

**Performing Arts Venues: The interplay between local networks
and innovation in experience creation**

Eilidh Thorburn

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Abstract

Experience creation is essential for driving and maintaining urban destination competitiveness. More frequently, innovative experience creation is accomplished in collaboration with others. This study employs exploratory qualitative methods to investigate the interplay between a performing arts venue, local networks and the potential for innovative experience creation.

Culture creates a point of difference for cities, and enhances the attractiveness of urban destinations. A new performing arts venue (Auckland Savings Bank Waterfront Theatre) has recently opened in the heart of the Wynyard Quarter, a regenerating urban precinct on Auckland's city waterfront. There are opportunities for the performing arts venue to link with others at the destination to create innovative experiences for both visitor and local; however, this cannot happen without local actors creating linkages and understanding how to collectively construct memorable experiences. There is limited literature on how the arts sector links to tourism, with most research focussed on networking in *one* sector, for example, the cultural or the tourism sector, rather than between the two different industries, a gap this research seeks to bridge.

This thesis investigates the relationships that underpinned the creation of the performing arts venue, and explores whether there is potential for a network to form around innovative experience creation at the destination. Twenty-five semi-structured interviews were undertaken with; participants from the performing arts company; stakeholders connected the performing arts venue project; actors at the destination including experience suppliers; governmental actors and others in the cultural sector.

The research highlights that diverse relations underpin experience development, and actors must have a positive attitude towards collaboration to take full advantage of these. An opportunity exists for the performing arts venue to work with others at the destination to deliver a holistic experience. This is reflected by strong levels of enthusiasm among participants to link to one another, and a positive attitude towards collaboration. Ideas of how the performing arts venue and others could collectively create experiences include; coordinating activities at the destination, experience bundling, creating moments of positive surprise across visitor touch points and participating in a design thinking workshop centred on experience creation at the destination.

This thesis contributes to the literature on network formation by applying a process of translation to understand how and why networks form and develop. There are opportunities for actors to strengthen links in the locality, and build friendly relationships, and the research suggests that the interplay of diverse actors and ideas has potential to create innovation via the mixing of different expertise. The findings indicate that memorable experiences rest on human (rather than technological) interaction and the fulfilment of social needs. The discussion cautions against taking these social needs as 'already achieved' in creating 'transformative' experiences.

The research lays the groundwork for future studies of the Wynyard Quarter (as a baseline/control), to note the influence of networks on experience creation over time. The approach and methods can be replicated elsewhere to strengthen the body of knowledge on the interplay between performing arts venues and local networks in experience creation across different contexts.

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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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List of Abbreviations

ANT	Actor-Network Theory
ASB	Auckland Savings Bank
ASBWT	Auckland Savings Bank Waterfront Theatre
AT	Auckland Transport
ATC	Auckland Theatre Company
ATEED	Auckland Tourism Events and Economic Development
AUT	Auckland University of Technology
CCO	Council Controlled Organisation
CTD	Cultural Technology District
DMO	Destination Marketing Organisation
ICT	Information Communication Technology
RTO	Regional Tourism Organisation
SME	Small to Medium Sized Enterprise
TEM	Tourist Experience Model
TMA	Traffic Management Association
TSS	Territorial Staging System

Chapter One Introduction

Tourism is one of the fastest growing industries in the world, currently accounting for 10% of world Gross Domestic Product (GDP) (United Nations World Tourism Organisation, 2016). New Zealand accounts for 2.1% of global tourism receipts, estimated to be USD 1260 billion in 2015 (United Nations World Tourism Organisation, 2016). New Zealand is enjoying strong growth with the value of the tourism industry (international and domestic) contributing 5.6% directly to GDP with visitor expenditure rising by 12.2% to \$34.7 billion (year ending March 2016) (Statistics New Zealand, 2016). Auckland, New Zealand's largest city, welcomes around 72% of all international visitors, who - combined with domestic visitors - contribute \$7.5 billion per year to the Auckland economy (Ministry of Business Innovation and Employment, 2017).

An important characteristic of a successful tourism industry is the provision of quality visitor experiences (Erkuş-Öztürk, 2016; Ministry of Business Innovation and Employment, 2016). Creating memorable experiences enhances the overall visitor journey and encourages visitors to stay longer and spend more (Pizam, 2010). Therefore, creating quality experiences has potential to increase yield from each visitor, increasing the chances of achieving the national industry-led tourism strategy (Tourism 2025) goal of growing national visitor spend to \$41 billion by 2025. This helps to mitigate the challenge of increasing visitor numbers to unsustainable levels (Pine & Gilmore, 2014; Tourism Industry Aotearoa, 2014).

The experience economy is an evolution of the economic system from the service economy, with consumer demand shifting towards enriching experiences over and above basic goods and services (Pine & Gilmore, 2014). Tourism is rooted in the experience economy, subsequently the challenge is to find ways to design engaging tourist experiences (Horvath, 2013). The tourism industry is undergoing transformation, shifting to experience based products. An experience is more than a product, it is holistic and incorporates all the senses, including material and immaterial things, for example service, ambience, décor, and entertainment (Korez-Vide, 2013). The concept of experience can be summed up by the following features: personal/individual, incorporating the five senses, memorable, authentic, connected to place, learning, engagement, active participation, being, human, interaction, value, and at its highest level - transformation (Binkhorst & Den Dekker, 2009; Jensen & Prebensen, 2015; Pine & Gilmore, 2011; Ramaswamy, 2011).

The challenge is to find ways that arts and cultural, as well as tourism actors can work together to create memorable experiences for visitors and local residents in an urban setting.

Increasingly experiences are created by working with others, and as such tourism should now be discussed as a set of connected networks and experiences (Sfandla & Björk, 2013). To remain competitive in this changing landscape, it is important for firms and destinations to cooperate to create experiences in order to retain competitive advantage and contribute to economic development (Erkuş-Öztürk, 2016; Fesenmaier & Xiang, 2017; Mariani, 2016a). This places more pressure on firms to innovate, to adapt to market changes in order to survive and thrive in the dynamic tourism marketplace (Alsos, Eide, & Madsen, 2014; Lorentzen, 2015a).

To compete on the world stage, cities seek to create a point of difference by producing cultural icons and creative activities which attract people to visit (G. Richards & Wilson, 2007). As cities seek to create competitive advantage and develop the 'experience economy', culture becomes an important resource (Pine & Gilmore, 1999; G. Richards, 2013). Although author's signal that culture is important for destination competitiveness, there is little literature on how the two sectors can work together, and even less on how they could collaborate to create experiences for visitors.

Destinations and leisure/tourism/recreational businesses must create competitive advantage to succeed in the urban environment (Darmer & Sundbo, 2008; Jensen & Prebensen, 2015; Ramaswamy, 2011). Experience businesses, such as performing arts venues, that collaborate with others provide opportunities to retain a competitive edge (Sørensen, 2007). Developing competitive advantage in a destination is complex, requiring heterogeneous actors to agree on common goals and work together (Haugland, Ness, Grønseth, & Aarstad, 2011). Therefore, a challenge remains on how diverse actors can link to one another to ensure that opportunities to collectively create experiences within the destination are not missed.

Background to the research

The growth associated with tourism development has been exponential with many waterfront locations creating new leisure and tourism quarters as a basis for novel urban tourism and regeneration initiatives (Jones, 2007). Waterfront redevelopments are important elements in shaping the image of a destination and attracting visitors (Jasen-Verbeke, 1986; Sairinen & Kumpulainen, 2006).

The Wynyard Quarter is Auckland's largest waterfront urban re-development project. Previously an industrial zone, the multi-million dollar regeneration is creating a mixed-use public space, a ten-minute walk from the city centre (Figure 1). The development of Auckland's waterfront and associated events is estimated to increase visitation to the city and contribute \$244 million a year to the Auckland economy by 2040 (Waterfront Auckland, 2013).

A new performing arts venue (ASB Waterfront Theatre) opened in October 2016 and is set in the heart of the Wynyard Quarter (location is shown as a star shape in Figure 1). The Wynyard Quarter embodies characteristics of a tourism precinct which integrates notions embedded in the experience economy (Griffin, Hayllar, & Edwards, 2008). Arts and culture have potential to attract visitors and transform an image of a waterfront (G. Richards & Wilson, 2007) and performing arts venues located in regenerating urban waterfront locations have significant potential for tourism and urban economic development (Griffin et al., 2008; Jones, 2007).

Figure 1: Auckland's Waterfront showing the Wynyard Quarter



Source: <http://www.wynyard-quarter.co.nz/>

Performing arts venues are key to urban tourism development, representing a tourist activity and attraction within the destination (Craig-Smith & Fagence, 1995; G. Richards & Wilson, 2007). Attractions within destinations “present and deliver the particular sense of place” (Weidenfeld, Butler, & Williams, 2010, p. 2) by adding to the mix of things to do. Attractions can be seen as place settings for experiences (Jensen, 2014), and can represent a motivation for a tourist to visit a destination (Weidenfeld, Butler, et al., 2010). However, there is limited literature that contributes to how the arts sector links to tourism or how performing arts venues can add to a local destination experience, especially in New Zealand.

Auckland's first strategic action plan for arts and culture, aims for the sector to contribute to an increase in annual guest nights from 21.1 million in 2010 to 29.5 million in 2022 (Auckland Council, 2016). It is estimated that the new performing arts venue will increase visitation to the Wynyard Quarter by 130,000 people per year (Marbeck, 2013). Creating memorable experiences will contribute to increasing yield from these visitors, as several authors contend that people are increasingly willing to pay more for a quality experience (Darmer & Sundbo, 2008; Korez-Vide, 2013; Pizam, 2010). Research by Hughes (2000) also outlined that visitors who are interested in arts and culture tend to be higher yield visitors than other tourists. As cities seek to create competitive advantage and develop the 'experience economy' culture becomes a vital resource in creating or enhancing both social and economic vibrancy (Pine & Gilmore, 1999; G. Richards, 2014).

Tourism and performing arts venues have symbiotic relationships. The industry can assist performing arts venues to be commercially viable and cultural venues can stimulate tourism in a locality (Hughes, 2000). There is limited literature on how the arts sector links to the tourism sector, with most research focussed on networking in *one* sector for example, the cultural or the tourism sector rather than between two different industries (Comunian, 2012). There is even less research on how performing arts venues link to the destination experience. Arts and performing arts venues represent tourism attractions, and not just in cities known for their arts and cultural offerings (Hughes, 2000). Performing arts, and associated things like theatres are a 'primary experience industry' (Sundbo & Sorensen, 2013; Sundbo, Sørensen, & Fuglsang, 2008), these industries are in the business of offering novel experiences (Clausen & Masden, 2014). However, a challenge remaining for all experience industries is how to remain competitive and appealing, in an ever-changing dynamic marketplace.

Auckland has ambitious plans to be the 'world's most liveable city', and make its name as a 'Global City' by 2040 (Auckland Council, 2012). Central to transformation is attracting visitors to Auckland, including attracting people to live and work in the city. Visitors play a key role in the success of the vision outlined in the Auckland Visitor Plan 2021 stating that "the success of a destination is determined by the experience it provides" (Auckland Tourism Events and Economic Development, 2011, p. 7).

Innovation is a key element in the bid to transform Auckland. Innovation relates to the cultivation and application of novel or new ideas, practices or processes in order to solve problems, to create efficiencies, new products, services, and/or experiences (Erkuş-Öztürk, 2016; Hjalager, 2010). Networking is key to innovation in the city, with

the Auckland Innovation Plan (2014) stating that “successful innovation and entrepreneurship is fuelled by connectivity and collaboration, both within and across sectors”(Auckland Tourism Events and Economic Development, 2014, p. 12) . Linking with others is important for urban economic development, and innovation is crucial for destination competitiveness and surviving and thriving in a fast paced globalised world (Comunian, 2012; Erkuş-Öztürk, 2016; Pratt, 2008). A network is a concept that is used to explain the connections and interactions between people and/or organisations (Castree, Rogers, & Kitchin, 2013). Networks can lead to innovation via the transfer of knowledge and creation of novel ideas (Arnaboldi & Spiller, 2011; Hoarau, Wigger, & Bystrowska, 2014; Paget, Dimanche, & Mounet, 2010).

Tourism destinations are “complex networks that involve a large number of co-producing actors delivering a variety of products, and services” (Haugland et al., 2011, p. 268). The experience is central to the concept of a destination and is co-produced between multiple actors, and the success of the destination is reliant on the integration and coordination between them and their resources (Haugland et al., 2011; Hernández-Martín et al., 2016). Several authors highlight that innovation in an urban leisure experience is often a result of the networks and associations (Arnaboldi & Spiller, 2011; Paget et al., 2010). However, the role of tourism supply actors in a network is understudied (Volgger & Pechlaner, 2015), especially in experience creation, a central issue this study addresses.

Experience creation is essential for firms and destinations’ long-term survival and maintaining competitive advantage. Organisations and businesses that work in isolation will struggle to be innovative in creating experiences and therefore struggle to be successful. There are opportunities for the creative industries - in this case, a new performing arts venue - to strengthen links to the visitor industry, especially when situated in urban waterfront destinations. Opportunities to create a unique destination experience may be forfeit if they local destination actors cannot link to the new performing arts venue.

The Auckland Saving Bank Waterfront Theatre (ASBWT) newly situated in an urban waterfront destination brings opportunities to work with others to co-create the experience. In order for the new performing arts venue to integrate into the local destination, there is an opportunity to work with others and link to tourism, to increase revenue and enhance the overall experience. The Wynyard Quarter with the addition of the new performing arts venue - the ASB Waterfront (ASBWT) has significant potential to compete as a destination within Auckland by delivering innovative experiences;

however, this will be hard to achieve without creating linkages between the different sectors and industries at the location. Without an understanding of how supply side dynamics and connections influence experience creation, the ASBWT could miss opportunities to work with others to create innovative experiences for long-term competitiveness and financial sustainability.

Experience design and its innovative aspects is an understudied area of research, and one where considerably more study is needed in the context of innovation within the tourism industry (Hoarau et al., 2014; Sundbo & Sorensen, 2013). This is especially the case when considering an important aspect of innovation; cooperation between firms at a destination level (Hoarau et al., 2014; Jensen & Prebensen, 2015), an area this thesis investigates. Understanding more about the linkages between tourism and the creative/cultural industries and the role that this plays in experience creation will highlight opportunities for the advantage of both the tourism and the cultural sector located in the Wynyard Quarter.

There is an increasing role for creativity in urban regeneration, when people travel they often seek opportunities for cultural experiences (Peter, 2012). Although literature on experiences has been proliferating, Cetin and Bilgihan (2016) highlight that links to culture and tourism have been neglected. Establishing the connections of the performing arts venue will allow the exploration of how innovation and experience creation might take place within the destination and allows for the examination of how culture and tourism integrate into a destination experience. By applying a process of translation (Callon, 1986) this can assist with understanding more about why networks emerge and develop in experience industries, which is not well covered in the literature (Alsos et al., 2014). By adopting the concept, it allows for the connections between actors when projects are in motion to be highlighted (Arnaboldi & Spiller, 2011; Latour, 2005), in this case, it was when the performing arts venue was under construction. The process of translation (Callon, 1986) has been used to study how culture is integrated into the tourism value chain in the case of a cultural district (Arnaboldi & Spiller, 2011), it has not been applied to understanding the connections of a performing arts company and how they came about.

A new performing arts venue in a waterfront destination stimulates tourism development. Creating new tourism developments often depends on the interplay of various actors (Jóhannesson & Huijbens, 2010). In order to draw visitors to a precinct, it is important for local business to work together in order construct experiences that will attract visitors, over other competing local destinations (Murray, Lynch, & Foley,

2016; Sørensen, 2007). Experiences are increasingly created by working with others (Fesenmaier & Xiang, 2017; Kim & Fesenmaier, 2016). Less research has been done on how experiences are created at a macro level (destination) rather than a micro (single firm) level (Melis, McCabe, & Del Chiappa, 2015), an issue this thesis addresses.

Experiences are context specific and need to be constructed not 'produced' (Binkhorst & Den Dekker, 2009; Darmer & Sundbo, 2008). As a result, the creation of local innovation networks that construct experiences have better potential to create a sense of place, as businesses that rely solely on global networks are at risk of 'the serial reproduction of culture' and ultimately a diminished visitor and local experience (G. Richards & Wilson, 2006; Sørensen, 2007). Binkhorst and Den Dekker (2009) reinforce the argument that experiences cannot be mass produced, by adding that experience creation is context specific, and is linked to a unique sense of place, for example in the context of histories, legends, stories, folklore etc.

Connections and interactions are important for economic development at a local and regional level (Comunian, 2012). While much is known about networks and network theory, the role of connections in the experience economy is not well developed (Sørensen, 2007). This is especially the case with regards to performing arts venues.

This research will address gaps in the literature around the role of connections in influencing innovation and experience creation, focusing on the case of the ASB Waterfront Theatre (ASBWT) - a new performing arts venue located in an urban waterfront setting. The baseline nature of this research - a new performing arts venue being located in an urban regenerating setting provides an opportunity for more research to be completed to understand how tourism and experience networks evolve over time (Fuglsang & Eide, 2013; Sørensen, 2007).

Aims and Objectives

The aim of this study is twofold. Firstly, to describe the network of a performing arts venue in a waterfront urban destination taking the case of the Auckland Savings Bank Waterfront Theatre (ASBWT) located in Auckland's Wynyard Quarter. Secondly, to understand the potential of the performing arts venue and actors at the waterfront destination to form networks that could lead to innovative experience creation.

Two central research questions are addressed which aim to explore the role that connections play in experience creation and innovation, within the context of a new performing arts venue located in an urban waterfront destination.

1. What type of connections does the performing arts venue currently have and how did they come about?
2. Is there potential for a network to form that can lead to innovative experience creation at the destination?

The research takes the concept of the experience economy and the case of a tourism precinct (the Wynyard Quarter), and a primary experience industry (a new performing arts theatre) as a case study setting for the research.

The objectives of the research are to:

- Describe the formation of the performing arts venue network and the types of connections it has.
- Investigate attitudes of the performing arts venue (acting through the performing arts company) and supply actors in the destination towards working with others to create experiences.
- Identify ways in which arts and culture can link to tourism in the local destination.
- Identify ways in which the performing arts venue and other actors at the destination could work together to create innovative experiences.

An interpretative paradigm is applied using qualitative research methods in order to gain a deep understanding of the phenomenon, by taking into account multiple perspectives and allowing participants to explain the situation at hand in their own words (Gibbs, 2008). To answer the research questions, 25 semi-structured qualitative interviews were undertaken with actors connected to the new performing venue, and actors situated in the destination, including those that supply experiences, for example tourism and hospitality operators and others in the arts and cultural sector.

Structure of the thesis

Chapter Two provides a review of literature, theories and concepts that underpin the research. Concepts reviewed are experience, innovation, and theories of how organisations work together within the context of tourism and the cultural sectors. The chapter is completed by a description of Callon (1986) process of translation.

Chapter Three discusses the research methodology and the paradigm that guided the design of the research. The chapter offers a justification for adopting qualitative methods as the most appropriate form of data collection for exploratory research given the gaps in current knowledge. The case study approach is explained, as well as the setting of a new performing arts venue in an urban destination. The chapter outlines the data collection and the main method of semi-structured interviews. I describe the process of qualitative thematic analysis as well as the lessons learnt and reflective processes to confirm the credibility of the research.

