider place-making endeavours, the co-branding with hosted TBEs is likely to be successful.

RO4. To examine the role of TBEs in a city's major events agenda

With regard to the fourth research objective, the findings demonstrate that the understanding of a TBE as a phenomenon versus the understanding of a TBE as an ad hoc event, on a city level, can have implications for the contribution of these exhibitions to a city's events agenda. In particular, these events can be part of a city's major events portfolio and can have positive effects in terms of synergy and coordination with other

city events and collaboration between stakeholders. TBEs can also contribute to the quality of the city's event programme and be more efficient in delivering long-term outcomes.

The research corroborates the event leverage model (Chalip, 2004), which qualifies leveraging activities around events as short term or long term. It was argued that TBEs are mostly used as part of short-term leveraging in the cities under study. Two cities, Canberra and Melbourne, have aimed at using these exhibitions to showcase the cities' infrastructure, enhance profiles and develop networks with partners internationally, which can be understood as the long-term external orientation of leveraging. The ability to leverage TBEs both from a short-term perspective and for the achievement of long-term city objectives in tourism, events or other areas may be linked to the awareness of the potential of these events and their conceptualisation as major city events that form a city's events portfolio.

> **RO5. To create a model that explains the contribution of touring blockbuster exhibitions to the marketing of a city to tourists**

An integrative model (Figure 6.3) demonstrates the dynamics and process that define the contribution of TBEs to the marketing of a city to tourists. The model brings together the three constructs that help answer the primary research question. The constructs are: City Identity, Approach to Hosting TBEs and City Marketing. The model shows that the way a city conceives of its *Identity*, including its unique 'story' told through attractions, events and experiences, and the way a city *Approaches* hosting TBEs, which may adopt a holistic and strategic vision, or adopt an ad hoc and tactical standpoint, defines the contribution of TBEs to the *Marketing* of a city. The contribution may have short-term or long-term outcomes for the city.

TBEs are also shown as potentially effective tools for enhancing city eventfulness and making a city attractive for tourists and residents alike. These effects are dependent upon the alignment of these exhibitions with the city's context, objectives and experiences, and hinge upon a collaborative planning and a shared vision of stakeholders.

7.3 Theoretical implications

Most of the implications that contribute to the development of theory and knowledge lie within tourism and event studies, and in the area of destination marketing and management. The theoretical contribution of this research is outlined below.

The research reconceptualises touring blockbuster exhibitions as city major events. The acknowledgement of the event nature of TBEs by matching the core attributes of these exhibitions against the attributes of special events (Jago & Shaw, 1998) constitutes a contribution to the body of knowledge in event studies, event management and event tourism, where this phenomenon has previously been neglected. The thesis justifies and encourages the inclusion of TBEs, or major international exhibitions, in the existing typology of planned events (Getz, 2013).

Urban tourism has been a somewhat neglected area of tourism (Edwards et al., 2008), lacking knowledge and coherence of the theoretical research agenda (Ashworth & Page, 2011). The findings enhance theory in urban tourism. First, they strongly encourage researchers and practitioners to consider cities within their regional and national environments; in particular, the research underlines the specific and prominent role of capital city status (Maitland & Ritchie, 2009; J. Parkinson, 2009) that affects its tourism offering. Second, the findings identify key parameters that influence decision-making around major cultural events such as TBEs. These parameters are conceptualised in terms of external and internal factors, and the historical context. It may be the case that the parameters identified have effects on the planning and hosting of other major events in the city, and the city's event tourism offering overall. As such, a contribution is made in the field of event tourism, with relation to urban settings.

The concept of destination-sensing capability (N. Murray et al., 2016) was found applicable in the building of quality relationships within event tourism networks in the context of hosting TBEs. To the best of the researcher's knowledge, this thesis was the first to apply this concept. A shared vision and knowledge exchange, built on collaboration and orchestrated by an engaging agency are thought to be the key components of successful marketing planning in tourism and events. This finding may thus be valuable in event and tourism studies.

The research broadens theory in tourism and destination marketing in that it proposes ways to build and reinforce a city's value proposition in the tourism field. It is suggested that the planning for events within an Event Attraction line of the city's tourism product mix (Heath & Wall, 1992) needs to be part of management and visioning in a destination. Major city events are to be approached holistically, with the consideration of other tourism products available in the city and under a vision of the goals that a city pursues in tourism in the long term. The findings corroborate the concept of an 'eventful' city (G. Richards & Palmer, 2010), which stresses the importance of a holistic and strategic

approach to events. This research also found that storytelling (Mathisen, 2014) can be a valid and powerful concept in tourism. This concept can be applied to highlight the city's identity and differentiate it in the tourism marketplace.

The 3Es experiential framework, which comprises the realms of enrichment, entertainment and emotional engagement, may prove insightful in developing theory in the fields of tourism, events and museum studies. The framework advances understanding of visitors' experiences. While previous research has studied the perspectives and motivations of visitors, this research provides an insight into the thinking of managers and marketers in a city's tourism and cultural sectors. It shows that practitioners aim at providing hedonic and experientially rich products and services to city visitors, and TBEs can be among the most memorable city experiences.

The thesis presents an integrative model that has theoretical implications in event and tourism studies, and in destination marketing. It also contributes to the concept of 'eventfulness'. The model explains the ways a major event, such as a TBE, can contribute to the marketing of a city to tourists. It comprises theoretical underpinnings and the research findings to reveal the key factors that affect the hosting of TBEs and the dynamics that define the role of these events in city marketing, which may be short or long term. The data indicate that TBEs can reinforce the city's branding and competitiveness when they are aligned with the identity of a city and reflect or strengthen the city's distinctive 'story'.