Chapter Four addresses the first research question. The chapter identifies the current connections of the ASBWT, and discusses why and how they came about. The chapter uncovers that the performing arts venue has various connections to public and private organisations that come in a variety of forms. The chapter describes how the network of the performing arts venue formed, plus the motivations behind network formation.

Chapter Five addresses the second research question. The chapter outlines the main findings and discusses how the performing arts venue as a destination actor could work with others to create innovative experiences. The chapter discusses four main themes that emerged from primary research; collaboration is a mindset, experiences are human in nature, performing arts venue contributes to a sense of place and destination experience, and that innovation requires mixing different sectors and expertise.

Chapter Six reflects on the research findings in relation to the research questions and the literature, and provides thoughts on future research, and recommendations. The chapter discusses how the performing arts venue might link other destination actors to create innovative experiences. Put forward are the implications of the research findings, especially in key areas such as creating value both as a gap in the academic literature, and something that suppliers of experiences should consider.

Chapter Two Literature Review

The chapter initially investigates the supply and creation of experiences in the context of tourism – and specifically, the cultural and performing arts sector. It then moves on to discuss how destinations and the web of relations between supply actors that make them up, can facilitate holistic experiences for visitors. The final section outlines the process of translation (Callon, 1986), which is used to understand how connections come about.

Experience

Tourism is a phenomenon which at its core delivers an experience, therefore it is essentially a diverse experience industry (Ooi, 2005; Tung & Ritchie, 2011).

Experience is a central concept to appreciate the many aspects of tourism and to comprehend how visitors derive value, which is a necessity for tourism planners to understand (Horvath, 2013; Suntikul & Jachna, 2016).

The concept of experience is complex and multi-faceted, made more complicated by there not being a universal definition (Sundbo & Sorensen, 2013; Volo, 2009). Cetin and Bilgihan (2016, p. 138) define tourist experiences as “memorable and enjoyable activities, events and perceptions in a destination that engage travellers personally and positively affect their patronage behaviour”. The focus of most literature on the tourist experience relates to outcomes, for example, the sum of the holiday or relating to wellness, leisure, and enjoyment. Less has been written on the supply or creation of experiences, which is a research gap that this study seeks to address.

Experience is a socio-material phenomenon. Unlike products and services, an experience is socially produced and contextual, as such, it must be studied where it will occur (Gupta & Vajic, 2000). Gupta and Vajic (2000) outline four elements that distinguish an experience from a product or service: the organisation’s influence over the environment; active customer participation and the ability to customise where relevant; social interaction (between staff and other customers), and the conscious creation of a sense of belonging.

Everyone is different, therefore it is “neither possible nor desirable to force all customers to interact with the setting in an identical manner” (Gupta & Vajic, 2000, p. 34). This central tension with the concept of experience rests on the fact that it is an individual phenomenon (Ooi, 2005). For example, two individuals could have the same experience (i.e. go to the same place/show) and feel differently about it. Therefore it is

always somewhat problematic to take a purely consumer centric point of view to how experiences are consumed (Coxon, 2015; Tung & Ritchie, 2011). Experience as individually subjective makes its creation and construction a complex and multifaceted task (Chen, Prebensen, & Uysal, 2014; Tung & Ritchie, 2011). Although experiences are highly personal, when packaged as products they become more than a individually subjective phenomena as they are purposely constructed by material culture and space (O'Dell & Billing, 2005). Experiences need not be new products in themselves, instead, several organisations have used experiential elements to distinguish their brand and supplement existing goods and services (Hracs & Jakob, 2015). This can be seen reflected in the rise of 'pop-up stores/restaurants' and one time only 'secret' music events. A famous example is the Apple Store, adding an experience to complement existing products that helps to distinguish the Apple computing brand.

The literature frequently examines the concept of experience through separate yet interlinked perspectives - economic and phenomenological. Several authors contend that experience as an economic value is widely accepted (Benz, 2015; Cetin & Bilgihan, 2016). However, Boswijk (2013) argues that experiences are a personal, rather than an economic phenomenon.

From a business economics perspective, the experience economy is an evolution of the economic system, where experiences have become the dominant offering (Pine & Gilmore, 2014). Just as there is no commonly accepted definition of 'experience', similarly there is no universal definition of the 'experience economy', however Sundbo and Sorensen (2013, p. 1) offer that the "experience economy concerns activities carried out in the public and private sectors that focus on fulfilling peoples' need for experiences". There are other widely used to terms in the literature and policy landscape to describe different the economies, the most relevant ones to this thesis being 'cultural economies' and 'creative economies'. Performing arts venues span across the three economies – experience, cultural and creative. Although the terms are widely used interchangeably, there are key differences between them including having different origins and providing different insights when undertaking research (Lorentzen, 2013). Lorentzen (2013) study on the three economies concluded that the notion of the experience economy was the most holistic, assimilated and innovative approach. The focus on customer satisfaction/visitor satisfaction also makes it the most relevant concept for this research.

Pine and Gilmore (1999) are credited with coining the term 'experience economy' and via a series of case studies demonstrate how businesses have created an experience

environment where customers spend more, often by paying an admission fee. In this new economy, experiences are the driver of growth, with people paying more for them than goods and services. However, Guex and Crevoisier (2015) challenge Pine and Gilmores' pivotal claim that people will pay an admission fee, pointing out that this doesn't stand up to empirical scrutiny across a range of cases. Pine and Gilmore are self-confessed business capitalists, concerned with the supply side of experiences and do not deal with the phenomenological aspects of the experience. The experience economy model has been challenged as being consumer and business centric, not taking into account the subtleties of spatial contexts (Guex & Crevoisier, 2015). Callon, Méadel, and Rabeharisoa (2002) rightly warn that all disciplines are getting ahead of themselves when they talk about economic transformations, pointing out that economies are driven by far more than solely 'market forces' and that even within economics the definitions are haphazard and not agreed upon.

The creation of memorable experiences is important for the tourism industry, as it is an avenue to generate revenue (Milne & Ateljevic, 2001, p. 386). Although the economic view of experiences has transcended into the tourism literature, there remains a lack of experience research in tourism (Mariani, 2016a), something this study will contribute to.

From a phenomenological standpoint the concept of experience is researched as the internal cognitive process that happens when we as humans consume it (Gnoth, 2017b). In order to design an experience to be memorable, the cognitive dimensions must be understood (Gupta & Vajic, 2000). Gnoth and Matteucci (2014) discuss Gnoth's Tourist Experience Model (TEM) to understand the process of experiencing by understanding the cognitive elements that happen to us during an experience. Gnoth and Matteucci (2014) argue for a practical use for the TEM, however the model is not tested empirically and while they fail to recognise this as a weakness, they do call on others to apply and test the model. The TEM is beneficial as a point of understanding of what is happening to us psychologically when we have an outstanding experience, which is useful to comprehend in order to create an experience. However, a key weakness of the phenomenological experience literature in tourism is the lack of sound interdisciplinary linkages with clinical psychology where conclusions would be challenged relating to cognitive sensual perceptions and memory creation.

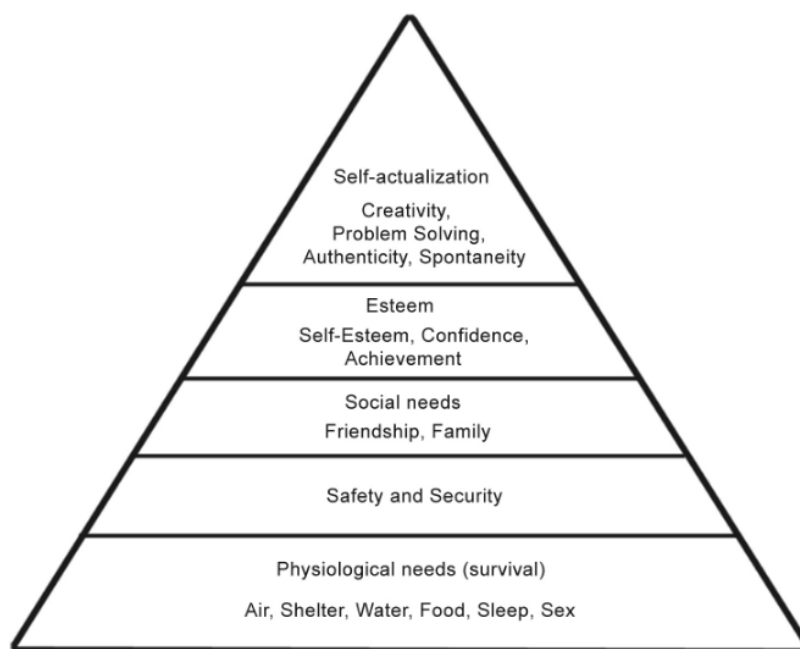
The economic and phenomenological interpretations are interlinked because, in order to create experiences as economic offerings, one must first understand how we consume them. However, there is little existing literature that links both schools of thought together, which is problematic to our understanding of creating experiences.

This relates to an overall weakness in the experience literature in tourism, lacking a strategic focus on the creation and supply of experiences. For example, there is limited research that seeks successful experience suppliers' views on how they create experiences in a tourism context, something this research addresses.

Experience industries can be described as economic activities that provide experiences that people directly or indirectly pay for (Sundbo & Sorensen, 2013). The experience economy is highly competitive, consequently tourism businesses must produce quality experiences to survive and thrive (Chen et al., 2014). Tourism businesses and operators (hotels, restaurants, travel agencies, marinas) and arts, culture entertainment and leisure (theatres, TV companies, music producers, cinemas) are all considered to be sectors of the experience economy (Sundbo & Sorensen, 2013). Experience industries are broader than the creative and cultural industries/economies, they cover more scope and involve primary and secondary industries such as services (Sundbo & Sorensen, 2013).

The evolution of the experience economy is linked to Maslow (1954) hierarchy of human needs (Figure 2). As base needs are fulfilled (basic, physiological) humans seek to fulfil the highest level, emotional and sensational needs where experiences satisfy personal growth and fulfilment, with self-actualisation or transformation being the peak of human achievement (G. Richards, 2013).

Figure 2: Maslow (1954) hierarchy of human needs



Source: (Maslow & Lewis, 1987)

A key transition into the experience economy is the shift in consumer demand for meaningful experiences over material goods. Within this ‘experience turn’ visitor expectations and desires are also changing, with people increasingly seeking out meaningful and memorable experiences (Mathis, Kim, Uysal, Sirgy, & Prebensen, 2016; G. Richards, 2013). G. Richards and Wilson (2006) define those tourists seeking the top of Maslow’s hierarchy of needs i.e. self-actualisation as ‘creative tourists’ and W. Smith (2005) describes the characteristics of these tourists and types of experiences they seek as experiential tourism (Table 1). Creative tourists tend to be well educated and high income, making them attractive high yield tourists to attract to your destination (Carvalho, Ferreira, & Figueira, 2016). The spectrum of creativity can go from formalised learning courses to creativity, to just experiencing the creativity and place of which a buzz of people adds to your experience (G. Richards, 2013).

Table 1: Creative tourism and experiential tourism attributes

Creative Tourist (adapted from G. Richards & Wilson, 2006)	Experiential Tourism W. Smith (2005)
Meaningful authentic experiences	Active participation/immersion
Active participant / co-creator	Seeks new knowledge/learning
Interaction and connection to place	High yield, low impact
Learning and development opportunities	Quality, authentic, memorable experience

Destination, place, culture, and performing arts venues

Creative industries, when linked to tourism can play a key role in creating creative tourism products and spaces, and stimulating networking between them helps to create synergies (Booyens & Rogerson, 2015). In constructing unique creative experiences, contemporary urban resources should be utilised (Booyens & Rogerson, 2015). There is limited literature on how the arts sector links to the tourism sector, with most research focussed on networking in *one* sector for example, the cultural or the tourism sector rather than between two different industries (Comunian, 2012). This is especially the case for studies examining linkages between arts and tourism, particularly performing arts venues located in urban tourism destinations. Within New Zealand, there have been no studies completed on this, a gap that this thesis fills.

Tourism and culture can be used to distinguish one city from another and is central to many urban regeneration strategies (Booyens & Rogerson, 2015; Hall, 2013). Showcasing a destination’s unique cultural offering, including arts attractions, creates a

unique sense of place which enhances competitiveness (Cetin & Bilgihan, 2016; Gnoth, 2017a). Much of the literature on culture, tourism and destination development tends to focus on a macro rather than micro level, hindering our understanding of the role of tourism and culture and destination development at a local level.

There is a symbiotic relationship between the arts and tourism, tourism can provide a stream of revenue for performing arts venues to support a return on investment in new cultural infrastructure (Hughes, 2000; Kay, 2010; G. Richards, 2002). Joint venture packages with those in the destination is a way to target the tourism market; combining products to offer a diversity of activity is an effective strategy (Hughes, 2000). In order for a performing arts venue to better attract a tourist market, Hughes (2000) recommends that the cultural sector link to tourism by creating products for the visitor market. For tourism, the arts enhance an experience, for example helping with the challenge of seasonality, enhancing visitor satisfaction, diversifying a destination experience, attracting new markets, and bringing extra revenue to the destination via ancillary services such as dining. Hughes (2000) work is the most detailed work on the supply linkages between tourism and culture providing a range of international case study examples and practical suggestions. G. Richards (2002); (G. Richards, 2013) and Kay (2010) look at the demand side, i.e. visitors and their attraction to culture and creativity in cities and apply quantitative methods to survey visitors and G. Richards (2013) did not use primary data (literature review) – the studies do not seek the opinions of cultural and tourism suppliers on how the sectors link to deliver creative or cultural tourism experiences.

Attractions, such as performing arts venues, can enhance the appeal of a destination to visitors especially when located in waterfront destinations (Flew, 2013; Prebensen, Vittersø, & Dahl, 2013; Truchet, Piguet, Aubert, & Callois, 2016; Weidenfeld, Butler, et al., 2010). Attractions are key to destination spatial planning, they attract visitors and are settings for experiences (Truchet et al., 2016). An attraction such as a performing arts venue is a node of influence, its spatial dimensions spread with associated services around it (Truchet et al., 2016). Performing arts venues can activate space, giving visitors an activity to engage in which enhances their attachment to place (Luo, Wang, & Yun, 2016). Generally speaking, tourists are attracted to cities which have a lively buzz (Hughes, 2000). Therefore, even if the visitor does not frequent the performing arts venue, its presence adds to the city's atmosphere, which attracts tourists and contributes to a "critical mass" which makes a tourist destination (Hughes, 2000, p. 128).

'Destination' is an ill-defined concept, with no one definitive definition within the tourism literature, ranging from simply a geographic boundary, a place with a mix of attractions and services, or a place that is specially designated for tourists (Hernández-Martín et al., 2016). Destinations have different geographical units of analysis; national level, regional or city level, or at the localised/ micro-destination level (Haugland et al., 2011). A micro-destination is described as a destination within a destination, a place where you could visit within a day trip (Hernández-Martín et al., 2016). Looking at a micro-destination as a unit of analysis is useful for decision making and planning, which is useful for this study focussing on the city centre waterfront within Auckland. A micro-destination is classified as having: tourism characteristic industries, for example, restaurants, hotels, activities, sights, cultural establishments etc. where co-location in a place results in cooperation and the sharing of knowledge. This smaller local scale destination is often overlooked by Regional Tourism Organisations (RTOs) and other researchers who look within city boundaries, or geographic regions as units of analysis (Hernández-Martín et al., 2016).

The term destination is integrated with notions of space and place, it's a dynamic concept and involves diverse networks of people and things (Andersen, 2015; Ren, 2009). Place is a convergence of networks involving people, things and environment and are consumed and constructed by visitors and locals (Cohen & Cohen, 2012). Tourist places are constantly produced by multifaceted networks, the boundaries of these places are increasingly blurred with the rise of the local being at the centre of a visitor experience (Baerenholdt, 2006; Russo & Richards, 2016).

A tourist experience is inextricably linked to place and its values; physical, aesthetic, social and culture making it more than a service or product (Griffin & Hayllar, 2010). As we spend more time in space and create memories, it becomes place (Murdoch, 2006). Through an experience economy lens, 'place' can be viewed as stages which are the outcomes of interactions between producers and consumers (Hracs & Jakob, 2015). This makes the location of study important for comparison. The majority of experience literature in a tourism context comes from Nordic/European settings, there is little research in the Asia-Pacific region and even less in New Zealand, with the exception of (Gnoth, 2017b) whose focus is on a rural/natural rather than urban setting. Not covered by the literature is performing arts venues and their influence on experience creation in a destination.

An example of a tourist space is a tourist precinct. Tourists visit precincts for the same reason residents do - for the environment, vibrancy and mixture of things to do

(Maitland, 2007). Various studies into urban precincts in Australia concluded that a distinctive sense of place was fundamental to a meaningful experience, but that this emerged from various attributes at the destination (Griffin & Hayllar, 2010). Griffin and Hayllar (2010) found that these attributes were different for each person and therefore providing for diversity was crucial to the success of the urban tourism precinct. A cultural based setting, such as a regenerated urban precinct provides a strong social dimension to place (Luo et al., 2016). These places are important for cities to provide experiences sought after by visitor and resident alike, and to promote and develop place attachment (G. Richards, 2014). The Wynyard Quarter is a developing urban tourism precinct with the potential to provide an experience sought after by residents and visitors.

An emotional bond (which produces feelings of being at home and being safe) between a person and a place built over time is known as place attachment (Florek, 2011; Luo et al., 2016; Ram, Björk, & Weidenfeld, 2016). Place attachment is broken down into two components; 'place identity' refers to the emotional attachment, and 'place dependence' relates to more functional aspects of place to fulfil tourists needs (Suntikul & Jachna, 2016). The concept of place attachment is linked to a sense of belonging and a person's self-identity (Florek, 2011; Hosany & Gilbert, 2010). Attachment to place grows from interaction with the physical environment and interactions between hosts and guests, which is linked to destination loyalty and intentions to recommend (Luo et al., 2016; Prayag & Ryan, 2012). Luo et al. (2016) study is a useful reference point for place attachment in urban regeneration settings; however, a weakness of the research is that the participant base was made up of mostly students making conclusions difficult to generalise.

Hosany and Gilbert (2010) apply a 'Destination Emotion Scale' to how tourists experience a destination focusing on positive emotions of joy, love, and surprise, which are related to overall satisfaction and the intention to return. The most important determinants of place attachment are satisfaction with attractions (e.g. cultural), infrastructure (accommodation/accessibility) and reputation of the destination, for example having unique qualities (Prayag & Ryan, 2012). Prayag and Ryan (2012) study also used quantitative methods and focussed only on international visitors. Their research was conducted at a national scale in the context of a small island state, rather than a micro scale/ urban destination.

Place has substantial ability to create value, and from an economic geography perspective, it is an important resource in the creation of experience value for visitors

and locals (Lorentzen, 2013). However, the majority of the discourse with regards to experience co-creation referring to personalisation neglects the role of place in generating value for the visitor (Suntikul & Jachna, 2016). Place bound experiential qualities can be exploited economically, creating a link between urban planning and the experience economy, with culture being an economic resource that can facilitate collaboration between stakeholders (Schroder, 2015). Experiential value can also be created in places that are leftovers from earlier economic paradigms, such as industrial districts/buildings, harbour fronts and so on (Lorentzen, 2013).

Local networks have the potential to create a sense of place at the destination for residents and visitors alike, and avoid the global homogenisation of place (Hall, 2013; Sørensen, 2007). Local innovation networks are important for urban leisure and for the innovation, process especially at the local destination (i.e. quarters within cities). The character of a place is made up of more than physical buildings, the local way of life as well as, arts performances, cafes, bars and restaurants, all make up a sense of place (Hughes, 2000; Jasen-Verbeke, 1986).

'Experiencescapes' complement a core experience, they are landscapes of enjoyment and are places of social gathering, and atheistic pleasure, where you can relax and have fun. An experiencescape is the design and ambience of a place which plays a large role in the visitor experience (Chen et al., 2014; O'Dell & Billing, 2005). The design of an environment to influence behaviour is an example of creating an experiencescape, for example, open spaces which facilitate more interactions (Tussyadiah, 2014). This concept is not new - rather it builds on Gunn (1972) holistic concept of a 'vacation-scape'. Gunn (1972) refers to the skill of developing destinations for visitors' enjoyment and cited the need for actors to work together to achieve this.

Memorable experiences and visitor satisfaction

It is important for an experience to be memorable and for tourism destinations and organisations to deliver them (Campos, Mendes, do Valle, & Scott, 2016; Hansen & Mossberg, 2013; Mathis et al., 2016). Memorable experiences come down to how you were made to feel at the time, therefore experience creation involves constructing memories that stand out from everyday life (Suntikul & Jachna, 2016; Tung & Ritchie, 2011). Memorable experiences are one of a kind, and an unexpected or positive surprise factors play a role in their memorability (Park & Santos, 2016; Prayag, Hosany, Muskat, & Del Chiappa, 2015).

Memorable experiences are positively linked to visitor satisfaction, with high gratification levels being a prerequisite to a memorable experience (Chen et al., 2014). The focus of the tourism experience is the person, and the fulfilment of their desires and expectations (Horvath, 2013). Satisfaction relates to visitor expectations minus what they perceived they received (Pine and Gilmore, 2011). High levels of satisfaction are linked to repeat visitation and loyalty, as well as business and destination sustainability (Mathis et al., 2016).

In the experience economy, memorable experiences are created, and the memory itself becomes the product (Pine & Gilmore, 2011). As cities seek competitive advantage, this becomes increasingly important. Experiences go beyond fulfilling a basic need - novelty, surprise, fantasy, challenge, story-telling are all features that differentiate an experience from a product or service to be consumed (Campos et al., 2016; Jernsand, Kraff, & Mossberg, 2015; Svabo & Shanks, 2015).

Success in the experience economy hinges on surprises and deviations from the expected script (Magnini, 2017; Prayag et al., 2015; Tung & Ritchie, 2011). An example of positive surprise is a friendly encounter with service staff that stirs up positive emotions (Magnini, 2017). Magnini (2017) provides practical recommendations including creating a 'surprise' culture among frontline staff and offers guidelines in which do this, for example hiring the right staff who can interact joyfully with customers and are creative (innovative problem solving) in their thinking. Prayag et al. (2015) recommend that various stakeholders at the destination collaborate to create 'unexpected' and 'delightful' events for tourists, noting that this will require destinations to innovate in terms of their offerings, however, the authors do not specify exactly *how* actors could work together to do this.

Understanding how customers create value is important for innovation in experience creation (Alsos et al., 2014). Experience value has been linked to; exceeding expectations (Prahalad & Ramaswamy, 2004a), learning something new (W. Smith, 2005), the co-creation of experience (Mathis et al., 2016), exclusivity (Hracs & Jakob, 2015), and hedonic escapism (Holbrook & Hirschman, 1982). Within the experience literature, there is a trend towards more interactive and creative experiences, as people seek to spend leisure time being creatively stimulated. This could be very hands on or it could relate to learning about a particular subject and therefore appreciating it more and gaining more from the experience (Hracs & Jakob, 2015).

Key facilitators of the tourist experience are the interaction with service personnel, and the interaction with other visitors and locals (Mathis et al., 2016). With work being a 'theatre' employees are 'on stage' at all times, and are actively involved in creating value by adding to the customer's experience (Gupta & Vajic, 2000; Pine & Gilmore, 2014). Engaging customers is just as important, if not even more so, than entertaining them (Mariani, 2016b). Creating a dialogue based on genuine interaction goes beyond 'listening to customers' and is a building block of the co-creation of value between people and organisations (Prahalad & Ramaswamy, 2004b). Engagement with customers should provide "only and exactly what the customer desires" (Pine & Gilmore, 2011, p.108). Employees need to be invested in making the visitor's experience as enjoyable as possible and staff must have the autonomy to respond to specific customer needs and desires wherever possible (Gupta & Vajic, 2000), and Tussyadiah (2014) recommends that staff create an emotional connection with customers. Experience value gets stronger with the frequency of interactions between the consumer and producer as an emotional bond forms (Hracs & Jakob, 2015). Arnould and Price (1993) were among the first to highlight that interaction between staff and customers as key to an extraordinary experience.

Co-creation is also often referred to as the personalisation of the experience (Prahalad & Ramaswamy, 2004b). The co-creation literature refers to interactions between; businesses, businesses and customers, visitors and other visitors, visitors and locals, visitors and place, people and technology (Campos et al., 2016; Mathis et al., 2016; Prebensen et al., 2013). Technology plays a role in the co-creation of experiences in that it can enhance the overall experience (Neuhofer, Buhalis, & Ladkin, 2014).

Information Communication Technology (ICT) is developing at a rapid pace, changing the nature of all industries including tourism. In particular, the use of the internet via social media, and smart phones/tablets is affecting human behaviour and how we interact with one another, as well as with places and attractions (Lugosi, 2016; Magnini, 2017). The value of this interaction, especially the value between customers and staff should not be underestimated and the value that technology brings to an experience should not be overstated (Gupta & Vajic, 2000). An overall weakness of the co-creation literature is that it heavily focussed on the demand, rather than the supply side of experiences, an issue this thesis will address.

Experience is a relational accomplishment, Prahalad and Ramaswamy (2004a) refer to an 'experience environment' where an experience co-creation network involves people and things that create the environment. The combination of interactions, between

visitors and staff and the overall experience environment co-produces a memorable experience (Pine & Gilmore, 2011; Svabo & Shanks, 2015).

In an urban tourism precinct, the visitor co-creates their experience, for example by exploring, interacting and picking and choosing between the various products and services (Campos et al., 2016; Griffin & Hayllar, 2010). The customisation to a particular person, in a particular place and context, is argued to create value (Prahalad & Ramaswamy, 2004b). However, Melis et al. (2015) outline the need for further research into how relationships between local stakeholders can be managed in order to increase the co-creation of value in a tourist place highlighting that the majority of co-creation knowledge is directed towards the singular firm and consumer, rather at the macro (destination) level. This research responds to this call looking at local actors at the destination level.

Engaging customers is key to enriching the experience with social interactions between people being a key tenant of human social behaviour and a source of experiences (Campos et al., 2016; Pine & Gilmore, 2011). Co-creation between a visitor and a firm can be as simple as actively seeking and acting on customer feedback (Mathis et al., 2016).

Other concepts often linked to experience are flow and immersion. Csikszentmihalyi (1990, p. 4) concept of 'flow' is defined as "the state in which people are so involved in an activity that nothing else seems to matter". Flow relates to immersion, another central concept in the experience economy and important to an event being memorable (Hansen & Mossberg, 2013). So how do you construct an experience to be immersive? Carù and Cova (2007) point to three qualities; enclaved context, secure and thematised. The enclaved context is well known in tourism, for example in "the tourist space" where Cohen (1979) describes enclaves that isolate the experience away from everyday life helping to optimise intensity. The enclave concept is linked to feelings of security which are important to allow people to move into a playful state, to have fun and enjoy the moment, which ultimately leads to immersion (Gnoth & Matteucci, 2014; Hansen & Mossberg, 2013).

Linked to the notion of being enclaved is the concept of a 'third place' which can be described as a place that is not home or work which offers you a place of relaxation, and represents opportunities for interaction and community building (Crick, 2011). Tourism contributes to local leisure space helping to maintain a third place for locals, for example supporting coffee shops, restaurants and bars (Brouder, 2012). A

traditional conceptualisation of third space is a community in-between space, with social interaction lying at the heart of this (Oldenburg, 1999). With the rise of globalisation and urbanisation, especially in cities, these third places have diminished and along with it the levels of social capital and our sense of belonging to place (Putnam, 2000; Sugiyama, Shirahada, & Kosaka, 2015). Mikunda (2004) argues that traditional third spaces are 'dead' although the author takes a western-centric view of this. Instead, the author introduces 'specular' third spaces such as sightseeing attractions where people are generally spectators.

Quarters can be thought as of enclaves and represent modern 'third spaces' which Luo et al. (2016, p. 107) describe as "typical gathering places of informal public life that provide neutral spaces for social encounters independent of associations at home". These places become part of a creative landscape and attract visitors (Luo et al., 2016), and can facilitate a critical factor in experience creation where customers can engage and interact (Eide & Mossberg, 2013; Gupta & Vajic, 2000).

Experience creation

Destinations and leisure experience businesses must create competitive advantage to succeed in the urban environment, and creating experiences unique to place is a way to achieve this (Darmer & Sundbo, 2008; Magnini, 2017; Ramaswamy, 2011). Creating memorable experiences increases yield from visitors as evidence suggests that people are increasingly willing to pay more for a quality experience, for instance, one that incorporates entertainment, dining, and good service (Korez-Vide, 2013; Sundbo & Sorensen, 2013).

Increasingly experiences are being developed strategically with a lot of 'backstage' work (Sundbo & Hagedorn-Rasmussen, 2008). Tourism experience design is based on three core principals; human-centeredness, creating, testing and adapting, with a holistic concept as the outcome (Tussyadiah, 2014). Alsos et al. (2014) offer characteristics of 'core experience logic' to consider when constructing an experience; mentally, emotionally, bodily memorable; co-creation; self-development/transformation; social belonging; learning; identity; the environment where the experience takes place; customer interaction; time – before, during and after; peaks, flows, immersion; transformation; storytelling; and drama.

Experience creation is complex and involves multiple aspects, it incorporates the design, management, organisation, marketing, sales, research, and production (Darmer & Sundbo, 2008). Experience design relates to the conscious constructing of

an experience to provoke a reaction in the visitor/user/consumer (Sundbo & Sorensen, 2013). The design process suits experience creation, as designers must think creatively, which is often linked to non-linear processes and intuitive thoughts as well as creative thinking. This sort of thinking is linked to the creative economy which openly asks 'what if' and this, in turn can lead to discussion and knowledge exchange (Jernsand et al., 2015; Mullaney, 2015).

Design thinking is a philosophy and a logic process to designing and creating experiences, working back from the desired user outcome. It is a human-centred process involving collaboration, fast learning, brainstorming and rapid concept prototyping with simultaneous business analysis, which contributes to innovation (Robbins, Devitt, Millar, & King, 2015; Tussyadiah, 2014). Design thinking is argued to be the process propelling the creation of value and the visitor experience where innovative thinking can co-produce novel ideas (Fesenmaier & Xiang, 2017; Robbins et al., 2015; Tussyadiah, 2014). In a tourism context, experience design must be integrated, engage all stakeholders, be multi-disciplinary, and be applied and tested in the real world (Tussyadiah, 2014).

To create memorable experiences at the destination, experience design should be integrated into destination development (Zach & Krizaj, 2017). A by-product of a collaborative experience design process is the creation of new relationships and networks in the vicinity (Robbins et al., 2015). A collaborative multi-stakeholder design thinking session/process which is done under time pressure - what is often referred to as 'rapid co-creation' - are called hackathons (Gardien & Gilsing, 2013). Design thinking is now thought of as a powerful tool to create and maintain an experience at a destination (Magnini, 2017). The term 'hackathon' is inspired by the ICT/ start up industries where multiple different professions in ICT for example coders, designers, etc. are put in a room in a certain time period to solve a problem and quickly concept test (Varela, 2016). This is similar to the rapid prototyping associated with design thinking (Tussyadiah, 2017). Closely linked is the creative economy which sees value as being creative imagination and is based on innovative thinking to 'what could be' (Hartley, Wen, & Siling Li, 2015; Howkins, 2002).

Innovation

Spectacular natural heritage or scenery is not enough to retain an advantage in an increasingly competitive and complex international tourism industry, consequently, innovation is key (Alsos et al., 2014; Clausen & Masden, 2014). Despite the importance

of innovation for firms to succeed in the competitive tourism market, the literature on tourism and innovation is limited (Clausen & Masden, 2014), making it important to collect data within experience based tourism. Often innovation in creative industries and tourism is not encompassed in statistics, therefore innovation in these sectors is frequently underestimated (Hall, 2011; Sundbo & Sorensen, 2013). This creates issues at governmental levels when tourism is consequently not viewed as an innovative sector (Hall, 2009).

Sundbo, Sorensen, and Fuglang (2013) draw attention to the fact that limited research has been conducted on innovation within the experience sector, and subsequently there is no agreed theoretical definition. There is also little understanding of how innovation processes how it takes place in destinations (Hoarau et al., 2014), an issue this thesis seeks to address.

Innovation relates to creating new solutions to local problems in an increasingly globalised world, it is what sustains economic variety and evolutionary change (Erkuş-Öztürk, 2016). The term innovation has many defining characteristics but no single agreed definition. Characteristics include; challenging the norm and applying new thinking (Moscardo, 2009), solving problems in new ways (Clausen & Masden, 2014), creating new products (Alsos et al., 2014), reaching new markets (Clausen & Masden, 2014), creating efficiencies (Hjalager, 2010), implementing a new idea (Sundbo et al., 2013), collaborating with others to create a new experience (Booyens & Rogerson, 2015), or implementing things that already exist in new ways (Zach & Krizaj, 2017). Innovation implies something novel but not necessarily new. Fuglsang and Eide (2013, p. 2) put forth that 'experiences' are "a new label for development and innovation in different types of firms involved in tourism, art and culture, entertainment, leisure, food, design, and branding".

Innovation means different things to different people. Some authors contend that an example of innovation in tourism is creating new products and experiences, such as bundled packages in collaboration with others (Alsos et al., 2014). For Sundbo et al. (2013) it is only when a product/experience goes to market that it is innovative, for others it is the creating itself that is innovative (Schumpeter, 1934), or it being perceived by the customer as being new (Hjalager, 2010), when a new idea works in practice (Fuglsang & Eide, 2013), or when a novel idea is implemented (Zach & Krizaj, 2017). Innovation can also be viewed as creating a stronger link between people and place (Lorentzen, 2015a).

Sundbo and Hagedorn-Rasmussen (2008) note that there is a symbiotic relationship between innovation and creative activity. They distinguish between creativity and innovation, and stress that although connected they must be viewed as separate. It is argued that creative industries are important as they flow into other industries with simple experience innovations (Bakhshi & Throsby, 2009). Although it could be argued that the cultural industries have a natural advantage with their traditions for artistic creativity, being creative does not necessarily translate into business innovation (Sundbo et al., 2013). Darmer and Sundbo (2008) do not distinguish a difference between innovation and experience creation, as innovation is essential to all businesses and is inherent to the process of experience creation.

There is a high-risk high reward relationship to innovation, especially in the experience economy, lots of attempts fail to be successful (O'Dell & Billing, 2005). Despite the risk (investing resources into an idea that is not proven to be successful) some findings indicate that tourism firms rate the benefits of innovation to be great, for example by increasing market share, entering new markets, creating efficiency savings in product development, and solving problems (Clausen & Masden, 2014). The capacity to adapt and change during implementation is central to the definition, which has similar characteristics to the creative economy (Hall & Allan, 2008). Barriers to innovation can be financial cost/risk, difficulties securing capital for such activities and a lack of qualified personnel (Sundbo et al., 2013).

Little research has been completed on innovation in the experience sector, with a majority of literature focussed on technology/manufacturing or service industries (Alsos et al., 2014; Sundbo & Sorensen, 2013), an area this thesis investigates. Despite the lack of a rigid definition of innovation within tourism, Schumpeter (1934) theory offers a broad definition that is applied to innovation within tourism. Schumpeter (1934) sees innovation as an outcome and delineates five types: creation of new products and services (product innovation); new production processes (production innovation); new markets (market innovation), new suppliers (input innovation), changes in managerial systems (organisational innovations).

Hjalager (2010) provides five categories of innovation with a view to tourism industries (Table 2). Innovations in these categories directly or indirectly affect the creation of experiences and involves the overlapping of them. This evolution from manufacturing into tourism is dubbed 'Schumpeter III' where innovation involves "ideas, resources, and stakeholders, interactions across networks, organisations and destinations" (Alsos et al., 2014, p. 10).

Table 2: Innovation in tourism

Innovation Category	Defining features
Product or service innovations	Perceived by the customer as being 'new'.
Process innovations	Backstage efficiencies, productivity, and flow.
Managerial innovations	Managing collaboration, managing human resources to retain staff in positive ways.
Management innovations	Overall communication to, and with, customers is undertaken, and how relationships with the customer is managed.
Institutional innovations	Embracing collaborative/organisational structure or legal framework that efficiently redirects or enhances the business.

Source: Hjalager (2010)

Innovation in experience creation

Innovation in relation to experience design is a non-linear process, which can at times be ad-hoc rather than strategic (Jeannerat, 2015; Paget et al., 2010). The authors' refer to the nature of innovation being a somewhat free flowing creative process involving testing and trialling new ideas as they appear unexpectedly. This process of trialling and testing is referred to as 'rapid application' where an idea is put to market and evolves with conscious thought as it goes, and if the idea is a success, a more formal process is undertaken to refine and enhance the concept (Toivonen & Tuominen, 2009).

Experience products are generally entertaining, provide learning opportunities and facilitate social gatherings, with the last factor being most important. This suggests that experience products are complex and are required to satisfy several customer needs, with firms that can produce multi-dimensional products that satisfy complex needs being the most innovative (Clausen & Masden, 2014). Darmer and Sundbo (2008) highlight that research on innovation and experience development is limited. There is also a lack of research pertaining to experience creation within urban destinations that contain performing arts venues. This research will address these gaps and contributes to the literature on performing arts venues, networks, innovation, and experience creation.

A source of innovation in creating or enhancing experiences can come directly from the customer – for example, a suggestion acted upon, or directly from staff who may have a unique perspective in a particular area (Jernsand et al., 2015). Creating a culture

where staff are encouraged to provide suggestions and listen to customer feedback is, therefore important, with value being created for the visitor via the exchange process before during and after the trip (Prebensen, Chen, & Uysal, 2014). The co-creation of experiences is arguably the future of innovation in tourism which is facilitated by interaction and learning from customers experiences (Clausen & Masden, 2014; Mathis et al., 2016). Absorptive capacity is the ability of an organisation to recognise the value of new knowledge for commercial ends and is required within a tourism system to explore the advantages of tourism networks (Hjalager, 2002).