Leveraging and co-branding activities around TBEs have not previously been investigated in the events or tourism literature. Therefore, the findings may be beneficial to tourism and event studies. The data confirm the applicability of the event-destination co-branding model (Jago et al., 2003) and the event leverage model (Chalip, 2004) in the context of touring blockbuster exhibitions. It is proposed that long-term leveraging may have an internal and/or external directionality. While internal directionality focuses on the benefits for the local community, an external directionality has orientation towards showcasing a host city's capacity and expertise, along with associated branding benefits. It was argued that not only public relations but also the personal communication of destination marketers and major events planners may be a high-powered medium for positioning a city, and TBEs can be used successfully in both media.

7.4 Practical implications

Findings of this research can present valuable insights for practitioners working in the areas of tourism, destination marketing, major events and event portfolios in a city, and for those responsible for the sourcing, organisation and/or development of TBEs in cultural institutions. The research demonstrates that touring blockbuster exhibitions should be considered as major city events. This reconceptualisation has far-reaching implications.

First, it implies that TBEs need to be considered as major events, alongside sporting, community and other city events. The planning for and management of these events can be efficient once stakeholders in the tourism, events and cultural sectors work together and approach these events from a holistic and strategic platform. For instance, the timing of a TBE may have significant effects on event tourism in a city as these events can help address the issue of seasonality and add variety to the event portfolio. The brand of a TBE can be used efficiently in co-branding with the city's brand. The six pillars of co-branding can be found useful in guiding these initiatives. Long-term and collaborative planning for TBEs is recommended.

Second, the model of a city's approach to hosting TBEs (Figure 6.1) identifies key parameters that can be used in practice to recognise the challenges and take advantage of the opportunities that lie within external, internal and historical environments. The thesis suggests that while city policy planners are unable to change the external factors, or potential changes can take time to occur, the internal factors' parameters are within the scope of management of a city's DMO and event planners. In particular, the 'soft' and 'hard' parameters influencing stakeholders perspectives can be considered and altered, if necessary, while stakeholder relationships can be developed based on mutual communication, trust, knowledge exchange and a shared vision. The destination-sensing capability concept, which comprises the above characteristics of stakeholder relationships, can be used to promote a forward-looking and proactive approach to major city events, such as the one that has been implemented in Melbourne. The Winter Masterpieces series of TBEs is exemplary in this context: the programme was driven by a major events organisation (VMEC), which succeeded in bringing together and managing different stakeholders for the benefit of this major cultural project. Melbourne has become the first and, so far, only city in Australia and New Zealand that has created a dedicated brand for TBEs that has become recognisable, established and valuable for the city over an extended period.

Third, an integrative framework (Figure 6.3) of three major concepts may be found useful by city policy planners and decision-makers in the tourism and events sectors. Depending on how a city envisages its *Identity* and what objectives it pursues in *Marketing*, the city may choose a type, or types, of events that suit its goals best. These may be high-profile touring blockbuster exhibitions, large-scale sporting events, cultural or ethnic festivals, community celebrations and/or other events. The parameters identified within the city's *Approach* can be evaluated and adjusted, if necessary, so that both immediate and long-term effects in city *Marketing* are maximised. The model shows that leveraging and co-branding efforts can be helpful in enhancing a city's brand image and providing the city with a competitive advantage in tourism marketing.

And fourth, the research found that hosting a TBE is similar to hosting a mega-sporting event that usually involves state and/or national government participation in the bidding process. In fact, it has been suggested that buying, or bidding on, touring cultural exhibitions can enhance a city's portfolio of major events (Antchak, 2016). In contrast to sporting events that require huge investments in infrastructure and are considered risky initiatives with doubtful legacies (Andranovich et al., 2001; C. M. Hall, 2012; Hiller, 1998), major international exhibitions do not attract the same degree of controversy and financial risk for the national and/or state government concerned. The involvement of the national and/or state government may be helpful in securing TBEs, and, potentially, in leveraging these events on the national level, which may be found sensible for smaller sized countries, such as New Zealand.

The identification of key characteristics of TBEs may be useful for practitioners in the museum sector in order to distinguish a blockbuster exhibition from other exhibitions that are hosted. The findings show that cultural institutions' understanding of the tourism marketing potential of TBEs is critical for the planning of an exhibition as a major city event. This is because it makes it possible to put the exhibition concerned into a wider context, i.e. the context of the city, instead of only considering the context of a host cultural institution. The understanding of environmental influences, such as the growth of cultural tourism, is important for institutions operating within the arts sector if they are willing to adapt to the global changes (Rentschler, 2015). The city's tourism offering, including attractions and other events that are organised, along with the experiences that the city aspires to deliver to its visitors at a particular time of year or season, may be part of the planning process. As a result, more opportunities for the long-term contribution of

TBEs may be recognised at the early stages of organisation and taken advantage of by city policy planners and decision-makers.

7.5 Methodological contribution

The research presents the first multiple case study to explore the effects of touring blockbuster exhibitions in the field of tourism marketing. It is also the first study to employ a replication logic to select two cities in New Zealand ó Auckland and Wellington, and two cities in Australia ó Canberra and Melbourne to investigate the contribution of major cultural events to the marketing of cities to tourists in this part of the world. The research demonstrates that replication logic may be used effectively in event and tourism case studies when the context of a setting is an essential consideration. Theoretical and literal replications facilitated exploration of the performance of specific parameters (see section 3.2.1) within different settings, and generated robust research findings that contributed to theory and practice.