Networking is important for primary experience industry innovations. The territorial staging system (TSS) incorporates the suppliers of experiences staging the setting (Andersen, 2015). The 'stage' is not a space or place but a network of relations between producers and consumers of experiences (Andersen, 2015). Local actors participate in the experience economy using niche strategies of innovation, for example in the fields of local food, heritage/culture (Fuglsang & Eide, 2013). Local resources such as natural, cultural, technological, are cues which contribute to a themed stage, with the destination being the stage (Jeannerat, 2015). The stage setting can be seen as a complex interaction of visitor and resident orientated activities (Jeannerat, 2015). A TSS should be studied as a continuum where there is not just one single experience, but multiple contexts of engagement and multi-located value creation (Jeannerat, 2015). Jeannerat (2015) TSS is based on a European context with different governance structures over a territorial area (e.g. the European Union) to New Zealand. In addition, this article is a theoretical discussion and does not offer empirical results to confirm the theories put forward.

Increasingly experiences are created between multiple parties (Pine & Gilmore, 2011). Eide and Mossberg (2013) argue that understanding the characteristics of experience logic is crucial to an enhanced understanding of innovation in experience sectors. The innovation process requires sourcing fresh knowledge and the repackaging of this to create ideas and/or new products or experience. An example of this experience innovation is services that are bundled from different firms to create a unique or different experience package for the visitor. Within a destination, innovation can relate to the combination of things, here innovation occurs at the destination and firm level, and is interchangeable (Alsos et al., 2014). The packaging of theatre, drinks, dinner, in the theatre or in conjunction with the locality makes business sense (Hallberg & Harslof, 2013) and represents a tangible form of network activity (Denicolai, Cioccarelli, & Zucchella, 2010). The ability for the customer to customise or personalise the

experience between multiple firms increases value, which puts the focus on supply actors (Prahalad & Ramaswamy, 2004b).

Every innovation involves an update or a reconfiguration of the network (Di Pietro, Mugion, & Renzi, 2014). Networks can both store and generate new knowledge, making them important for, or even the source of innovation (Arnaboldi & Spiller, 2011; Hoarau et al., 2014; Paget et al., 2010). Innovation is an unstable and networked process, therefore the capacity to collaborate across different levels is a pre-requisite (Lorentzen, 2015b). In many cases, innovation is enabled by working with others and combining diverse sources of knowledge (Alsos et al., 2014; Clausen & Masden, 2014; Paget et al., 2010) hence the formation of networks can be important sources of innovation, if not the innovation itself (Fuglsang & Eide, 2013). The capacity to collaborate is therefore key to leverage the power of diverse actors' knowledge and resources (Blomqvist & Levy, 2006; Hjalager, 2010), with attitudes of individual actors playing an important role in the innovation process (Fuglsang & Eide, 2013; Hoarau et al., 2014). The innovation system approach follows that knowledge and novelties are quickly disseminated and implemented via social networks of firms due to both geographical proximity and interaction between businesses (Hjalager, 2002; Hoarau et al., 2014).

Networks

A network is characterised by multiple people/organisations being connected together, often working towards solving a common problem or reaching a common goal, or collective vision (Castree et al., 2013; Wang & Krakover, 2008). They can involve capital (knowledge, financial, social/relational) exchange between actors (Inkpen & Tsang, 2005). The nature of networks rests upon interactions and relationships between one or more parties, with trust often cited as being a facilitator of interactions (Putnam, 2000; N. Scott, Cooper, & Baggio, 2008). Links between actors referred to as ties; become stronger the more people get to know one another. Network structures can be cohesive characterised by strong ties, or loosely coupled with weak ties. A large body of literature on social network analysis employs quantitative techniques to study social relationships, and theoretically, models networks as structures, however quantitative methods alone cannot capture the nuances and complexities of social relationships and external factors. Looking at networks like structures implies a rigidity and takes away from viewing networks as fluid and dynamic.

There are different levels of maturity and formality of networks, they can be based on friendships and informal linkages or be very formal and involve agreed outcomes, meetings and sometimes contractual obligations (Watkins & Bell, 2002). A lack of practical applicability is a central criticism levelled at the general networking literature. This is especially relating to social network analysis which quantitatively models relationships on ties and density, with some authors highlighting that the theory is not useful in real life settings as organisations must be able to relate the findings to the issues at hand (G. Bell, Ouden, & Ziggers, 2006; Kaats & Opheij, 2014).

Social networks based on personal relationships are a way to bridge barriers between sectors and across agendas that are otherwise hard to surround (Bærenholdt & Aarsæther, 2002). Reasons for participating in a network can be a mixture of both needing resources (resource dependency) (Klein & Diniz Pereira, 2016) being competitive, and social exchange of knowledge (exchange theory) (Emerson, 1972) for mutual gain which can open access to resources otherwise inaccessible (Bærenholdt & Aarsæther, 2002). Networks are fluid and dynamic, based on evolving relationships and can develop for different projects and different scenarios (Cohen & Cohen, 2012; Pavlovich, 2003). How these relationships evolve over time and influence knowledge creation and innovation is an understudied area of research (Sorensen & Fuglang, 2014), and one which this study, taken as a baseline, can add value to.

Organisations form relationships at the destination to create shared products and experiences (Booyens & Rogerson, 2015). Higher level concepts of interaction such as the joy of working together and learning from one another and the satisfaction it brings are ways to sustain innovation and competitive advantage (Blomqvist & Levy, 2006). Decelle (2006) points to the importance of social 'glue' and coopetition for the success of innovation, and Hjalager (2010) notes that within tourism research, inter-firm relationships are often cited as crucial to knowledge transfer, learning inspiration and innovation. While the majority of literature points to the positive outcomes of networks, some authors point out the shortcomings. Westlund and Bolton (2003) discuss the dangers of familiarity and trust inhibiting challenging the norm and actively seeking new ideas from outside the network. Huggins et al. (2012) also caution that without effective management, knowledge within a network might as easily flow out of it as into it.

Both an individual and an organisation can be involved in many networks at any one time, both formal/contract based, and informal based on social relations (Beritelli, 2011; Inkpen & Tsang, 2005). Actors can be directly or indirectly linked, connected by multiple relationships or be completely separate (Timur & Getz, 2008). Sorensen and

Fuglang (2014) point to sub-networks where two or more organisations collaborate on a side project within a broader system of connections. That there are many networks at any one time as well as networks within networks points to the problematic issue of analysing a singular 'network'. Firms interact on multiple levels and often find themselves in a mixture of 'hard' (contractual, strategic alliance, infrastructure dependent) and 'soft' (social network, friendship and knowledge sharing) networks (Malecki, 2002). Often, it is the interaction between levels that leads to innovation (Scott & Flores, 2014). Studies stress the role of informal communication, instead of formal reporting and contend that relationships generate more value when they are relational rather than transactional (Blomqvist & Levy, 2006).

Social capital, network capital and bringing capital

Social capital relates to the personal relationships that are formed and authors' argue that it enables effective action, and assists with collaborative working which can lead to knowledge transfer and innovation (Nahapiet & Ghoshal, 1998; Rutten, Westlund, & Boekema, 2010). Social capital cannot be traded easily as the bonds and ties reside with individual actors (Nahapiet & Ghoshal, 1998). Bridging social capital refers to social capital among diverse groups and is one of the most important aspects of creativity in cities (Putnam, 2000). The concept of social capital contends that networks are built on trust and the public good with the expectation that favours will be returned (Putnam, 2000). Conversely, others argue that investment in social capital by a group is an asset to improve economic return and is termed network capital (Huggins, Johnston, & Thompson, 2012). Although the notion of network capital is separate in the literature, it is difficult to separate it fully from social capital due to individuals and their relationships being an inherent part of any organisation (Lavie, 2006).

Less organised networks characterised by weak ties can provide access to a wider range of knowledge sources and are useful for acquiring new knowledge and accessing new networks (Newell, Robertson, Scarbrough, & Swan, 2009; N. Scott & Flores, 2014), however a more cohesive network structure is conducive to transferring complex knowledge and developing joint innovations (Sorensen & Fuglang, 2014). Strong ties based on developed relationships, are usually geographically proximate and enable the sharing of complex knowledge (Huggins et al., 2012). Social linkages effect the transfer of knowledge, therefore who you know and how well you know them significantly influences your ability to access knowledge (N. Scott & Flores, 2014).

In social network theory, weak ties, for example friends of friends, can enable access to information and represent links between networks (Granovetter, 1973; Nahapiet & Ghoshal, 1998). Weak ties in some cases facilitate innovation across boundaries of different groups (Granovetter, 1973). However, others argue that to share complex knowledge, stronger ties are required (Huggins, 2009). However, challenges arise in quantitative social network analysis, in that numbers alone cannot capture the complexities of social relationships. A further problem with network analysis is that it cannot account external factors such as politics, and global economic shocks making context important in the discussion of networks (Bærenholdt & Haldrup, 2006).

Cooperation and collaboration

Hall (2000, p. 147) builds on earlier research and describes cooperation as working together to the same end “characterised by informal trade-offs and by attempts to establish reciprocity in the absence of rules”. Collaboration can be viewed as a positive way of working with others for some sort of mutual benefit (Huxham, 1996).

Transferring knowledge via a network process has potential to lead to innovation. Explicit knowledge transfer – for example in the form of documents or electronic databases - represents the knowledge capital of a business or organisation and tacit knowledge relates to intangible data shared by individuals via forms of learning and exchange (Weidenfeld, Williams, & Butler, 2010).

Several authors contend that organisations should invest in developing and strengthening relationships because collaborating is key, albeit realising a collaboration is easier said than done (Dickson, 2016; Kaats & Opheij, 2014). Jamal and Getz (2000) outline the following factors critical to successful social partnership: recognition of inter-dependence; benefits are clear; inclusion of key stakeholders; appointment of legitimate convener; and the formulation of joint vision and aims.

Power resides in the networks themselves in many instances, and is often used to exercise influence over others (Castells, 2009). Although networks vary extensively, they share certain traits – ideas, visions, projects, and frames which generate the programs that the network follows (Castells, 2009). Collaborations involve the selection of stakeholders, and this involves the processes of legitimacy and power (Jamal & Getz, 1995). Networks need effective management to succeed in achieving their aspirations; however, the selection of who governs implies a power relationship (Huggins et al., 2012). Yet, Beritelli and Laesser (2011) point out that issues of power, conflict, and influence are often neglected in network studies. This is problematic as

earlier studies have shown that the influence of one organisation over another can be held in the quantity of resources one organisation has over others (B. Gray, 1985). Power understood as influence and control over the direction of a specific collective action is important to understand when looking at destination networks. This is important for this study, given the multi-million dollar performing arts venue required the raising of financial capital, as well as the setting of it being located in a government led urban regeneration project in a high profile location on the city waterfront.

The maintenance of collaborations has been progressively explored in the literature identifying a number of elements which play a part including; consensus-based decision making and information sharing (Arnaboldi & Spiller, 2011; Jamal & Getz, 1995). Volgger and Pechlaner (2015) comment that engagement in a network can be achieved via relational leadership at a tourism destination and that resource interdependence itself is not a guarantee that actors will work together. Relational leadership refers to a leadership style that is effective in fostering positive relationships between parties.

While much is known about the activities that maintain collaborations, there is less extant literature focused on the effort (time, energy, resources) that it takes to sustain inter-firm networks. As Latour (2005) points out, a network can be thought of as a 'work net' implying that there is a constant energy behind it that enables its existence. A challenge for firms to participate in a network is a lack of time and resources and firms generally being loosely coupled (Fuglsang, 2015). Other barriers to network success include; turf sovereignty; competition between participants; fragmentation of responsibilities; lack of awareness of shared goals; and differences in ideologies (Selin & Beason, 1991).

Collaborative capacity is defined as "actors capability to build and manage network relationships based on mutual trust, communication and commitment" (Blomqvist & Levy, 2006, p. 8). Knowing *how* to collaborate is key for effective knowledge sharing and innovation and the capacity to collaborate is important in the world of rapid change and dynamic environments. Relational concepts such as trust, commitment, and communication are all critical elements to successful collaboration (Beritelli, 2011; Blomqvist & Levy, 2006).

Coopetition

Coopetition relates to a mindset of simultaneous collaboration and competition between two or more actors, which is crucial for a successful destination (Capone, 2006; Dorn, Schweiger, & Albers, 2016; Werner, Dickson, & Hyde, 2015). Collaboration can be viewed as an outlook rather than a necessity for collaborative advantage (Gnyawali & Park, 2011; Wang, 2008). Wang and Krakover (2008) distinguish from 'micro' and 'macro' levels of thinking. Micro thinking relates to organisations focussed on competition who do not believe cooperation is beneficial. 'Macro' thinkers still have a focus on being competitive but appreciate the larger strategic advantage of cooperation to benefit the destination and therefore secure a long-term value for their business/organisation. The recent increase in literature around the complex notion of coopetition reflects the increasing complexity of relationships among economic actors (Dorn et al., 2016).

Within the tourism literature notions of competition and collaboration have largely been studied separately (Della Corte & Aria, 2016). Some authors have looked at coopetition with a view to marketing and managing a destination (Bhat & Milne, 2008; Wang, 2008; Wang & Krakover, 2008), however, less have looked at coopetition as a vehicle to create experiences at the destination.

A tourism destination in a specific locale is an ideal setting to examine coopetition as actors cooperate to provide an experience and compete with specific product offerings (Mariani, 2016a). Cooperation is important for utilising the destination's limited resources in the most efficient way, whereas coopetition is regarded as an efficient way of handling both cooperation and competition between businesses (Wang & Krakover, 2008). The cooperative capability of firms widens the share of the larger benefits (Gnyawali & Park, 2011).

Tourism Networks

Tourism industries are often dependent on the natural environment, cultural resources and community, making it arguably a collaborative sector with a focus on partnerships/networks (Baggio, Scott, & Cooper, 2010). Often the competitiveness of destinations relies on inter-firm network configurations (Denicolai et al., 2010), however, van der Zee and Vanneste (2015) challenge this assumption pointing out that there remains a lack of tangible empirical evidence to back up such claims. Sfandla and Björk (2013) highlight a key weakness in the traditional network literature

neglecting the role of the tourist as an actor making it inadequate to capture the relational processes of creating experiences.

Deuchar (2012, p. 213) distinguishes between motivations for business networks and tourism networks, with the former focussed on improvement processes and capital accumulation and the latter being based on “values and aspirations of individuals and access to resources”. However, as Sørensen (2007) maintains context is important when considering the nature of networks. Deuchar (2012) study is based on a rural tourism network in a small isolated community, which is a dialectal context to this research setting of an urban destination in New Zealand’s largest city. The benefits of participating in a tourism network are sharing ideas, transferring knowledge and creating new products (Deuchar, 2012). This study looks at why the network of the performing arts venue (acting through the performing arts company) was formed, contributing to the literature on motivations for network formation in an urban setting.

Central to the success of tourism networks is facilitating access via a point of collaboration (Deuchar, 2012), which can often be problem solving (Fuglsang, 2015; Wang, 2008). While Wang (2008) study is a useful reference on outlining the process of collaboration around marketing a destination, it does not touch on a single organisation undergoing several separate collaborations, which this thesis focuses on.

A majority of the tourism network literature focusses on network creation to promote and market the destination (Bhat & Milne, 2008; Wang, 2008; Wang & Krakover, 2008), rather than working together to create experiences, an issue this thesis addresses.

Destination experience networks

A tourism destination is described as “a web of relational networks where agents are connected by means of collaborative links that facilitate the supply of a tourist product or experience to visitors” (Camprubí, Guia, & Comas, 2008, p. 47). Actors in the destination collaborate to deliver the overall tourism experience or product (Buonincontri & Micera, 2016; N. Scott et al., 2008). Innovation in tourism depends on the various actors providing products or services at the destination being coordinated to provide a seamless experience for visitors (Tussyadiah, 2014). Baerenholdt (2006) builds on the notion of ‘every business a stage’ widening this to ‘every tourist place a stage’, thus the author discusses that diverse businesses could get on board with ‘producing and scripting the play’ and taking on various roles. Spaces are not simply places of economic activity, they are ‘stages’ which shape interactions between actors interact in the production and consumption of goods and services (Hracs & Jakob,

2015). The staging of tourism experiences in place can be a collaborative effort (Fuglsang, 2015).

Destinations are socially constructed and are the result of negotiations between different interests. Places are not a-political, processes of governance and power spread across them. For example; Who defines the boundaries? Who communicates and interprets the meanings of the place? Questions such as these relate to the politics and governance of place to be considered when investigating destination networks (Bærenholdt & Haldrup, 2006; Stokowski, 2002).

In the context of tourism destinations, a leading place narrative can attract particular types of visitors and exclude others (Stokowski, 2002). Often within tourism marketing literature the politics and the contested values and meanings of place are de-contextualised (Hultman & Hall, 2012). Space and place are constantly in construction and places are often contested by the differing values of social groups (Lorentzen, Larsen, & Schroder, 2015). Within urban destinations, there are multiple actors, not all whose goals are the same or relate to tourism (Timur & Getz, 2008). Spatial relationships in the experience economy are not well covered by tourism or the wider business literature (Lorentzen et al., 2015). This is especially true of Pine & Gilmore's experience economy that focusses on the micro rather than macro level.

Cooperative behaviour between actors at the destination based on inter-personal relationships and social capital assists in destination development, where individual preferences often override institutional arrangements (Beritelli, 2011; Denicolai et al., 2010). Denicolai et al. (2010, p. 262) contend that "inter-firm ability to integrate and coordinate local resources in a distinctive way is a powerful driver for tourism success because it is grounded on the creative combination of unique and inimitable resources". The key then is to have a mechanism to link actors together to develop interpersonal relationships between the diversity of actors situated in tourism destinations.

Visitors can no longer be viewed as passive consumers, they desire an integrated experience and construct their experience from the destination itself (Andersen, 2015; Murray et al., 2016). The experience of place must be thought about as a holistic journey, including thinking about visiting, the visit and the reflection with firms facilitating value throughout the stages (Alsos et al., 2014; Chen et al., 2014; Jernsand et al., 2015; Prebensen et al., 2014; G. Richards, 2014; Tung & Ritchie, 2011). Zach and Krizaj (2017) propose thinking about the design through visitor touch points to

ensure a complete experience from beginning to end, with a focus on the user experience through each touchpoint. The study focusses on one singular place, a hotel, and does not extend to a wider place such as a destination.

The entire tourism experience can be seen as multiple 'micro experiences' that make up a visitors trip in the destination (Fesenmaier & Xiang, 2017). In this sense, visitors co-create their experience by constructing their experience within the destination, having multiple micro experiences and interactions within a destination's experiencescape (Cetin & Bilgihan, 2016). Actors at the destination can then be thought of as experience facilitators (Sfandla & Björk, 2013). That the visitor is an active co-creator of their experience in the destination, means they must be incorporated into tourism networks as an agent (Sfandla & Björk, 2013), however, the argument the authors' put forward is via a theoretical model that is not tested empirically, and lacks a practical *how to* for destination actors to implement in a practical setting.

As experiences are more than the sum of their parts, their design requires actors at the destination to work together (Fesenmaier & Xiang, 2017; Kim & Fesenmaier, 2016; Murray et al., 2016). Tourists experience destinations as attractions and therefore the destination itself should be designed as an experience which requires actors in the destination to collaborate to create experiences that allow visitors to be actively involved in the place (Aarstad, Ness, & Haugland, 2015; Gnoth, 2017a; Luo et al., 2016). To achieve this, actors' need to coordinate efforts requiring "integration mechanisms" (Haugland et al., 2011, p. 269). Mariani (2016b) points out the importance of partnership in tourist product development, however, like many other studies the focus of the study looked at the role of the Destination Marketing Organisation (DMO) and related to destination image and loyalty. Experience design in tourism is an emerging field of research with few empirical examples, more research is needed to test and apply the concept in different settings.

Most studies relating to collaboration within a destination focus on the central role of the DMO rather than the suppliers of the experience themselves. They also tend to look at the destination at a regional, or city level, rather than at a micro-scale. For example, Wang and Krakover (2008) looked into collaboration for destination marketing focussing on the role of the DMO at a regional scale. While the literature commonly agrees that for destination management and marketing stakeholders should work together, there is less of a focus on stakeholders/suppliers at the destination working together to create experiences (Mariani, 2016a). The focus on working together to

market a destination goes against central tenants of the experience economy and place-making literature, which emphasise *creating* quality experiences rather than marketing them. If the experience or place is quality, people will come. This is reflected in the rise of the network society and the importance of verified trust for example via peer reviews, and the rising distrust of general marketing discourse (Boswijk, 2013; Castells, 2011).

Geographic proximity and knowledge transfer

Local knowledge plays an important role in the configuration of a destination into a tourism product (Guia, Lluís, & Comas, 2006). Geographic proximity and co-location are sources for unintentional co-competition (Della Corte & Aria, 2016). Several studies found that being proximate is an enabling factor in collaboration, allowing for a flow of tacit knowledge due to the ability for more face-to-face interactions (Fuglsang, 2015; Owen-Smith & Powell, 2004; Rutten et al., 2010). Yet some authors argue proximity is not necessary in a globalised world (Boschma, 2005). The literature on districts and co-location argues that interactions and networks between firms can lead to local economic development.

Milieus relate to the body of literature around districts and co-location that concentrates on how relationships among people evolve over time in a specific locale or region. The concept points to how networks create interaction and how cooperation can be exploited in informal ways (Fuglsang & Eide, 2013). An innovative milieu is defined by Camagni (as cited in Fuglsang & Eide, 2013) as “the complex network of mainly informal social relationships on a limited geographical area...which enhance the local innovative capability through synergetic and collective learning processes” (p.288). Features of a milieu are similar to a network and include trust, shared visions, and a spirit of cooperation. Milieu theory has been criticized for its local focus and lack of perspective on globalisation (Fuglsang & Eide, 2013), yet others argue that localised trust is essential for building social capital between actors (Huggins et al., 2012).

Bonetti, Petrillo, and Simoni (2006) argue that a tourism system evolves over time in a territory as relationships between actors develop. Resources of a particular area are the source of competitive advantage, for example, natural assets, geographical positioning, hospitality, general atmosphere, and the arts (Bonetti et al., 2006). Generally, these resources are site specific and reflect the specific character of an area, they are existing attributes which can be immediately used (Bonetti et al., 2006). Denicolai et al. (2010) argue that looking at a value constellation rather than linear

chain provides a more holistic view of the tourism system and contend that activities are interdependent and that tourist is the centre (rather than the end of the tourism system) with the destination creating value with and for the visitor. This alludes to the notion that destination activities are interdependent and require actors to integrate.

Cultural districts also focus on a specific geographical locale. A working definition by Arnaboldi and Spiller (2011, p. 2) describes a cultural district “as a systems of interdependent entities including public and private institutions, businesses, entrepreneurs, individuals and local communities situated within a limited geographical area, aimed at achieving sustained value creation, and driven by the unifying role of culture”. Peter (2012, p. 97) adds “cultural tourism places only come into being through networked performances”. Hall (2013) supports this view, citing that the success of cultural districts is often constrained by a focus on infrastructure, and less on network development.

The creation of cultural districts fosters a sense of place, improves social connectivity, and promotes a sense of belonging and identity (Liu, 2015; Luo et al., 2016). Places that have an identity are more likely to attract visitors, locals and business investment (Lorentzen, 2015a). Plaza’s and shared spaces with bars, cafes and parklets facilitate creative exchange and the development of relational capital (G. Richards, 2014). Relational capital is closely linked to the concept of social capital and can simply be explained as the value/quality of relationships (Sulistyo & Siyamtinah, 2016). Creative capital relates to the ability to see new opportunities through creative activity (Harris, 2014). Creative and relational capital underpin many satisfying tourism experiences (G. Richards, 2014). Hospitality outlets such as bars, cafes and restaurants, as well as precincts can be sites of creative exchange that build relational capital (G. Richards, 2014). In the network society (Castells, 2011), connections become important and therefore the appeal of urban spaces relates to the quality of the place itself.

Cultural technology districts (CTD) build on these concepts to include the role of technology in strengthening destination competitiveness and driving innovation. CTD’s link culture, and technology and others actors (including education) in a territorial network. CTD’s can celebrate and preserve the industrial past, traditional and new culture and strengthen a sense of place, whilst attracting visitors (Di Pietro et al., 2014). A key challenge for cultural districts is the production of new culture, new creative ideas and local innovation; therefore, there is a necessity to create networks to link cultural and non-cultural organisations within a geographic area (Di Pietro et al., 2014). Within these districts, organisations perform optimally when well connected to a local network

and have a good capacity to absorb knowledge (Di Pietro et al., 2014). Local governance and a strong sense of belonging is key to the success of cultural technology districts. Di Pietro et al. (2014) are the only authors to put forward the notion of a CTD, supported by empirical research across regions in Italy. This is useful for this thesis where culture and technology are both located within the same district.

Many tourism precinct studies focus on the demand (visitor) side of the experience, neglecting the supply (creation/construction) aspects. There is a lack of insight on how these demand side findings translate into useful outcomes for those actors in destinations to create memorable experiences.

Network formation

Destinations depend on network formation to develop competitive tourism products (Milne & Ateljevic, 2001). Networks are based upon mutual dependency, negotiation and discussion, trust and honesty, commitments over a long term, sharing knowledge, and quality control (Milne & Ateljevic, 2001). Deuchar (2012) found that a neutral party, such as a university facilitated network formation.

Fuglsang and Eide (2013) use a metaphor of a 'bandwagon' to explain the formation of a network around experience creation, and describe the process as a journey from an idea into practice. The authors refer to 'scaffolding structures' (focussing attention, mobilising actors and creating infrastructure and activities) of network formation. This study notes the leading role of RTO being key to success, whereas evidence from other settings in New Zealand suggest government actors can inhibit the collaborative process at a local destination (Deuchar, 2012).

Alsos et al. (2014) highlight a shared vision for creating an extraordinary experience is a powerful driver for an effective network, and many authors have noted that often a motivation to cooperate in tourism in particular is based on reciprocal values (Hoarau et al., 2014). Beritelli (2011) identifies communication being pivotal the initiation and realisation of collaborative action.

Networks are assembled for a particular project (McCarthy & Torres, 2005) or organically via interaction (McCann, 1983). McCann (1983) observes networks developing through sequential phases - problem setting, direction setting, and structuring. Stakeholder collaboration is noted by several authors as key to establishing a network (Arnaboldi & Spiller, 2011; Di Pietro et al., 2014; Jamal & Getz, 1995). Dynamic networks in the performing arts industries are formed to facilitate the

completion of projects which are described as “temporary coalitions of actors that are assembled by a project manager, via a web of social contacts, ties and actors from previous projects” (McCarthy & Torres, 2005, p. 170). These networks are not as ad hoc as they first appear and have underlying dormant networks that can be activated when the need arises (McCarthy & Torres, 2005). Within the creative industries, Comunian (2012) found that networks were created for; labour sources, branding/marketing, social and professional development, and for reasons of funding. Project ecologies are intricate enduring relations facilitating temporary and episodic collaboration (Grabher, 2004), these fluid impermanent networks are important for competitive advantage (G. Bell, 2005). Another concept that applies to the formation of networks around a central problem is translation, which is an analytical concept which allows for the examination of how things occur (Callon, 1986).

Process of translation

Translation is described as “the methods by which actors bring together entities that are sometimes radically different, and convince them that they have an interest in connecting and relating” (Barnes, 2005, p. 71). It is through this process that value chains are established (van der Duim & Caalders, 2008). A process of translation can also refer to an initial idea that is shaped and consolidated by a network of allies who believe in and assist in carrying an idea or project forward (Arnaboldi & Spiller, 2011; Latour, 1987). Innovation can only succeed if carried out by more than one party, however, to get support from various stakeholders, the project must go through the translation process (Johannesson, 2005). In order to uncover the relations between actors the process of translation should be followed (Johannesson, 2005; Latour, 2005).

Many projects, including tourism projects, fail to be successfully completed. There is a process that underlies turning ideas/visions into realities or leaves them simply as ideas (Latour, 2005). Thinking of tourism projects in terms of translation highlights that they are composed of various elements, which need to be engineered for a project to be realised (Johannesson, 2005).

Callon (1986) outlines four phases of translation, which need to be achieved in sequential order for a project to be achieved.

1. ‘Problematization’ - usually led by a principal actor, this phase involves defining the problem and getting other actors to agree on the problem definition and a common solution.

2. 'Interessement' – this phase involves getting the actors interested in the project, using an unlimited range of strategies and devices. If not achieved a project can fail at this stage. Among other things, this stage involves lobbying.
3. 'Enrolment' – Dependent on the second phase being successful, enrolment sees actors accepting the roles and interested assigned to them by other actors. This can involve strategic discussions and the formation of strategic partnerships.
4. 'Mobilisation' – the final phase sees the achievement of the project.

Put simply, a process of translation refers to the details of how things evolve from ideas to realities – the process draws out how particular projects come to be, and how connections are formed (Figure 3).

Figure 3: Process of translation from idea to reality



Source: By the researcher after Callon (1986)

Arnaboldi and Spiller (2011) adapted this framework to explore how networks were formed and maintained to create a cultural district, which included; enrolling actors, fact building and circulating translations.

Translation involves people sharing ideas and searching for allies that are interested and believe in their ideas to make innovation happen (Arnaboldi & Spiller, 2011). Networks become stable via actors interests becoming aligned, the ways in which they do this is a process called translation (Latour, 2005). Actors and networks are inextricably linked, once agency is described as a network this allows us to uncover and explain how things come to be and to what extent networks endure (Bosco, 2006; van der Duim, Ren, & Johannesson, 2013).

A process of translation looks at the effects of relations and how they come about through connections in the network (van der Duim et al., 2013). By looking at relations and how they come about, in this sense innovation relates to the different ways associations are created (Paget et al., 2010). These processes of ordering are termed 'tourismsapes' which "consist of relations between people and things dispersed in space-time specific patterns" (van der Duim, 2007, p. 7).

Networks are assembled and disassembled for different projects, they are not a given but instead depend on the constant performance and maintenance of relations, of which translators are the active component that drive a project forward (Cohen & Cohen, 2012). The process of translation is applied in this study to examine the diverse relations that underlie projects aiming at developing tourism, which Johannesson (2005) notes few have looked into.

Summary

Experience creation is assuming an increasingly dominant role in urban destination competitiveness. There has been a shift in consumer thinking to collecting memories rather than material goods, giving rise to both visitors and locals seeking out and being willing to pay more for quality experiences.

The development of networks with a focus on the creation of innovative experiences is a powerful vessel for improving destination performance. As visitors and locals co-create their experience with the destination, actors must link together to deliver holistic and memorable experiences. However, the literature is lacking on *how* this is accomplished. Being innovative in creating experiences is important to be able to survive and thrive in a highly competitive and dynamic tourism marketplace.

Networks are a key source of new knowledge, and when assimilated by destination actors can lead to innovation. Design thinking between different actors is a new and emerging concept for creating innovative experiences at the destination. However, there is limited research on how cooperation between supply actors in a destination can facilitate experience creation within a locale. Most studies are at a regional scale and focus mainly on marketing and the role of the DMO/RTO, there are limited studies on a micro scale, and less still on the role of supply actors working together to enhance or create a destination experience. There is also sparse literature around performing arts venues, how they link to tourism, and influence network formation in an urban destination setting.

The focus on networks within the tourism literature largely focusses on marketing the destination. This is at odds with the discourse of the experience economy, which focusses on creating a great experience that visitors will be attracted to without the need for traditional marketing efforts. The literature purports the benefits of networking and collaboration; however, there is a limited amount of practical *how to* work together and how to construct experiences for industry and policy makers to apply.

Chapter Three Research Design and Methodology

This chapter provides a description and justification of the research design and the methodology employed to meet the study's aims and objectives. It begins with a discussion of various research philosophies common to qualitative research. The chapter then details an interpretative research paradigm and presents the reasons this was selected to answer the research questions. Finally, the research process is presented with a focus placed on quality assurance, sampling, data collection, and analysis.

Methodological Approach

Research Paradigm

Ontology - “the study of being, and what constitutes reality” (D. Gray, 2014, p. 19) guides this research methodology. Ontologies or the researcher’s worldview fall into two distinct groupings positivism/objectivism and interpretivism/constructivism. A third research philosophy is pragmatism which believes that different methodologies should be chosen that best suit the research problem, and often involves mixed methods of data collection and analysis (Dudovskiy, 2014).

Objectivists have positivist theoretical underpinnings, and utilise deductive reasoning to test a hypothesis by employing quantitative methods (Bryman, 2012). Typical research methods include surveys, structured interviews, and involve statistical testing. For positivist researchers, reality is fixed, and objective – it is singular and ‘out there’ waiting to be grasped (D. Gray, 2014). Positivism is an objective formulaic method of enquiry, which often uses large samples in order for findings to be quantifiable measurable and generalizable (D. Gray, 2014).

Conversely, constructivists have interpretative epistemologies, and in this study, I employ inductive reasoning to undertake research without a pre-conceived hypothesis that could bias the findings. Theories have guided but have not rigidly determined the research, instead, the research findings have to some extent guided the theory (Crotty, 1998). Qualitative methods are used to gain a deeper understanding of how the new performing arts venue can link to others at the destination to create experiences, taking into account multiple perspectives. Reality is subjective to the one looking at it, it is not fixed, it is fluid and multiple. Reality is constructed, therefore there can be multiple different realities at any given point (D. Gray, 2014). In a world that is socially constructed by both the research participants and the researcher, in depth research

has been undertaken to find meaning and uncover what is happening in the context of a new performing arts venue located in an urban waterfront setting (Easterby-Smith, 2002; D. Gray, 2014).

Taking an interpretative approach to this research, everything we experience “is through the medium of our constructs and ideas” (Gibbs, 2008, p. 7), therefore there is not one objective reality but multiple realities that are socially constructed, as each individual makes sense of the world in different ways. A constructivist ontology holds that “social phenomena and their meanings are continually being accomplished by social actors” (Bryman, 2012, p.33) implying that categories are produced by social interaction and are in constant state of flux (Bryman, 2012). The position stresses the active role of individuals in the construction of social reality (Bryman, 2012). These realities are best discovered using qualitative methods, which allow for phenomenon such as a new performing arts venue in an urban waterfront setting to be explored deeply.

Closely linked to ontology are epistemologies which guide the overarching research design, including what was researched, how it was researched, who was researched and how the research was interpreted (D. Gray, 2014). An epistemology allows the researcher to decide what sort of research design will work for different research projects (D. Gray, 2014). An interpretative paradigm and qualitative methodology are chosen to investigate the interplay between networks and experience creation in the context of a new performing arts venue in an urban waterfront destination. Although a researcher may hold a view of how social reality is formed, different research projects call for different methods, and the methods selected for this study were the methods best suited to answer the research questions.

This study focuses on a diverse range of people and things in a given situation in time and space. It is subject to the fluidness and complexity that things such as people, relationships, places and spaces contain, as such qualitative enquiry and an interpretivist lens was applied. An interpretative paradigm and qualitative methods were used to explore the interplay between networks and experience creation, taking the case of a new performing arts venue in an urban waterfront destination.

Qualitative Research Design

Taking a qualitative approach to this research allowed me to seek, find and describe patterns in the social world by gaining perspectives directly from participants at the destination and connected to the performing arts venue. It also allowed me to gain a deeper understanding of the meaning they were conveying (Bruner, 1990). I therefore negotiated the meaning and interpreted it.

Qualitative methods were selected as they emphasise context, and can explain the complex process of the social world. These methods allowed rich data to be collected to describe the details of what was happening (Bryman, 2012). A further reason a qualitative approach was adopted for this research is that it is the best approach to describe and understand people and places, and allows you to study phenomena in detail and depth (Denzin & Lincoln, 2011; Patton, 1990).

Another reason that qualitative methods were adopted was to see things from the point of view of the participants and to allow them to explain the situation at hand and in their own words (Gibbs, 2008). As such, I was flexible and fluid allowing the participants to expand on the issues as they emerged, and took care not to place my perspective onto them or force a direction in the conversation to fit a pre-conceived idea. The analysis of the findings is an interpretation of the participants' world (Gibbs, 2008). A further reason that this paradigm was adopted was that research on innovation in tourism relies on the exploratory and explanatory power of qualitative research (Hjalager, 2010).

Credibility and Transferability

To apply best practice and bring credibility to the study multiple accounts were gathered around the role of networks in innovative experience creation. Internal validity refers to the evidence-based link between the researcher's findings and the theoretical conclusions drawn from them (D. Gray, 2009). Providing a log trail, exploring alternative explanations of the findings, and writing memos were all techniques employed during the analysis stage. Dependability in qualitative research builds on the trustworthiness of the process - keeping records and log trails, for example, research notes, interview transcripts, records of decisions etc. were all methods used to assure research dependability (Bryman, 2012; Richards, 2015). Being reflective throughout the journey also strengthens the research validity (D. Gray, 2009). Throughout this thesis context is provided which provides more confidence that the findings are valid.

Reflexivity

Qualitative research involves interaction between the researcher and the research participants, as such the researcher is never a neutral observer, but is connected to the construction of knowledge (D. Gray, 2009). In order to ensure confirmability of the research, I was reflective and to the best of my ability did not allow personal values or preconceived theoretical ideals to drive the research (Gibbs, 2008).

Qualitative research is a fundamentally subjective and interpretative process. Being reflective, allowed the explanation of reasoning - how and why I arrived at conclusions. Keeping a research diary from the outset of the research, allowed the documentation and description of decisions that were made about the methodology and the research design (Guba & Lincoln, 1994). A log trail of coding decisions and theme emergence was taken in memo format in NVivo, providing rigor to the process and enhancing the dependability of the data (D. Gray, 2009; L. Richards, 2015). This included being reflective on the 'who/why/how/what' of the data at hand and being aware of the multiple voices involved in the research, an important ingredient when considering research quality (D. Gray, 2009).

Quality was assured by being transparent and keeping a record of how the data was collected and interpreted, for example by providing evidence from field notes, and direct quotes from participants (Gibbs, 2008). I conducted all of the interviews, took notes, and as soon as possible personally transcribed every interview listening to the audio and writing near-verbatim transcripts - including when hand gestures and facial expressions were used and recording emphasis in words (tone of voice, long pause). This made the data collection and analysis as reliable as the concept extends in qualitative research (Gibbs, 2008).