Interviewing key decision-makers who manage tourism and events in a city, as well as senior managers in cultural institutions, was found particularly insightful for the objectives of this research. Most of the interviewees appeared highly knowledgeable and with significant expertise in their field, which allowed them to draw comparisons and make suggestions about how hosting and marketing of TBEs can develop in various cities and contexts. It may be advisable for researchers studying perspectives of decision-makers to take into account the following suggestions when planning for data collection:

1. To identify the participants who will be highly interested in the topic of the research and, therefore, motivated to take part in it. Targeting senior management of organisations relevant for the research may be beneficial for obtaining more information-rich answers;

2. To clearly outline in an invitation letter potential benefits from participating in the research, for instance, in terms of knowledge and recommendations that may be drawn;

3. To extensively use secondary resources pertinent to a cityøs events, cultural and tourism contexts, in preparation for interviews;

4. To ask understandable, practice-related questions to avoid misunderstanding and losing a participantøs interest.

Based on this research, it may be suggested that an e-mail interview can be a suitable medium for a follow-up interview with a limited number of more focussed questions

(perhaps, three to five questions), rather than as a substitute for a phone or Skype interview where more than 10 questions are planned to be asked. Two potential participants did not return their answers via e-mail, despite several courtesy reminders by the researcher and reduction of the questions. One of these two participants was from Creative Victoria – an organisation in Melbourne that is often involved in organising TBEs. Absence of input from Creative Victoria did not allow access to potentially important information relevant for this research. However, given that the scope of TBEs covered in this research extended beyond the arts focus of Creative Victoria to include human history and natural sciences, the interviewees selected provided a balance of arts, cultural heritage and science.

A practical orientation of the study together with the researcher's personal background and ‑insider' experience were found to be helpful in conducting productive interviews with highly motivated participants who were ‑in the know'. The topic of the research was found to be of interest for the participants, and all of them expressed willingness to obtain results of the research for further reference.

7.6 Limitations and future research

The research is a qualitative exploratory multiple case study. It draws on a relatively small number of cases – four – due to the large amount of data that were generated by each case and were to be analysed within the limited timeframe of the doctoral study. Further research in other urban settings would be beneficial for extending the scope of this research and testing its findings. Cities in other parts of the world may provide corroborating or contrasting results with regard to the findings of the study. A comparative analysis can be beneficial for enhancing the understanding of the roles of TBEs as major city events in tourism and destination marketing.

A total of 27 interviewees took part in the research, and all of these interviewees were offered anonymity, which they accepted. Providing anonymity was a significant consideration to address the ethical requirements of the research. During data collection, it appeared that participants were more open and willing to share their thoughts, at times rather critical, knowing their names would not be disclosed. However, it is understood that the lack of information about the background of interviewees may have deprived a reader from the opportunity to assess the impact of individual perspectives on the data gathered.

The number of participants was determined by criterion sampling, data saturation, as well as time and financial considerations for the research project. Although most relevant and informed people were contacted, the data may be richer if more participants from each institution were interviewed. It is suggested that the information provided depends on the role, responsibilities and length of time a person has been with the institution. In future research, it may be valuable to assess the perspectives of more people within each organisation, to deepen the understanding of the institutions concerned.

Funding opportunities that exist for touring blockbuster exhibitions on a national level were not a focal point of this thesis. Only those sources of funding that were mentioned by the interviewees, or appeared in the documents studied, were referred to in the research. However, it is probable that other opportunities for the development and hosting of TBEs exist. Future research can pay more attention to this aspect of the organisation of TBEs and its impact on the exhibitionsø outcomes.

This research explored the experiential dimension of the tourism offerings of a city, and the experiences that TBEs can deliver to visitors. The suggested 3Es experiential framework that was developed as a result of the research can be further applied and validated in other event, tourism and museum environments. In particular, data from evaluation reports and visitor surveys from TBEs or other events can be analysed to investigate visitorsø perspectives. In the course of this research, only on a few occasions was the researcher granted access to such data due to the commercial sensitivity of the information.

The thesis suggests that a cityøs or a regionøs tourism product mix can be planned in terms of experiential product lines that are based on the key experiences sought to be delivered to visitors. Future research could establish the feasibility of this argument and explore what these experiential product lines may be ó whether they are similar to the three experiences of the framework developed, or differ, and if so in what ways.

Historical background proved to affect the approach of a city to hosting TBEs. The role of ±habitø in attending sporting events has been previously identified (Borland & Lye, 1992), and this research also understands that a habit in attending cultural events, such as TBEs, can be an important driver that needs to be considered by an eventøs organisers. However, as this topic was not the focus of this thesis, it could not be investigated in detail. It is suggested that the concept of ±habitø amongst visitors to TBEs may be a topic for fruitful research in future.

The important role of events in transmitting the vision of a destination has received little attention in the literature (e.g., Ritchie & Crouch, 2003). While the present research proposes a model that shows the interconnection between city marketing and city identity, future research may be encouraged to explore further the dynamics of these interrelationships and the role of major events in them. The means by which cities approach other types of events can be analysed based on the Approaches to Hosting TBEs construct, to see whether the external, internal and historical factors prove to be similar, and also to explore the commonalities and differences across the parameters identified. The knowledge developed could be used by practitioners and can contribute to theory in events and tourism.

The research findings shed light on cultural institutions as event stakeholders. In particular, key factors were identified that affect the propensity of these organisations to host TBEs. However, an in-depth investigation of cultural institutions as event stakeholders was beyond the scope of this research. Opportunities for future research may be found in advancing the understanding of their roles, interests and capabilities in the context of events organisation.

Finally, future studies can apply other methodologies, including quantitative methodologies. For instance, the parameters identified within the Approach to Hosting TBEs can be analysed via surveys to test their relevance and significance for stakeholders involved in exhibitionsø organisation, such as cultural institutions and DMOs. Quantitative methods could add external validity to this research.

This research has identified several ways in which touring blockbuster exhibitions contribute to the marketing of a city to tourists. The long-term effects of hosting a touring blockbuster exhibition are dependent upon the clarity and power of a cityøs identity coupled with a strategic approach to the hosting of such events. Major international exhibitions are part of the wider events landscape of a city and can contribute valuably to a cityøs events agenda. Touring blockbuster exhibitions are shown to be major events with potential to enhance a host cityøs competitiveness as a tourist destination and its overall eventfulness as a place in which to live or visit.

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Australia

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Appendix 2. **Indicative interview guide (cultural institutions)**

1. What is a blockbuster exhibition, in your opinion? Do you use this term within your cultural institution? Does ±blockbuster-nessø depend on the size of a host city or host venue, or is it an exhibition that would be a blockbuster anywhere?

2. What was the rationale behind hosting touring blockbuster exhibitions in your cultural institution?

3. How do you perceive the role and value of TBEs for the city?

4. What factors related to the city context do you consider when choosing a TBE to host, if any?

5. How would you describe the cityøs brand, and what aspects of the cityøs brand image do major exhibitions support, in your opinion?

6. Are there any leveraging activities undertaken by the city tourism or events bodies when your cultural institution is hosting a major touring exhibition?

7. In what ways have the TBEs featured in the cityøs marketing campaigns?

8. Describe the interactions and relationships with the city authorities and tourism bodies when your institutions is developing/hosting/marketing a TBE?

9. What types of TBEs would you consider most appropriate for the city, and which ones may not suit it?

10. How would you describe the experiences that TBEs deliver to their visitors? How do these experiences complement the whole experience a tourist would get in the city?

11. Would you like to add anything?

Appendix 3. **Indicative interview guide (city tourism and event bodies)**

1. What is a blockbuster exhibition, in your opinion? Does ÷blockbuster-nessø depend on the size of host city or host venue, or is it an exhibition that would be a blockbuster anywhere?

2. What role(s) do major exhibitions currently play in the tourism offering of the city?

3. How do you perceive the role and value of TBEs for the city?

4. How do TBEs contribute to the achievement of the cityøs destination marketing goals?

5. How would you describe the cityøs brand, and what aspects of the cityøs brand image do major exhibitions support, in your opinion?

6. Are there any leveraging activities undertaken in the city when a major touring exhibition is hosted?

7. In what ways can your organisation be involved in marketing a TBE?

8. Describe the interactions and relationships between your organisation and the cultural institutions that are developing/hosting TBEs?

9. What types of TBEs would you consider most appropriate for the city, and which ones may not suit it?

10. What factors would you consider most important for the successful co-branding of a TBE and the city?

11. What are the factors that you consider when making a decision to support in any form or not support a TBE?

12. In your view, what words describe best the experiences that the city provides to its tourists?

13. How would you describe the experiences that TBEs deliver to their visitors? How do these experiences complement the whole experience a tourist would get in the city?

14. Would you like to add anything?

Appendix 4. **Sample letter to a potential participant**

Dear_____,

Please let me introduce myself and the purpose of this letter.

My name is Valentina Gorchakova, I am a PhD candidate at AUT University (Auckland, New Zealand). My PhD research aims to explore the ways major touring exhibitions, or touring blockbuster exhibitions (TBEs), contribute to the marketing of a city to tourists. My research supervisor is Associate Professor Ken Hyde.

The purpose of this letter/email is to ask you, as a_____ (position), if you would like to take part in this research. Your participation would help me to explore the TBE phenomenon within the _____ (city) context and answer a number of questions about the roles TBEs play within the city's cultural, tourism and events landscape, their leveraging and co-branding opportunities for a host city, and the potential for the experiential tourism offering of a destination. The research findings are expected to provide insights into the ways such events as TBEs may be leveraged to achieve wider tourism and marketing objectives of a city. I attach a copy of the Participant Information Sheet with further details on the research and your potential role in it.

If you agree to participate, we will discuss a suitable date, time and venue for the interview, which will last approximately 60 minutes.

Should you have any queries concerning the nature of the research or the extent of your involvement, please, email me at valentina.gorchakova@aut.ac.nz. I will be happy to provide you with additional information, as needed. Otherwise, I will call you on_____ (date) to discuss the possibility of your participation.

Thank you for taking time to consider my request, and I look forward to talking with you about my research.

Yours sincerely,

Valentina Gorchakova

Participant Information Sheet

Date Information Sheet Produced:

30 April 2015

Project Title:

Touring blockbuster exhibitions: their contribution to the marketing of a city to tourists

An Invitation

You are invited to participate in the research project conducted by PhD Candidate Valentina Gorchakova, AUT University.

Your participation in this research is valued and would significantly help to understand the ways in which touring blockbuster exhibitions (TBEs) contribute to marketing of a city to tourists.

Your participation is voluntary. You may withdraw from the project at any time prior to the completion of data collection. This form contains information regarding the research you are being asked to participate in, which you may retain for your records.

What is the purpose of this research?

The proposed research seeks to reveal the potential TBEs have for their host cities.

Touring exhibitions have become embedded into the lives of many cities, but have received little attention from the perspective of destination marketing, tourism and event studies so far. The present research aims to fill the gap in literature by revealing the potential TBEs have for building a city brand and attracting visitors. The findings are expected to be of value for practitioners working in destination marketing and city event planning, exhibition organisers and host institutions.

The major question posed by this research is õHow do TBEs contribute to city tourism marketing?ö Specific sub-questions will be raised within the following areas:

- Event and tourism policies of a city
- Destination marketing and management
- Organisation of TBEs
- Experiential aspects of TBEs

This research is undertaken as part of a Doctor of Philosophy (PhD) qualification and will result in a Doctoral thesis. The research findings will also be utilised for the purpose of publication and\or presentation in an academic context.

How was I identified and why am I being invited to participate in this research?

You are invited on the grounds of your position and responsibilities within the organisation, which are relevant to the research questions. Your contact details have been obtained via an Internet search and officially published documents.

What will happen in this research?

If you agree to participate, you will be asked questions based on your knowledge and understanding. There will be questions with respect to the following: the ways TBEs may be/are used in destination marketing; their alignment with the city⌀s branding strategies; the extent to which they reflect cultural, events and tourism policies; stakeholder relationships; the experiential aspects of TBEs and the tourism offering of a city. In addition to the interviews, relevant official documents will be analysed.