Case Study Design

Case study research is undertaken when the main research questions are 'how' or 'why' inquiries, and when studies are contemporary events that the researcher has little control over (D. Gray, 2009; Yin, 2014). There is a general consensus that case study research is an effective strategy when undertaking exploratory research where there is limited empirical evidence on the issue under study (Stake, 1995). This is appropriate for this study given that the construction of the new performing arts venue in the waterfront destination was happening during the research, and the significant gaps in the empirical knowledge around connections, performing arts venues and experience creation detailed in Chapter 2 (Darmer & Sundbo, 2008; Sundbo et al., 2013)

Case study design is often associated with qualitative research given the in-depth examination of a setting, allowing for the generation of multiple perspectives (D. Gray, 2014). Case studies are important when exploring concepts of innovation, as they contribute at various stages of the research process with insights and explanatory value that cannot be produced with quantitative data alone (Hjalager, 2010). This approach is a useful way to study the behaviour of an individual organisation within its real life context, and allows intensive examination of the setting (Bryman, 2012; Yin, 2014).

A case study provides “a detailed and intensive analysis of a single case” (Bryman, 2012, p.66). By adopting a case study design in this research, it allows for a rich and detailed account providing an understanding of the central issue – is there potential for a network to form that can lead to innovative experience creation at the destination? This research is a single case study design, allowing for the in-depth examination of a place and time on which to test theories.

Case Study Setting: The case of the ASBWT in Auckland's Wynyard Quarter

The case study is a new performing arts venue located in an urban waterfront destination setting in Auckland - New Zealand's largest (population and geographically) and most culturally diverse city. The unit of analysis is the ASB Waterfront Theatre (ASBWT) located in Auckland's Wynyard Quarter, a regenerating public area on Auckland's waterfront. Figure 4 is an extract from early on in my field diary contemplating the case study setting.

Figure 4: Extract from research diary

I have decided to study networking and collaboration as a general theme. The field of study is around the Wynyard Quarter and new ASB Waterfront Theatre Project. There will be a brand new performing arts theatre built in the centre of this dynamic place. The Wynyard Quarter intrigues me as a place - being regenerated into a new hip place in Auckland, one striving to create a sense a place, but hanging onto its past through thoughtful urban design. A place that will probably take at least 10 years to develop i.e. all the various projects being completed. I believe I've come to the scene about 4 years in. Currently there are no residents, only hospitality businesses which all 'appeared' in 2011 for the Rugby World Cup (as did the first serious re-development/regeneration of the space Silo Park), and more trickled in. The fishing boats still come and go and its home to the some of the biggest superyacht berths in the South Pacific. High end marine businesses which have been there for years still are prominent in the area, as are the industrial Silos, some of which have been re-purposed into cool arts works.

For research purposes, the researcher must decide on the boundaries of the network to reflect the problem being studied (N. Scott & Flores, 2014). The ASBWT and the Wynyard Quarter are the focus of the research for a number of reasons. This study was able to coincide with the construction, opening and operation of a new \$35 million performing arts venue in the Wynyard Quarter on Auckland's Waterfront (Figure 5).

Figure 5: The Auckland Savings Bank Waterfront Theatre (ASBWT)



Source: <http://www.wynyard-quarter.co.nz/>

The research began in January 2016 - a transformational time for the performing arts venue which under construction and opened during the research phase in October 2016. The ASBWT is the home of Auckland Theatre Company (ATC), Auckland's premier theatre company. The ASBWT has formally been in development since May 2011 when Auckland Council granted conditional approval (Auckland Theatre Company, 2014). The following quote from Auckland Theatre Company (2016, p. 3) demonstrates the significance to the organisation of the having a performing arts venue:

Taking on the operation of the ASB Waterfront Theatre is the most significant project Auckland Theatre Company has undertaken in its 23 year history. It is a game changer not only for the Company, but also for the wider mid-scale performing arts sector in Auckland.

Conducted when the building was under construction, the research provides a baseline to undertake longitudinal research into the role that connections play in innovative experience creation. The qualitative study looks to the supply actors in the network and their activities, and at this point does not study the visitor experience of the theatre/Wynyard Quarter; this is an area where future research could add significant value to this study.

The Wynyard Quarter is Auckland's largest urban regeneration project, which will take over 20 years to complete. Prior to the redevelopment of the Wynyard Quarter in 2010, the area was known as Auckland's "tank farm" - it was completely cut off from the city, was closed to the public, and only housed heavy industry. The Wynyard Quarter is located in Auckland's CBD around a 10 minute walk from the central transport hub. It is connected to the viaduct waterfront area via a pedestrian bridge, or it can be accessed by road from the rear.

The Wynyard Quarter regeneration was prioritised due to the 2011 Rugby World Cup, and saw the opening of Silo Park, a mixed-use public space on the Waterfront with several restaurants who tendered to go into Auckland's latest Waterfront Space. Around 10 restaurants were housed in the Quarter in time for Auckland to host the 2011 Rugby World Cup, public spaces then followed along with several corporate headquarters. The Wynyard Quarter was created initially by Sea and City, a Council Controlled Organisation (CCO). The name of the organisation later changed to Waterfront Auckland, and recently was amalgamated into Panuku Auckland, a city wide CCO charged with redevelopment of Auckland spaces.

Residents are yet to arrive but the construction of apartments is underway. The area also houses Auckland's 'Innovation Precinct' (GRID AKL) a hub for start-up businesses. The area on the waterfront consists of several tourism and hospitality businesses who are co-located and have a stake in the area being a successful destination. The Wynyard Quarter has vast potential for tourism development, located on the waterfront, the only place where locals and visitors can access the water in the central city, and being within walking distance of large international hotels and cruise ships. The area is constantly evolving and changing, and with new additions, the sense of place is altered along with the ability to influence that sense of place. At the time of the research, there are 14 developments happening in this small 37 hectares of Auckland's Waterfront (Panuku Auckland, n.d). An additional \$1 billion is due to be expended in a mixture of private and public sector investments by 2020. It is a carefully planned urban regeneration project, already earning awards for the design-led

environment (Panuku Auckland, n.d). Also planned in a years' time (2018) is Auckland's most luxurious five-star hotel, with a price tag of \$200 million that will be built directly opposite the new performing arts venue (Figure 6).

The Wynyard Quarter has a significant marine industry servicing mainly superyachts/leisure yachts, it also houses the headquarters of Team New Zealand the national yacht racing squadron and Auckland's fish market, with an associated fishing industry still active in the area. Heavy industry and operational Silos to house fuel are also a feature of the Wynyard Quarter. Heavy industry still operates some of the Silos which are due to be decommissioned and removed from the area in the next ten years.

Public art, shared spaces, children's playgrounds are all features of the Quarter. Panuku Auckland has over the past five years applied place-making techniques to turn the Wynyard Quarter into a place for Aucklanders to enjoy. For example, Panuku Auckland run events such as summer Silo cinemas (where films are projected onto the concrete Silos, free for the public to enjoy) and markets, helping to activate the space. The Wynyard Quarter continues to develop with building and construction a constant element of the place. Touristic seaplanes take off from the harbour and a car ferry docks taking passengers from Auckland to Waiheke Island and vice versa. This makes the Wynyard Quarter an interesting field to undertake research.

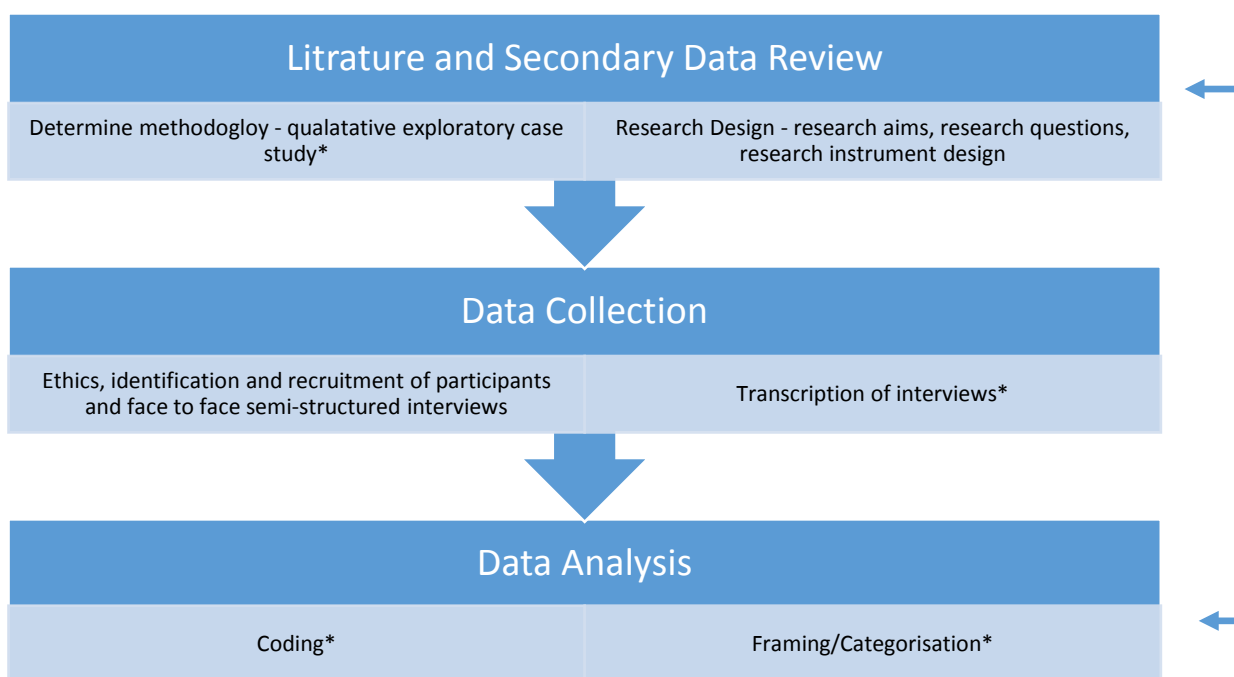
Figure 6: The Wynyard Quarter Redevelopment



The Research Process

Figure 7 outlines the research process. This began with a literature and secondary data review, which guided the research design and was iterative throughout the research process. The research instruments were designed (Appendix 1), ethical approval granted (Appendix 3), and interviews were then undertaken and analysed. The two-way arrows on the right (Figure 7) indicate the circular process of consulting the data and the literature.

Figure 7: The Research Process



*field notes /thoughts gathered and recorded, including log trail trails of the process
Field notes assisted in framing the research and building themes throughout the process. As themes emerged, the literature was consulted and updated to inform findings.

Research Methods

Qualitative interviews were adopted given the explorative approach which allowed participants to share their knowledge, understandings, and expertise, allowing me to make sense of the phenomenon (Jennings, 2005). Interviews were chosen as a technique to gain in-depth information on the topic, and also to allow participants to share their perspective (Fontana & Prokos, 2007).

By adopting this approach, the informants further defined the research issue. In addition, interviews were tailored specifically to the knowledge and experience of the interviewee, allowing different perspectives to be fully investigated.

Semi-structured interviews were favoured to enable comparison across the data gathered from different participants in different organisations (Patton, 2002). Table 3 shows a breakdown of interview participants. Of the 25 formal interviews, five were with representatives of the performing arts company (with two of these participating in two interviews). Five interviews were with representatives from local/national government agencies. Three interviews were undertaken with major sponsors of the performing arts venue, and a further seven were undertaken with tourism and hospitality providers and operators (events, hotel, hospitality, tourism operators), and two with residents from the Wynyard Quarter's Innovation Precinct in the fields of cutting edge/start up Information Communication Technology (ICT).

A total of 23 people agreed to participate in the research out of 49 who were invited to do so - a response rate of 49%. It is worth noting here that several participants wore multiple 'hats'. For example, some sponsors of the new performing arts venue were also government agencies / tertiary providers. Some participants also had background experience in the cultural sector and had moved into other sectors.

Table 3: Interview Participant Sample Breakdown

Category	Interviews
Performing Arts Venue	5
Local and national government agencies including tourism	5
Major sponsors	3
Private Business (hospitality, attractions, operators)	7
Innovation precinct	2
Cultural Sector	3
TOTAL	25

Crucial to understanding what is happening in a situation is allowing the interviewee the freedom to tell stories and share their perspective openly without being rigidly constricted to a questionnaire (Latour, 2005). An interview guide (Appendix 1) was prepared in relation to the research questions informed by the literature review, and was used as a *guide* to keep focus and maintain openness (Volgger & Pechlaner, 2015). The guide was adapted to the context of each organisation.

Prior to each interview, background research on the company and the person allowed for what Middlemiss (1992) terms 'analytical listening' - listening for connections between what you already know and what the interviewee is telling you. A pilot test of the interview guide occurred prior to formal data collection to ensure questions were clear and understandable, and that the interview flowed naturally. In addition to the guide, all participants also provided general demographic information, their position, industry and link to the ASB Waterfront Theatre project as a way to make interviewees feel comfortable at the beginning of the interview.

Sampling

Snowball sampling was selected as the technique to access participants who were otherwise difficult to identify, and who could provide insight into the research questions. This technique mitigates researcher selection bias (Jackson, White, & Schmierer, 1996).

A snowball sampling technique facilitated access to and identification of other relevant actors in the network. The method is a good way to gain access to networks and helps to reveal connections between people and organisations (Bryman, 2012). The method is non-random, as the sample participants evolve from a particular initial group, however gaining a representative sample of people closely involved in the project was unrealistic via a random sampling method. The potential bias arising from non-random sampling was mitigated by ensuring that initial participants were from diverse organisations (e.g. government, private, cultural sector, tourism sector). In addition, participants were identified via site visits, reviewing documents (for example touristic promotional flyers found in the Wynyard Quarter) and media related to the new theatre project. This made the sample more representative. Participants were also selected by asking interview participants who what other organisations were connected and might be interested in taking part in the research.

Data Collection

Multiple sources were used to answer the research questions, concurrent with a case study design (D. Gray, 2009). Semi-structured interviews were conducted face to face and lasted between thirty minutes to one hour. The interviews were tape recorded with permission and transcribed, generating near verbatim notes. Interviewees were first told about the overall research project, and provided with information sheet and a consent form (Appendix 3) which confirmed their informed consent to participate in the research and assured confidentiality. In order to gain insights from people who had a

high level of strategic oversight, interviews were conducted with a range of: CEOs, General Managers, Business Owners, Company Directors, and others in management positions. No individuals are identified in the write up of the findings, ensuring confidentiality of participants.

Data collection began in November 2015 with initial conversations with the performing arts company. Data collection then ran from April to July 2016. During this time, the performing arts venue was still under construction in the waterfront location. The performing arts venue opened in October 2016, therefore during the period of data collection, the theatre was a building site and still months away from practical completion.

As soon as possible after the interview occurred, the audio recording was transcribed into a word document, noting the participant's name and organisation plus time of interview. Care was taken to note the context of each interview, including linguistic features such as tone of voice, laughter, sighs, and physical movements such as hand gestures, to ensure that this was remembered during data analysis. The interview data was stored and organised using NVivo, which is a qualitative research data management computer software.

During the data collection phase the interview process was refined, for example the interviewing style was reflected upon, and the interview guide was slightly adjusted to ensure the line of questioning was effective in the time given. One lesson learnt during interviewing was to allow participants time to feel at ease and wait for the most important line of questioning appropriately. I also did not follow the structure of questions rigidly to the guide, simply allowed the conversation to go in its natural flow, and ticked off the questions as they were covered. I also found that if participants had time, ending the interviewing and allowing participants to ask questions about the research or having an unstructured chat also added value. This more informal five minutes after the last question provided some of the best data, as participants spoke freely without the burden of needing to answer a particular question - permission was obtained to use that data when relevant.

Being flexible to adapt the flow of the interview was crucial when interviewing those participants that were time poor and in a busy environment. Several tourism and hospitality participants were at their place of business during the interview. In real life, it is not as perfect as some text books might lead you to believe, you cannot always get an hour with someone in a quiet closed door office environment. For example, during

one interview, the manager was called away due to an urgent matter that he had to deal with, cutting the interview short by 20 minutes. I reassured him it was not a problem and I was able to take 10 minutes to ask the most important questions. In another instance, whilst in an office environment, unexpectedly the roof started leaking and maintenance had to be called. In a further instance, the interviewee was late and had another meeting scheduled with the person at the next table. To overcome these challenges, I was flexible and able to adapt to the circumstances, in instances where time was cut short, I ensured that the most important questions were covered, where the interview was interrupted, I steered back to where we had left off.

Data Sources

A comprehensive literature review was complemented by a review of relevant strategic plans and media articles prior to the interviews being undertaken, and continued throughout the research as shown in Table 4. Interview participants were asked to share relevant documents, which with permission, were incorporated into the analysis. The purpose of this secondary data was to substantiate and augment evidence from other sources (Yin, 2014). The following sources of data of relevance to the research theme and context were sourced and reviewed and became part of the total analysis and my overall understanding of the research context.

Table 4: Data Sources

Activity	Why?	Details
Formal semi-structured interview	To gain perspectives from the actors involved	25 interviews
Secondary data	A review of strategic plans, research reports, annual reports, from (public and private agencies), and media articles was undertaken to provide an in depth understanding of context including visions for Auckland, arts and culture, the visitor experience and innovation to the study.	12 strategic plans, 4 research reports, 2 annual reports, from (public and private agencies)
	Interpretation of the documents helped to provide a basis for developing questions for different organisations and helped to identify actors linked to the ASBWT. It also helped to understand how the organisations relate to one another and what their priorities/interests are.	Media reports - 25 online and offline news Marketing collateral – 4 theatre specific

Literature review	To provide theoretic grounding to the study. This was on-going throughout the research and helped to develop the interview guide as well as ground the findings in theory.	Refer to References
Research journal / memos	To reflect on thoughts and take field notes throughout the research	Research Journal NVivo Memos
Informal meetings	To situate the research initially and gain more understanding	2
Casual Observations and events	Site visits to the Wynyard Quarter and photo diary and observation notes recorded	12 site visits
	Attended AUT / ATC celebration of the new theatre. Public meeting on waterfront use. Public event on use of waterfront space.	3 events

Data Analysis

Qualitative data analysis is an exercise of sense making amongst large quantities of non-uniform data (Gibbs, 2008). Data analysis entails converting the data collected into meaningful insights (Gibbs, 2008; Myers, 2013). Qualitative data from the interviews was categorised based on the relevance to the research questions. Key quotations and examples resulting from this process were selected and used to help contextualise and/or elaborate on specific dimensions relating to the research questions. The emergent concepts were inductively analysed, which Gibbs (2008, p. 149) describes as “the logical move from a number of specific statements, events or observations to a general theory or explanation of the situation or phenomenon”.

In qualitative research, analysis is continuous and iterative throughout the data collection and data analysis stage, keeping a research diary is an example of this (Gibbs, 2008). Here, the data is enhanced via keeping notes and memos throughout the process (Gibbs, 2008).