The collected data will be used only for the purposes for which it is collected (PhD thesis and academic publications\presentations).

What are the discomforts and risks?

There are no known risks associated with the participation in this study. However, discussion of some of the questions may pertain to issues such as stakeholders⌀ relationships, organisational challenges and obstacles. These types of questions will not call for names, locations, or specific situations, rather they will inquire about general occurrences and how these were addressed. You might feel uncomfortable discussing issues that you/your organisation faced, and might be concerned that you or the team you are working with be identified.

How will these discomforts and risks be alleviated?

Your responses are confidential; the answers will not be linked to you personally; the title of your position will not be revealed. All questions are optional; you may choose not to answer some questions. You will be allowed to review the interview transcripts and research input and remove any parts that you do not wish to be included.

What are the benefits?

Your participation in this research would help me to explore the TBE phenomenon within the city context. The research will have implications for destination marketers, tourism and event planners in Australia and New Zealand in providing them with insight about the ways to leverage TBEs to achieve wider tourism and marketing ambitions. Host institutions (e.g., museums, art galleries) could gain insights into city marketing with regards to a TBE.

The results of the research will be analysed to complete the PhD programme at the AUT University and to write up the Doctoral thesis.

How will my privacy be protected?

The information obtained during the interview, which can be associated with you, will remain confidential. I will use pseudonyms or codes, and only generic position titles in the notes and records. However, there is a possibility that responses may be attributable to individual participants because of the limited pool of potential informants relevant to the study. Therefore, you might be, by implication, identified in connection with the area of business and the nature of your role. Hence, as a participant of the research, you will be provided with limited confidentiality.

While names, contact details and position information are collected for the interviews, upon transcribing the data, all personal identities will be removed. The locations (cities) will be identified in the final report.

All interviews will be audio recorded and transcribed with your consent.

What are the costs of participating in this research?

If you wish to participate, the time requirements will be around 60, maximum of 80 minutes.

I will discuss the date and the time of the meeting with you. You can suggest a suitable location.

There is no monetary cost for participation in the research.

What opportunity do I have to consider this invitation?

I would appreciate your decision to be made within 3 weeks upon receiving of this invitation.

How do I agree to participate in this research?

You can email or phone me expressing your consent, so that we could agree on the suitable date, time and location for the interview. Prior to the interview, I will email you a Consent Form, which you will be invited to sign before the interview begins.

Will I receive feedback on the results of this research?

As a participant, you will have an option to review and correct the transcript of your interview. If you wish so, I will keep you updated regarding the progress of the research, and whenever appropriate, will seek feedback from you.

Once the research is completed, an executive summary will be produced and distributed among the participants who express interest in receiving it.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Associate Professor Ken Hyde, khyde@aut.ac.nz, +64 9 921 9999 ext. 5605.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEC, Kate O¢Connor, *ethics@aut.ac.nz* , +64 9 921 9999 ext. 6038.

Whom do I contact for further information about this research?

Researcher Contact Details:

Valentina Gorchakova, valentina.gorchakova@aut.ac.nz

Project Supervisor Contact Details:

Associate Professor Ken Hyde, khyde@aut.ac.nz, +64 9 921 9999 ext. 5605.

Consent Form

Project Title:

Touring blockbuster exhibitions: their contribution to the marketing of a city to tourists

Project Supervisor: **Assoc. Prof. Ken Hyde**

Researcher: **Valentina Gorchakova**

- o I have read and understood the information provided about this research project in the Information Sheet dated _____.
- o I have had an opportunity to ask questions and to have them answered.
- o I understand that notes will be taken during the interview and that they will also be audio-taped and transcribed.
- o I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- o If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- o I agree to take part in this research.
- o I wish to be informed regarding the progress of the research: Yes ☐   No ☐
- o I wish to receive the transcripts of my interview for revision and comments: Yes ☐ No☐
- o I wish to receive a copy of the report from the research: Yes ☐   No ☐

Participantøs signature: ....í í í í í í í í í í í

Participantøs name: ....í í í í í í í í í í í

Participantøs Contact details:

í ..

í ..

Date:

Approved by the Auckland University of Technology Ethics Committee on 18/05/2015 AUTEC Reference number 15/149.

Note: The Participant should retain a copy of this form

Research Safety Protocol

Project Title:

Touring blockbuster exhibitions: their contribution to the marketing of a city to tourists

Project Supervisor: **Assoc. Prof. Ken Hyde**

Researcher: **Valentina Gorchakova**

- The research involves interviews with the representatives of City Councils, Destination Marketing Organisations, Museums, Information centres. The researcher expects that this type of participant would prefer to be interviewed in their work places, however in some cases an interview may be conducted at another convenient public place (for example, a quiet café).

- Risk management strategies have been discussed between the researcher and her supervisor.

- The time and location of the interviews will be communicated in advance to the researcher's primary supervisor. While collecting data overseas (Australia), the researcher will communicate via email with her primary supervisor on completion of the interviews on a daily basis.

- Should anything untoward happen, or the researcher becomes uneasy for any reason, the interview will be terminated immediately and the interviewer will leave. The supervisor will be contacted as soon as practically possible.

- The researcher will try to arrange interviews during business hours, whenever possible.

- Transport to and from the interview will be by public transport or, where necessary, by taxi. Where a taxi is required, both the outward and return journeys will be booked in advance.

This safety protocol has been agreed and accepted by the researcher and the supervisor.

Researcher's name and signature:

Supervisor's name and signature:

Date:

Confidentiality Agreement

Project Title:

Touring blockbuster exhibitions: their contribution to the marketing of a city to tourists

Project Supervisor: **Assoc. Prof. Ken Hyde**

Researcher: **Valentina Gorchakova**

○   I understand that all the material I will be asked to transcribe is confidential.