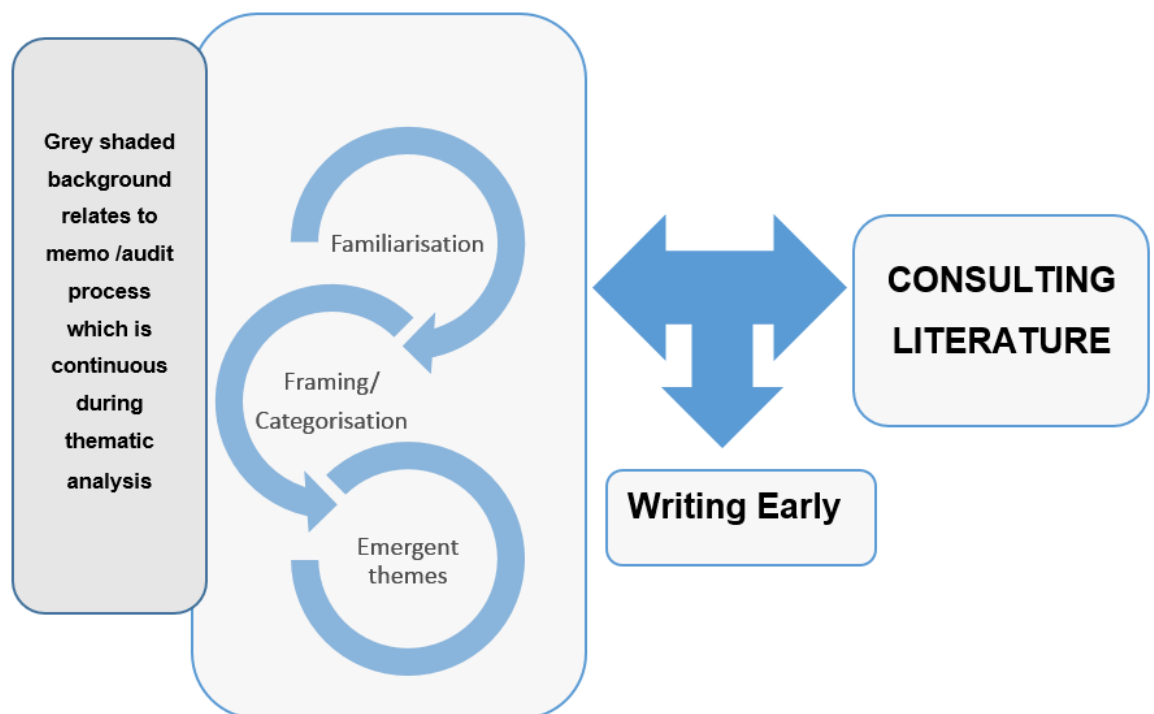
Thematic analysis

Unlike grounded theory or discourse analysis there is no one method or particular process to follow for thematic analysis (Bryman, 2012). Simply put, thematic analysis relates to searching for themes in the data. A theme is identified that relates to the focus of the research - it builds on coding, transcripts, and field notes/memos and provides the researcher with a basis for theoretical understanding of the contribution that their research can make to the literature (Bryman, 2012).

Qualitative data analysis is not a linear process; it is a progression of constant exploration and requires the researcher to be immersed in the data, often going back to original transcripts and audio recordings. Exactly how a researcher goes about analysing the data can be a very personal approach (D. Gray, 2009; L. Richards, 2015).

The analysis process involved three non-sequential stages as shown in Figure 8. Discovery and familiarisation relate to reading and familiarising oneself with the data. Framing/categorisation takes place once coding is complete and emerging themes are considered against the data. The arrows illustrate the continuous back and forth through the data that is associated with thematic analysis in qualitative research.

Figure 8: Thematic analysis process



Source: By the researcher after L. Richards (2015)

Familiarisation involved reading and re-reading the interview transcripts, using Bazeley (2013) method of “doodling”, as a form of reflection where initial thoughts are noted down. All transcripts were read along with the field notes, noting down interesting points without coding (Bryman, 2012).

Data was then coded, i.e. labelled to build a framework for analysis (D. Gray, 2009). Coding the data provided a framework for analysis, and helped to organise and manage the large quantity of data (Gibbs, 2008). A code is a label that helps the researcher organise the data into categories. Themes emerged from the codes into

higher level concepts (Braun & Clarke, 2006). Descriptive codes are the most basic level of analysis, for example labelling an activity. Analytic codes relate to a higher level of analysis, for example 'going to the theatre' could be a descriptive code however this could also be coded as an analytic code 'passion for performing arts' (Gibbs, 2008).

During the coding process, a log trail was kept which included the day the interview was transcribed, which interview was transcribed, and what codes were added on top of the master coding framework which was initially established (L. Richards, 2015). Once all the data was coded, the transcripts were read again following this process to ensure all information was captured. The codes at this stage were tested and revised in some cases.

The process of categorisation is the next level of sense-making, where themes emerged from the coding framework that was built. The data labelled in each node was read through to ensure data was coded to the right place, and also to process the information and look for connections between codes (Bryman, 2012). As I read through each node, notes were taken about the emergent themes that were highlighted in each node, for example in the node 'a sense of place', examples within were vibrancy and ambience. A process of categorisation or organising codes into hierarchies was the next level of analysis, allowing patterns and associations to become clearer and analytic codes to be created (Gibbs, 2008).

Themes emerged from the coding process. Braun and Clarke (2006) describe codes as bricks and the themes as walls. Themes help to explain what is going on. Emergent higher level themes within the coding framework were discovered, and examples from the dataset that best represented each theme were extracted as evidence. Literature was consulted during this time to compare and contrast themes. Writing up the findings early helped to define and develop the themes.

Shuffling

The coding framework was then consulted again. Using NVivo node view, nodes were reviewed, and ones that had the most references i.e. the number of times a source (interview transcript) had been coded, were re-considered with the findings in the other nodes. I then re-evaluated and shuffled the framework. For example, some nodes were broken down into sub-themes, some new nodes created and some nodes merged together. A process of re-organising and shuffling the data was undertaken, comparing and taking additional notes in the research diary of emergent larger themes. During this

time, doodling including drawing diagrams and creating tables was undertaken to further understand the connections in the data and the themes.

Figure 9 shows a screenshot of NVivo where you can easily see how many references (quotes) are against each node and how many interviews (sources) they contained. This was a useful tool in reviewing and refining the framework.

Figure 9: NVivo view sources/references

Nodes			
	Name	Sources	References
	Auckland	15	58

Memos in NVivo in the form of a research diary were kept throughout the research process and acted as a reflective log, which is a critical resource for interpretation (Bazeley, 2013). During data analysis, and after all the data was coded, the research diary and memos were consulted to address queries and to guide theming around the research questions. Memos as a log trail of decisions made, and the logic behind each during the analysis process were also kept, this included records of merging codes, new codes etc. Three different sets of memos were retained in NVivo:

- Log trail – this memo included the day on which each interview transcript was coded and what codes were added if any during coding each interview transcript
- Coding frame thoughts – this was thoughts that I had during the coding process, including the description of the code
- Categorisation – this was thoughts that I had, including justifications for codes merging or being deleted from the framework.

During this process, the literature was constantly consulted - a process Patton (1990) terms 'abductive thinking' logically working through theory and findings to generate and test new ideas. Early writing of findings and review was also a useful way to analyse the data (L. Richards, 2015).

Chapter Four Connections and the realisation of the performing arts venue

This chapter addresses the first research question: What type of connections does the performing arts venue currently have and how did they come about? The chapter identifies and describes a diverse range of connections that the new ASBWT (acting through Auckland Theatre Company) have formed. Motivations behind network formation and how ATC built a network of allies via a process of translation (Callon, 1986) to realise the dream of having a new performing arts venue are also unpacked.

Different levels of relationships and multiple networks

Interviews with participants from Auckland Theatre Company reveal that the organisation has a diverse range of connections. The main body of connections that were identified were with local government agencies, all participants from ATC mentioned the relationship with Panuku Auckland, the local government agency responsible for the redevelopment of the Wynyard Quarter, as well as city governing body Auckland Council. The RTO and the city transport agency was mentioned by two-thirds of ATC participants having an informal connection.

All ATC participants in all interviews mentioned the connection to the innovation precinct situated in the Wynyard Quarter. A range of private hospitality businesses located in the Wynyard Quarter were noted by a majority of ATC participants as being informally connected to the ASBWT. All ATC participants also noted the relationship with the tertiary provider (major sponsor), as well as ASB bank a national private organisation (major sponsor). Connections to other organisations in Auckland's cultural and community sector were also noted by two-thirds of ATC participants, for example, Auckland Museum, Auckland Library, Orchestra, Auckland Zoo. Ngāti Whātua was noted by one ATC participant as being loosely connected to the ASBWT in the blessing of the building, and the carving and erection of the Pou, a traditional Māori carved post which marks a place of significance.

Other connections with private sector firms who operate across New Zealand and have offices located in Auckland were cited - including hospitality, consultancy, technology corporations - relationships at a national level were cited. A majority of ATC participants talked about connections to national government organisations including Tourism New Zealand and Creative New Zealand. These diverse actors all underpinned the development of the new performing arts venue.

Two participants from ATC spoke of global connections that were used to source ideas for the new performing arts venue, for both operational and funding models. For example, two ATC participants spoke of connections with performing arts companies in Europe and the USA.

All the participants from ATC remarked that they expanded their network in order to create the ASBWT and to source new ideas and knowledge for taking on the new role of the management of a performing arts venue. A participant (ATC) explained how their organisational networks form for different reasons and scenarios – first to build the venue, and next to integrate into the theatre into the destination experience.

The first round of the partnerships have all been about building the building, the actual bricks and mortar of it all. Now the conversations that we're having with the likes of patron base and Ticketek, hotels, car parking and restaurants in Wynyard Quarter **and as well as**, when we move into programming, who's going to go in there, how's that going to work with the different promoters and different arts organisations

The findings support the view that networks are assembled for different projects, including the notion that networks are fluid and dynamic (G. Bell, 2005; Cohen & Cohen, 2012; Huggins et al., 2012). This is especially so for one off project collaborations where a partnership is for a particular development, such as the building of a performing arts venue. ATC called on one network and expanded it to create the performing arts venue, and another has potential to develop at the destination.

Destination connections

All participants from ATC spoke of developing new relationships based on being located in the Wynyard Quarter. Participants from ATC talked about creating new connections based on the proximity of other businesses and organisations, being “neighbours” in the Wynyard Quarter. Participants from ATC spoke of connecting with others and sharing knowledge in the locale. For example, all participants from ATC referred to linkages with the Innovation Precinct (GRID AKL) who are next-door neighbours. Two participants noted that they created this connection by building friendly relationships, as one remarked - “there’s been no formal agreement it’s just through personal connections that we’ve made with them”.

A further example of ATC's connections that have occurred due to proximity are the ones with some of the hospitality industry in the Wynyard Quarter. As one private sector participant (hospitality) remarked: “we are always looking for opportunities to

develop new packages, and because of its location it makes complete sense". In this instance, the participant is referring to discussions that took place between ATC and the organisation, to link to the performing arts venue by creating packages and other initiatives to link to their organisation to the new performing arts venue.

Relationships between ATC and other participants at the micro-destination level developed by going to "say hello" and having conversations with "the neighbours". A hospitality participant was asked what his connection was to the new ASBWT replied, "we're a friend if you like".

Participants from ATC were asked about their motivations for creating external relationships. All informants from ATC responded that the reasons were to access to capital both financial and human (expertise/labour) as well as new knowledge. As a participant from ATC remarked - "new ideas, new networks, new skill bases, you know that's why".

Taking on the operation and management of the performing arts venue, ATC is creating external relationships to enhance the visitor experience at the destination. For example, ATC has looked into potentially linking to cruise ship passengers, noting how connecting to other organisations like the RTO has the benefit of bringing market insight - a form of new information from outside their organisation/sector. A participant from ATC noted that they have discussed the logistics of coordinating shows with cruise ship timetables with the RTO.

We've also talked to ATEED, if you were to this [shows for cruise passengers], this is what time you'd need to start, and you can't go with a duration longer than this, and you need to be finished because they're likely to jump on a bus and they need to be here by this time. So there's that sort of market insight that other organisations bring to us, and overall our thoughts are positive towards working with other organisations to do something.

This insight from others, for example, what times cruise ships arrive and depart, enables ATC to coordinate the timing of performances to provide a better experience for the visitor. Coordinating activities and providing integration across a destination is important to enable the delivery of a holistic visitor experience (Haugland et al., 2011). A further participant from ATC noted that the organisation having a full time performing arts venue opens up the tourist market to them as they can put shows on during the day; however, he implies that market insight ("how do we...") and understanding of tourism is required to take full advantage of this opportunity.

So I'm sort of thinking well you've got the people [cruise passengers] – what do they do during day? How do we...(pause) you know they sell those packages on board before they even get here.. But its in close proximity, so id like to think that over time there could be something there to look at. I think it's a starting point, so you can say ok what is on in Auckland in the day time over the summer? There's nothing. There might be stuff around there that could be developed – definitely...if it's daytime then you've got to think we need to do day time shows over the summer, that's going to be aimed at that [cruise] market

Linking to cruise ships is an example of tourism and the arts sector linking to one another, and in this case, it is facilitated by the proximity of the cruise ships to the waterfront destination where the performing arts venue is situated.

A metaphor used often by participants' was "coming around the table" which refers to quite informal yet regular catch-ups and conversations to discuss issues and opportunity, which sustain and build informal connections based on increasing trust and friendliness between actors (Fuglsang & Eide, 2013). The findings support that relationships that are more informal generate greater value when they are relational rather than transaction based (Blomqvist & Levy, 2006). For example, an entirely informal partnership has led to the performing arts venue linking to the innovation precinct, and has already generated some innovative ideas. As a participant from ATC outlines an example of an informal connection that led to knowledge exchange between two (cultural/technology) different sectors.

We had a central provocation 'what can digital mean for an arts company and how people experience an arts brand to be able to participate in the creation of art? So we just invited people to put up post it notes over a period of months then solicited feedback and out of that one of the organisations were doing a training day, down in Wellington, and so they flew me down with their software engineers and we did a hack. So that is kind of entirely informal, they had to do a training day using various technologies and that just meant that they could orientate it around theatre in response to that provocation, that is an example of an informal partnership I guess

The connections between the performing arts venue and the innovation precinct based on proximity and being "neighbours" shows that already links have been made which connect technology and culture which could lead to the notion proposed by Di Pietro et al. (2014) of a cultural technology district where cultural, non-cultural, and technology sectors link to create local innovation.

Formal connections

Participants from ATC spoke of various levels of collaboration within and out with the Wynyard Quarter, as a participant from ATC mentioned in relation to the ASBWT “there will be a mix of relationships and partnerships”. These connections range from formal contract based relationships to informal connections based on friendly relationships (Beritelli & Laesser, 2011). This is due to the resource dependent nature of some connections required to build the venue - these sorts of partnerships are largely formal and contractual (Malecki, 2002). This is particularly the case with major sponsors entailing the exchange of financial capital. As a major sponsor demonstrates, this type of more formal relationship entails a high frequency of communication.

We see each other once a fortnight, we have standing team meetings, regular fortnightly meeting. That is on the formal side. But we might see if we can catch up once a week, but we're always in contact with them, certainly our PR person in our space and their publicist, it's just an ongoing partnership, emails going back and forth.

All participants from ATC communicated that the organisation's formal connections were with funding bodies, national and local government, Not for Profits and private sector corporate sponsors, reflecting Comunian (2012) finding that a key motivation for cultural organisations to form networks is to access funding. This was especially the case for ATC's aspiration to have a performing arts venue.

As things become more formal, especially when money starts changing hands, more structured arrangements involving contracts play a mediating role in the partnerships. For example, a lot of formal reporting is required in exchange for the level of investment granted – “Auckland Council Arts and Culture will handle the KPIs once the theatre is operational. Annual plans and strategic plans will need to be submitted to Council. Approximately 20 years of contractual reporting is needed”. The contracts that ATC are involved in are based on a resource dependency (financial capital flowing one way). For example, a major sponsor (local government) communicated that tourism was not an aim or goal for the new performing arts venue “Tourism is not really linked, that's ATEED CCO. We are focussed on facilities for Aucklanders”. The participant followed up by stating that their investment “was done with Aucklanders in mind”.

Resource dependent relationships imply the creation of a power relationship where one organisation in an agreed fashion must provide tangible or intangible benefits to the giving party (Klein & Diniz Pereira, 2016). An example of this is Key Performance Indicators (KPIs) to report to funders. These narrow a focus of activities with efforts

focussed on delivering the KPI hindering an outward looking collaborative focus that could lead to innovation (Gulati, 2007). Having to report on KPIs that do not include tourism could potentially hinder the ability of ATC to engage with tourism, or work with others to create innovative experiences. Working with others requires energy and resources, which for a Small to Medium Enterprise (SME) like ATC are scarce.

Discussions with all ATC participants (n=3) and all major sponsors (n=3) revealed that ATC/ASBWT built a structured network (formal, contractual, resource dependent) to create the venue, based on the need for financial capital. In some cases, this creates ongoing strategic alliances, for example between the venue and a University (major sponsor) which could lead to long-term competitiveness (Bell, 2005). For example, creating a partnership between the performing arts and tertiary education providers facilitates the sharing of knowledge between sectors, which provides opportunities to respond to modern challenges such as the fast pace of change and unpredictable future. As a participant from ATC explains.

I think that's why creativity is really important because if you're creative, it means you think innovatively, you take leadership, you can live with risk and ambiguity, you can live with uncertainty, you can think imaginatively about things. That means that you are ready for this kind of change that we are in. And for me that goes to the heart of what our partnership with (Tertiary Provider) is all about, it can be quite hard to articulate that sometimes.

The ASBWT is linked to non-cultural actors such as tertiary and technology sectors, which have strong potential to create innovation (Di Pietro et al., 2014).

Cultural Sector Connections

Discussions with participants from the cultural sector and ATC revealed that there are close and friendly relationships between actors in Auckland's cultural sector. The Auckland cultural sector is a close soft network, based on social friendly relationships (McCarthy & Torres, 2005). As one major sponsor explained, "people's relationships, especially in the arts community are often, you know it is people who know other people". Participants from ATC have relationships with other organisations in the cultural sector, which stem from personal connections between individuals, being part of a relatively compact sector with people often swapping positions between organisations. This was reflected in the majority of comments from participants in the cultural sector, including ATC, referring to one another by first name – an indication of friendly relationships. As a participant from ATC remarked, he is "friends" with many people in the cultural sector.

Talking about sometimes how formal things, it just happens because you know (name) is my friend, (name) is my friend, um (name) from the (arts organisation) is my friend, we could sit together and go why don't we come up with this amazing package

As the quote above indicates the formation of social relationships are important for firms to create shared products and experiences (Booyens & Rogerson, 2015).

Some links between ATC and some other members in the cultural sector are formal and cohesive, reflected in a recent package they co-created to encourage young people to frequent the performing arts involving three other companies. A representative from ATC remarked, developing this type of package experience with a visitor focus is a potential opportunity for the ASBWT.

That's the first time we've done this, normally you'd subscribe to the orchestra, you'd subscribe to the ballet, you'd subscribe to the opera, you'd subscribe to the theatre company. This is the first time that we selectively programmed across our organisations. We've co-created that package together, it was entirely released through social media and email, but you know in its first year it got 48 subscribers under 40 who had never really subscribed before, you know its 48 tickets we hadn't sold, so I think those kind of packages are really interesting from a visitor point of view.

This indicates support for Sorensen and Fuglang (2014) argument that cohesiveness is needed between parties to combine knowledge, and co-create packages.

ATC participants cited the need to have networks within the cultural to access labour sources and expertise when needed – a similar finding to Comunian (2012) who noted that the cultural sector has connections to access different expertise when needed.