○   I understand that the contents of the tapes or recordings can only be discussed with the researchers.

○   I will not keep any copies of the transcripts nor allow third parties access to them.

Transcriber's signature: ....í í í í í í í í

Transcriber's name: ....í í í í í í í í í í

Transcriber's Contact Details (if appropriate):

í ..

í ..

í ..

Date:

Project Supervisor's Contact Details (if appropriate):

Assoc.Prof. Ken Hyde, phone: 921 9999 ext 5605, email: khyde@aut.ac.nz

í ..

Approved by the Auckland University of Technology Ethics Committee on *18/05/2015*, AUTEC Reference number *15/149*.

Note: The Transcriber should retain a copy of this form.

Appendix 9. **Lists of initial codes**

Auckland case

n.	Open code
1.	ꞌdream listꞌ of TBEs
2.	ꞌinternational cityø
3.	ꞌworking togetherø
4.	ATEED
5.	atmosphere around TBEs
6.	Auckland Art Gallery
7.	Auckland brand
8.	Auckland brand image
9.	Auckland Museum
10.	audience
11.	broad appeal
12.	challenges and limitations
13.	changing the thinking
14.	city context
15.	co-branding
16.	communication
17.	comparisons with Australia
18.	competition around TBEs
19.	cooperation
20.	delivering and measuring the outcomes
21.	event portfolio
22.	events as tourist attractors
23.	exclusivity
24.	experiences in Auckland
25.	geographical location
26.	leveraging events
27.	major events
28.	networks and networking
29.	NZ context
30.	openness
31.	partnerships
32.	planning
33.	relationships
34.	RFA
35.	seasonality of tourism
36.	selecting a TBE
37.	sharing objectives/plans
38.	sponsorship
39.	stakeholders
40.	TBE and host city fit
41.	TBE as city major events
42.	TBE: brand
43.	TBE: expanding the audience
44.	TBE: experiences
45.	TBE: marketing and promotion
46.	TBE: must-see status
47.	TBE: role and value
48.	TBEs as tourism drivers
49.	TBEs case studies
50.	TBEs: attributes and features
51.	tourism offering
52.	Trans-Tasman competition
53.	uniquely Auckland way of delivering events
54.	wider objectives and agenda

Wellington case

n.	Open code
1.	‑bringing the world to New Zealand‑
2.	‑everyone has had a good time‑
3.	alignment of interests
4.	atmosphere around TBEs
5.	audience
6.	broad appeal
7.	bundling
8.	challenges and limitations
9.	city context
10.	co-branding
11.	collaboration
12.	competitive advantage
13.	cooperation
14.	cultural events
15.	decision making
16.	edutainment
17.	event portfolio
18.	events programme around TBEs
19.	exclusivity
20.	experiences in Wellington
21.	geographical location
22.	joint marketing
23.	leveraging
24.	local residents
25.	national capital
26.	NZ context
27.	partnerships
28.	planning and strategising
29.	Positively Wellington Tourism
30.	relationships
31.	seasonality of tourism
32.	selecting a TBE
33.	sharing objectives/plans
34.	sponsorship
35.	stakeholders
36.	TBE and host city fit
37.	TBE as city major events
38.	TBE case studies
39.	TBE: brand
40.	TBE: expanding the audience
41.	TBE: experiences
42.	TBE: marketing and promotion
43.	TBE: must-see status
44.	TBE: role and value
45.	TBEs as tourism drivers
46.	TBEs in Australia
47.	TBEs organisation aspects
48.	TBEs: attributes and features
49.	TBEs: variety and image effects
50.	Te Papa
51.	tourism offering
52.	Trans-Tasman competition
53.	uniqueness
54.	Wellington brand
55.	Wellington brand image

Canberra case

n.	Open code
1.	÷changing perceptionsø
2.	÷complementing each otherø
3.	audience
4.	brand issues
5.	broad appeal
6.	Canberra brand
7.	Canberra brand image
8.	co-branding
9.	competition
10.	consistency
11.	cooperation
12.	cultural diplomacy
13.	DMO as facilitator
14.	establishing relationships
15.	event policy
16.	event portfolio
17.	event-city fit
18.	events programme around TBEs
19.	exclusivity
20.	experiences in Canberra
21.	funding
22.	geographical location
23.	historical context
24.	joint marketing
25.	knowledge sharing
26.	leveraging
27.	local residents
28.	mandate of national institutions
29.	marketing events
30.	maturing relationships
31.	national capital
32.	national cultural attractions
33.	national identity
34.	NGA
35.	NLA
36.	organising a TBE
37.	packaging
38.	personal influences, mind-set
39.	point of difference
40.	political context
41.	relationships
42.	sponsorship
43.	stakeholders
44.	TBE: expanding the audience
45.	TBE: experiences
46.	TBE: marketing and promotion
47.	TBE: role and value
48.	TBEs as major events
49.	TBEs as tourism drivers
50.	TBEs: attributes and features
51.	the 'top dogs'
52.	uniqueness
53.	Visit Canberra
54.	visiting friends and relatives (VFR)

Melbourne case

n.	Open code		
1.	‗lightbulb momentø	29.	NGV
2.	‗success breeds successø	30.	packaging
3.	ACMI	31.	partnerships
4.	activities around TBEs	32.	personal influences
5.	audience	33.	relationships
6.	co-branding	34.	selecting a TBE
7.	commercial TBEs	35.	setting a culture
8.	communication	36.	spirit of the city
9.	consistency	37.	sponsorship
10.	cultural diplomacy	38.	stakeholders
11.	Destination Melbourne	39.	strategic approach
12.	event policy	40.	target audiences
13.	event portfolio	41.	TBE: experiences
14.	event-based marketing of the city	42.	TBE: role and value
15.	exclusivity	43.	TBEs as city major events
16.	funding	44.	TBEs as tourism drivers
17.	geographical location	45.	TBE's brand
18.	integrated marketing	46.	TBEs: attributes and features
19.	leveraging	47.	Team Melbourne approach
20.	local residents	48.	the role of the city
21.	major events	49.	the role of the state
22.	making connections-networking	50.	tourism offering
23.	making it a major event	51.	trust
24.	marketing a TBE	52.	Visit Victoria
25.	Melbourne brand	53.	visitability
26.	Melbourne brand image	54.	VMEC
27.	Melbourne experiences	55.	Winter Masterpieces
28.	Melbourne Museum		

Appendix 10. **Recurrent Major Events in Wellington in 2017**

Date	Event	Description
January	Wellington Sevens	Part of the HSBC Sevens World Series, an elite international sporting tournament
January	Wellington Cup Day	Wellington's most prestigious horse racing trophy the best horses in New Zealand compete for
February – March	New Zealand Festival	Biennial festival dedicated to arts, performance and music
March	CubaDupa	Festival of food, arts, music and community on Cuba street
April	Jim Beam Homegrown	New Zealand's music festival on the Wellington waterfront
June	Wellington Jazz Festival	The city's largest mid-winter music festival with world-famous headliners
August	Visa Wellington on a Plate	New Zealand's largest culinary festival
August	Beervana	Craft beer festival
September – October	World of WearableArtÎ Awards Show	Creative arts show and a leading international design competition in New Zealand,
November	Wellington Sky Show	Fireworks show above Wellington harbour
November	Toast Martinborough	Wine, food and music festival
December 2017 – March 2018	Summer city	A range of free events over the summer period, including Pasifika Festival and Chinese New Year

Source: WREDA (http://www.wellingtonnz.com/discover/things-to-do/events/annual-events/) and websites of the relevant events

Appendix 11. **Major Events in Auckland (July 2016 – July 2017)**

Date	Event	Description
July 2016	Pan Pacific Youth Water Polo Festival	Sports event ó water polo U14, U16, U18, U20 competitions
July 2016	New Zealand International Film Festival	A national film festival that opens in Auckland and travels to other cities and towns across the country
August 2016	New Zealand Fashion Week	A fashion show where New Zealand and international designers showcase and promote their collections and brands
September ó October 2016	Auckland On Water Boat Show	New Zealandøs largest on water boat show
October ó November 2016	Priscilla Queen of the Desert	An international touring musical
October 2016	Auckland Diwali Festival	An annual festival of Indian culture
October 2016	Bledisloe Cup	A rugby union competition between the national teams of Australia and New Zealand
October 2016	WhitewaterXL Auckland Invitational 2016	An international kayaking event and competition
October 2016	ASB Auckland Marathon	A road race marathon event
November 2016	ITM Auckland SuperSprint	V8 Supercars Championship
November 2016	Taste of Auckland	A culinary festival
November 2016	Royal New Zealand Navy 75th Anniversary International Naval Review	Ceremonial Fleet Review by Her Excellency, The Governor-General of New Zealand
November 2016	Farmers Santa Parade	Christmas parade
December 2016	FINA World Womenøs Youth Water Polo Championships	International water polo championship (18&U)
December 2016	Youth Sailing World Championships	The Youth Sailing World Championship
January 2017	ASB Classic	Tennis tournament
January ó February 2017	Headland Sculpture on the Gulf	Contemporary outdoor sculpture exhibition

January 2017	Tāmaki Herenga Waka Festival	Festival of Māori history, heritage and contemporary culture
February 2017	Auckland Lantern Festival	An annual festival of Chinese culture ó Chinese New Year celebration
February 2017	Downer NRL Auckland Nines	A competition of 16 NRL clubs (a top league of professional rugby league clubs in Australasia)
February 2017	Auckland Pride Parade	The parade within Auckland Pride Festival that celebrates the cityøs =Rainbowø communities
February 2017	Splore Festival	A music and arts festival
March 2017	Pasifika Festival	A Pacific Islands-themed annual festival
April 2017	World Masters Games 2017	An international multi-sport event held every four years
April ó May 2017	New Zealand International Comedy Festival	Annual comedy festival
May 2017	Auckland Writers Festival	A festival that brings together more than 150 international and New Zealand writers
June ó July 2017	DHL New Zealand Lions Series 2017	An international sporting (rugby) event

Source: ATEED (http://www.aucklandnz.com/downloads/2016-17-Auckland-Major-Events-Portfolio-at-August-2016.pdf) and websites of the relevant events

Appendix 12. **Major Events in Canberra (September 2016 – August 2017)**

Date	Event	Description
September – October	Floriade NightFest	A line-up of comedy, live music and entertainment in the celebration of spring – runs over five nights
October	Murrumbateman Moving Feast	Local wineries festival
September – October	Floriade	Annual flagship tourism event, the largest floral festival in the Southern Hemisphere
October	Canberra Nara Candle Festival	Cultural festival in celebration of Canberra's sister city relationship with Nara (Japan)
November	TAB Melbourne Cup day	Racing, social and fashion event
November	Remembrance Day	A day to remember those who fought and died for Australia's cause in all wars and armed conflicts
November	Hyundai A-League: Central Coast Mariners vs Wellington Phoenix	Football match, returning to Canberra for the first time in 7 years
December	Victoria Bitter ODI: Australia v New Zealand	The Chappell-Hadlee one-day international cricket series, returns to Australia for the first time since 2008-09
December	New Year's Eve in the City	Celebration of the New Year, including live music and fireworks
January	Summernats	The annual Street Machine Summernats Car Festival displays over 2000 elite street machines from all over the world
January	Australia Day Fireworks Spectacular	Fireworks display at the end of Australia Day
January	Australia Day in the Park	Entertainment and activities for all the family on Australia Day
September – January	A History of the World in 100 Objects from the British Museum	A major international exhibition at the National Museum of Australia

February	National Multicultural Festival	A cultural event celebrating diversity around the world
February – March	Enlighten	Architectural art projections and live entertainment
April	Canberra District Wine Harvest Festival	A variety of tasting adventures, entertainment, and food in the country
April	National Folk Festival	Folk music festival showcasing top Australian and international headliners
December – April	Versailles: Treasures from the Palace	A major international exhibition at the National Gallery of Australia
April	Anzac Day	The National ANZAC Day Ceremony commemorating the 102nd anniversary of the first major military action fought by Australian and New Zealand forces in the First World War
June – August	Canberra Truffle Hunts	Truffle Hunt in the oak forest on Canberra's only trufferie, the Truffle Farm

Source: Visit Canberra (https://visitcanberra.com.au/events/major-events) and websites of the relevant events

Appendix 13. **Major Events in Melbourne (year 2017)**

Date	Event	Description
October 2016 – February 2017	Viktor&Rolf: Fashion Artists	A world-first fashion exhibition of designers Viktor & Rolf at the NGV
November 2016 – March 2017	David Hockney: Current	A major solo exhibition of David Hockney, a renowned Britain's painter, at the NGV
October 2016 – March 2017	Kinky Boots Australia	A multi award-winning musical
January – April 2017	Asia TOPA	Asia-Pacific Triennial of performing arts, a cultural festival hosted at 14 venues across Melbourne
February 2017	2017 World Cup Gymnastics	A sporting event within the Individual Apparatus World Cup circuit
March 2017	Virgin Australia Melbourne Fashion Festival	A fashion show featuring Australia's established and emerging designers
March 2017	Formula 1® Australian Grand Prix	A mega-sporting event
March – April 2017	Melbourne International Flower and Garden Show	A major annual flower and garden show
March – April 2017	Melbourne Food and Wine Festival	A major food and wine festival that includes the announcement of The World's 50 Best Restaurants 2017 and MasterClass event series
March – April 2017	Melbourne International Comedy Festival	An international comedy festival
June 2017	Chevrolet Brasil Global Tour	A football match between the Brasil and Argentinian national teams featuring world-famous football players from these teams, such as Messi and Neymar Jr
June 2017	Melbourne International Jazz Festival	An international jazz festival

April – July 2017	Melbourne Winter Masterpieces: Van Gogh and the Seasons	A touring blockbuster exhibition of works by Van Gogh lent by leading international museums, including the Van Gogh Museum, Amsterdam and the Kröller-Müller Museum, Otterlo. Internationally exclusive at the NGV
August 2017	Melbourne International Film Festival	An annual international film festival. Australia's largest showcase of new Australian local cinema
August – September 2017	Melbourne Writers Festival	An annual literature festival
September 2017	Melbourne Spring Fashion Week	The premier fashion festival of the season
September 2017	Melbourne Fringe Festival	An annual cultural festival
October 2017	Melbourne Festival	One of Australia's leading international arts festivals
November 2017	Spring Racing Carnival	A major horse racing event comprising several prestigious cups
November 2017	Emirates Melbourne Cup Day	A major international sporting event (horse racing)
November 2017	Melbourne Cup Carnival	A major international sporting event (horse racing)
December 2017	Land RoverPolo in the City	An annual polo series featuring top professional polo players and held across Australia's largest cities
December 2017	Boxing Day Test	A major sporting event (cricket), Australia vs England. Part of the 2017-18 Ashes Series
June 2017 – February 2018	Wallace & Gromit and friends: The magic of Aardman	A major exhibition of over 350 original artworks from the Oscar-winning Aardman studio, created by Art Ludique-Le Musée, Paris, presented at the ACMI

Source: Visit Melbourne (http://www.visitmelbourne.com/Events/Major-events) and websites of the relevant events

Appendix 14. **Melbourne Winter Masterpieces exhibitions in 2004 – 2017**

- 2017 *Van Gogh and the Seasons* at the National Gallery of Victoria

- 2016 *Degas: A New Vision* at the National Gallery of Victoria

- 2015 *David Bowie Is* at the Australian Centre for the Moving Image

- 2015 *Masterpieces from the Hermitage: the Legacy of Catherine the Great* at the National Gallery of Victoria

- 2014 *Italian Masterpieces from Spain's Royal Court*, Museo del Prado at the National Gallery of Victoria

- 2014 *DreamWorks Animation: The Exhibition* at the Australian Centre for the Moving Image

- 2013 *Monet's Garden* at the National Gallery of Victoria

- 2013 *Hollywood Costume* at the Australian Centre for the Moving Image

- 2012 *Game Masters* at the Australian Centre for the Moving Image

- 2012 *Napoleon: Revolution to Empire* at the National Gallery of Victoria

- 2011 *Tutankhamun and the Golden Age of the Pharaohs* at the Melbourne Museum

- 2011 *Vienna: Art & Design* at the National Gallery of Victoria

- 2010 *European Masters: Städel Museum, 19th-20th Century* at the National Gallery of Victoria

- 2010 *Tim Burton: The Exhibition* at the Australian Centre for the Moving Image

- 2009 *A Day in Pompeii* at the Melbourne Museum

- 2009 *Dali: Liquid Desire* at the National Gallery of Victoria

- 2008 *Art Deco 1910-1939* at the National Gallery of Victoria

- 2007 *Guggenheim Collection 1940s to Now* at the National Gallery of Victoria

- 2007 *Pixar: 20 Years of Animation* at the Australian Centre for the Moving Image

- 2006 *Picasso: Love and War 1935-1945* at the National Gallery of Victoria

- 2005 *Dutch Masters* at the National Gallery of Victoria

- 2004 *Impressionists: Masterpieces from the Musee d'Orsay* at the National Gallery of Victoria