We bring on a creative team to produce a show; we talk to that designer, because they have that experience that they can bring to that performance. We do that because they've got particular experience and skills they can bring to that production. Our business modelling, we have 18 full time staff you know that's it, it's not like we can have a digital arm or that we have a specialist archivist, we need to bring someone in for that specialist expertise.

ATC commented that they expanded their cultural connections globally to source ideas for the new performing arts venue. Examples include performing arts and educational organisations in the United States, which came about from a "lucky conversation". The relationship has developed including several visits between the organisations and is what ATC's partnership with the Tertiary Provider (major sponsor) is modelled upon. A representative from ATC went overseas to Europe to source ideas for the ASBWT around technology and sponsorship; there a connection was made to an individual at a modern theatre in the United Kingdom who is "a nice guy who is happy to share".

Boards and Associations

Other relationships that ATC have, which are formal but not contractual, involve being part of groups and associations. One example of this is the Wynyard Quarter Traffic Management Association (TMA) who focus on solving mutual problems at the destination. The TMA brings diverse stakeholders (tourism/hospitality/marine/heavy industry/arts and culture/corporates) in the locality together to solve mutual problems relating to car parking infrastructure. This is formal in that ATC are part of an association that has regular meetings but is not in the sense of contractual obligations between the organisations.

So in terms of how we work with other organisations, we can work with them quite formally through an organisation like that – that kind of brings us together. I can then talk to the TMA about what potential impact ATC will have on transport into the Quarter. We can then bring this to the table and show that ATC is trying to be a good resident in the Quarter and resolve some of these problems. And in the process win over the respect and regard of the local businesses so that they become our champions, so there's benefit to ATC in doing it but we also want to be a good resident in the Quarter.

There are also forums within the Wynyard Quarter led by the local government development agency that link diverse actors in the destination. A participant (private sector) highlighted “Panuku Auckland hold a sort of neighbours chat once a month, or once every two months which is pretty well attended, with presenters from all the local businesses, so that exists as a forum.” There are also formalised networks with the cultural sector via the Auckland Council funding body the Regional Funding Amenities Board, which financially supports arts cultural and community organisations.

Diversity of relationships

A range of public and private sector relationships were called upon, as well as new ones created to build a network of allies that would provide access to financial capital, new knowledge, and networks, to realise ATC's aspiration of having their own performing arts venue and somewhere to call home. ATC leveraged existing, and created new linkages with a wide range of firms, including corporations, not for profits, private business, and governmental organisations to get the funding to create the ASB Waterfront Theatre (ASBWT). This is akin to Watkins and Bell (2002) 'continuum of relationships' which relates various ways that actors form relationships.

Findings support that ATC does not link specifically to one single network; rather all actors operate in more than one network, and influence one another across levels (Blomqvist & Levy, 2006). Auckland Theatre Company's capacity to collaborate across

different levels of connections that they have will be important to work with others to create innovative experiences.

ATC has various types of cooperative relationships. These range from affiliations (loosely coupled, personal relationships, recommendations) with other firms in the arts and cultural sector, as well as coordination (working with others on joint project such as festivals and bundled subscriptions) to those more formal connections that were brokered to build the theatre, for example, national government bodies like Creative New Zealand.

The findings support Wang and Krakover (2008) in that relationships between and across organisations are based on scenarios, depending on the types of organisations involved and the nature of the project. For example, ATC are involved in at least three scenarios with different relationships involved in each one: 1. Requiring/desiring a performing arts venue; 2. Venue being located in a micro-destination and being part of a tourism system, 3. ATC and the ASBWT being an integral component of Auckland's arts sector and cultural infrastructure. ATC have different levels of cooperative relationships, reflecting Wang and Krakover (2008, p. 138) finding that modern business networks are "a complex gathering of different types of relationships".

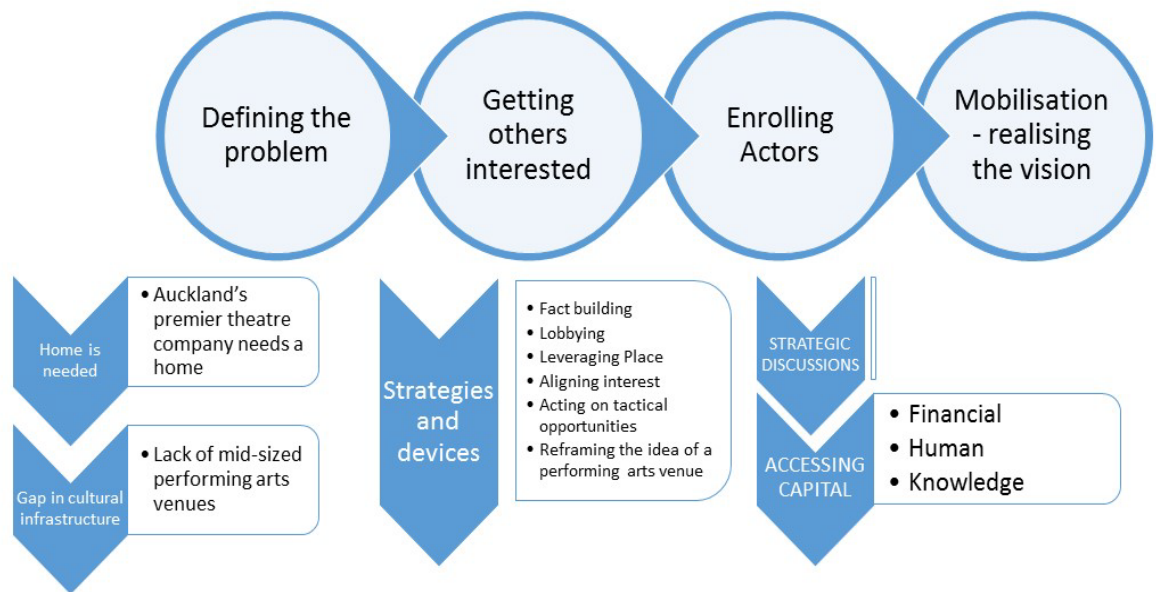
How did the connections come about?

Projects such as creating a new performing arts venue require a temporary network of allies to help facilitate the completion of the projects (McCarthy & Torres, 2005). A small cultural organisation, ATC required access to financial capital to build a \$35 million performing arts venue. Without the capital to invest themselves in a venue, ATC called upon, and expanded a network of actors who supported their vision and provided access to financial capital, human capital, knowledge capital and linkages to other networks (Weidenfeld, Williams, et al., 2010).

Figure 10 shows how a process of translation unfolded for ATC to realise their vision of having a new performing arts venue, and how steps were taken to establish a network of allies that saw the project through to completion. In order for people to get on board with their vision, ATC searched for allies and got other actors interested in the project, by leveraging and implementing a range of devices and strategies (Arnaboldi & Spiller, 2011; Callon, 1986). The findings uncovered that ATC defined the problem of needing a home, got other organisations interested in the problem, actors then became enrolled and took the problem on as their own and helped to interest others in the project, eventually cumulating in the realisation of the new performing arts venue. In support of

Jóhannesson and Huijbens (2010), findings uncovered that realising a new tourism development depends on the interplay of various actors.

Figure 10: Process of translation



The driving vision and energy of ATC (lead actor) saw a network of allies built via a process of translation (Cohen & Cohen, 2012) to realise their vision of having a new performing arts venue. ATC throughout this process acted as a translator and using an unlimited range of strategies and devices (fact building, lobbying, tactical opportunities, reframing the idea of performing arts venues to align with other actor's interests) got others to promote the ASBWT initiative and support it. They brought together a diverse group of actors, who then became mobilised around the collective project to create a new performing arts venue.

The problem - a home is needed

The principal actor, ATC led the first phase of the translation process 'problematization'. This phase involved ATC defining the problem and getting other actors (local, national, public, private) to agree with the problem definition.

The central notion of having a home for the theatre company was a common theme amongst interviewees. A participant from ATC explained, that the need for a home was not only about brand and identity, it was about controlling the overall experience, or what Pine & Gilmore (2011) refer to as back staging – consciously planning and constructing the experience. "The idea of having a home came out of just thinking we

need to deliver on the customer experience that we are trying to create and build a brand around that. That was really the driver.”

The central problem put forward by participants was that ATC needed a home, a permanent venue to call their own. This was communicated by all ATC participants, all of the major sponsors and some others in the wider cultural sector. As a major sponsor remarked “Auckland’s premier theatre company ATC needed a home”, and a further participant from ATC reinforced that they were “the only Australasian theatre company that doesn’t have a permanent home”.

Outlined by a wide range of participants (majority of local government, all major sponsors, all cultural sector and all ATC), were several reasons why the lack of a home for ATC was a problem. This included the lack of venues in the city, a gap in the city’s cultural infrastructure, a lack of identity for the company and the inability to expand beyond core business (performing arts) to deliver a holistic visitor experience.

For years ATC toured around different venues in Auckland, their only brand presence being their website and their brochure. Having a home base situates the company in place, which brings opportunities to enhance a visitor experience and facilitates linkages to ancillary services in the destination. When asked what the biggest opportunity for the new venue was, a participant from local government replied.

Home for the company. (Company Director) used to always get the brochure out and say ‘this is our venue at the moment - and I don’t know where to park and it doesn’t tell me where to get food’...so a home, and a base for that company.

The key to achieving this first phase (problematisation) is getting other actors to agree with the problem definition (Callon, 1986). A participant from the cultural sector echoed the need for the company to have a home, reflecting their agreement with the problem statement – “They’ve not really had a home base. So it’s great for them to have somewhere that’s - this is ATC, this is where we are”.

As a respondent from the cultural sector reflected, having a venue is a “focus, that’s what a theatre is, it’s just like a church”, supporting the notion that performing arts venue represents an attraction in itself (Truchet et al., 2016). Without a venue, ATC were not able to build an experience with partners or engage with tourism, not being located in any place in particular. Not having a venue also limited ATC’s ability to work with others to influence the before during and after and deliver a “unified customer experience” as a participant from ATC remarked.

We also realised the experience - once they show goes up and once it finishes – we had no control over before or after, and actually for us to deliver to our audiences we needed to have a unified customer experience. From the moment someone thinks about going to a show, how they might make a booking, how they get there, what the offering is before, what the atmosphere is like – so we can create a great experience.

This reflects an awareness that the visitor experience is a holistic journey with ATC now as a destination actor thinking about facilitating value throughout the stages (Chen et al., 2014; Prebensen et al., 2014; G. Richards, 2014).

Getting actors interested in the project and the problem

The second phase in the translation process ‘interessement’ involved ATC getting actors interested in the project, using an unlimited range of strategies and devices. The report Auckland Council Professional Performing Arts Venue Study Needs Analysis (2011) identified gaps in Auckland’s cultural infrastructure and is an example of explicit knowledge sharing via a network and accessing resources that you could not produce yourself (Gulati, 1998; Weidenfeld, Williams, et al., 2010). As a participant from ATC explained, not having the financial capital to invest in that level of research themselves, the relationship with a local government actor was key for this report to be undertaken.

I guess (local government actor) is one of the biggest ones we’re working with, and that kind of started with a whole bunch of lobbying at a political level and officer level to figure out the investment and the backing. We did work with them as part of that phase, you know getting those two reports that you read about the venue provision in Auckland. We would not have been able to afford for that kind of research to be undertaken, but by working with a partner like (local government actor), they are the ones that commission that sort of work.

A majority of participants from ATC commented that a significant amount of effort went into getting a particular key government/major sponsor actor interested in the project, supporting that the early identification of key stakeholders in a project is critical (Arnaboldi & Spiller, 2011; Jamal & Getz, 1995). The local government body Auckland Council was the first identified major stakeholder to become interested in the ASBWT project. A representative from ATC commented that getting this key sponsor “on side” was critical to creating momentum, and the beginning of establishing a network of allies to drive the ASBWT project forward.

Building a case is the first part; we spent quite a bit of time building a case for it. The case was very much directed at (local government

actor) to start with, because without (local government actor), it was never going to happen, and so they were the first ones to get on side

Another participant from ATC talked about lobbying, getting organisations interested in the ASBWT project, and being able to “have conversations with the right people” - relating to accessing weak ties to link to other networks (Nahapiet & Ghoshal, 1998). Having relationships with the “right people”, and through them being able to gain access to their networks was key to getting others interested in the ASBWT project. As an ATC participant outlines, having key actors on board early on, created a momentum and got others interested in supporting and linking to the ASBWT project.

That started with a whole bunch of lobbying at a political level and officer level to figure out the investment and the backing. Having their commitment enabled us, initially it was the lobbying, having the networks, having the right people to open doors to have conversations with. It was only the lobbying of ministers that the significant project fund was reopened and we got to go for it. Same with (Major Sponsor) and through that connection and the long relationship the CEO - who we've got a great relationship with - to lobby her trustees to be able to say yes we're happy to accept an application.

Evidence building

A larger issue of Auckland lacking a mid-sized performing arts venue complemented the problem of ATC needing a home. Research commissioned (Professional Performing Arts Venue Needs Analysis, 2011) by Auckland Council provided evidence that Auckland's cultural infrastructure was lacking a mid-sized performing arts venue and the new ASBWT would be the solution to this. ATC used this as key evidence to encourage other external actors to join them. Two out of three major sponsors cited this report, as well as two out of three participants from ATC, as being key to building the case for the ASBWT project. As the extract from the report highlights: “A new 600 seat theatre in the central city / CBD is the highest and most urgent priority for the professional performing arts sector as a whole” (Horwath HTL, 2011, p. 2).

This important piece of evidence was circulated and this helped to interest actors to support the project. This finding indicates support for Arnaboldi and Spiller (2011) that fact building is a key component in the process of translation. A major sponsor confirmed they were “persuaded really by things like the Horwath report, that a theatre of this size was needed in Auckland”. Providing evidence that Auckland's cultural infrastructure was lacking a mid-sized venue helped another major sponsor lobby internally for access to financial capital. A participant from ATC explained; “they

updated their arts venue study that they did, to demonstrate that there was a need...So they did that piece of work, and that was useful for (Major Sponsor) to refer to". Another major sponsor noted that this research report helped to create a compelling case, which aligned to their interests of supporting the city and the community - "It was very clear that in fact there was still a gap in the infrastructure, so the case was quite compelling".

Defining the problem, that ATC needed a home and a venue to call their own, was the beginning of forming a network of allies, where actors agreed on a common issue (Fuglsang, 2015). However opposed to other studies where the problem was shared among actors (Wang & Krakover, 2008), in this case, the problem initially lay with ATC. However, by linking the problem (need for a home) to the issue of plugging a gap in Auckland's cultural infrastructure saw other key actors becoming interested in the problem and it becoming a collective issue.

Re-framing the idea of the performing arts for various actors – aligning interests

Participants from ATC had a vision for and commitment to the project that kept up the momentum (Cohen & Cohen 2012). As the lead actor ATC confirmed, "it did get really tough, but it also means then that you get inventive".

One strategy that ATC employed during this phase was evolving the idea of the theatre from simply a performing arts venue that opened at night for shows, to broadening out the notion of what performing arts and venues mean to cities. Re-framing the idea of what performing arts is and could be, was used as a strategy to attract a wide range of actors to become interested and support the project. As a participant from ATC expanded, "other people have come on board, really sort of thinking about the coalition of partners that we've got - they are actually looking at it more broadly than just purely supporting a theatre company".

The fact that ATC was able to realise a dream of building a new performing arts venue via a network of partnerships is innovative. As Arnaboldi and Spiller (2011) suggest, innovation can relate to building a group of allies who believe in and carry a development forward. Regarding a link with a key foundation partnership with a University, the idea of a performing arts venue was re-framed to align with this actor's goals and values, in order to interest them in supporting the project. A respondent from ATC remarked - "(University) came on board because they were interested, well for a whole lot of things that they're interested in – but they're interested in what a project like this can do in terms of their own interests". Aligning interests is a key method to

bring diverse actors together and persuade them that it is in their interest to connect (Barnes, 2005).

Other strategies that were used to interest and engage others in the ASBWT project included aligning to city-wide plans and arguing the benefit to the city, the waterfront and the arts. During the course of the ASBWT project, Auckland changed from a municipality consisting of seven local councils, to one 'super city' – a large municipality with one governing body. As part of this immense change, a new vision was set forth for Auckland and cemented within The Auckland Plan (2012) to be "the world's most liveable city". Using this plan, ATC were able to dovetail the argument for the ASBWT with the Auckland vision, and strengthen the case for investment from the local government and others invested in the strategy. Aligning interests was a way that the network became stable (Latour, 2005; Ren, 2010). As a participant from ATC remarked, they were able to show the new performing arts venue's contribution to the Auckland vision.

We looked at the good for Auckland in terms of a whole range of ways. In terms of delivering to Auckland's long term plans about wanting to be the world's most liveable city, that we're delivering social and cultural outcomes - how arts and creativity are going to be a core component as a source of pride for Auckland in the future, so we built all of that case.

One such plan linked to the Auckland Plan (2012) was the Waterfront Plan (2012) which laid down the vision for the regeneration of the Wynyard Quarter. This plan and the place (Wynyard Quarter) was strategically used to align to other actor's interests.

Leveraging place for Interessement

Several participants alluded to the fact that strategic leadership from the local government to build a performing arts venue on the waterfront was not forthcoming and therefore – as a major sponsor commented - "ATC to their credit just went ahead and they've ended up with the theatre on the waterfront". It was chance that saw the new performing arts venue built on the waterfront, as a major sponsor commented; "there was an open space, there was a partner right next door, a connection". However as much as the waterfront location was by chance, ATC used this to their advantage to build interest in the project with other actors.

A focus on 'place' (the waterfront regenerating setting) was used as a device to align to the interests of the city (local government/private business) that had invested significant capital into the initial stages of the Wynyard Quarter redevelopment. As a participant from ATC explained:

We got so much support because it was down there, because of what the potential of that Quarter is, if I'd been trying to fundraise for a similar building in Ateoa Square I don't think it would have been as successful...I think (Theatre Manager) and some of our bigger funders feel that way too.

A cultural dimension was argued by ATC to enhance the place value of the Wynyard Quarter, in an effort to align interests with key governmental actors and the private sector invested in the urban regeneration of the space. An ATC participant noted:

It was only when people got to experience a pier you can walk along and went - Ah this is what you mean about having great public amenities. And that's what we really leveraged on - having something cultural part of that investment, it would be a tricky kind of sell without all that.

When asked if the location made a difference to the success (i.e. the realisation) of the ASBWT project, a participant from ATC confirmed it did, due to its unique appeal and by offering people the chance to have an integrated destination experience that the performing arts venue would be a part of.

Technically and logistically – yes we could be somewhere else but the fact that it is down there, because it has that kind of *juju* factor – we have the opportunity to make it unique and build on that to make it so that people will want to make a choice to go down there and have a life performance experience.

The fact that the Wynyard Quarter is in an attractive waterfront regenerating area, made it a more appealing prospect for funders to have their brand associated with the up and coming destination. As a participant from ATC mentioned, the role of place was significant – “I think its location, it was the right time and the right location”. The waterfront setting was leveraged to create interest in those private and public sector government actors invested in the regeneration of the area, building on the argument of how arts and culture can enhance urban regeneration (G. Richards, 2015) . A participant from ATC commented “That goes right to the heart of the case that we made – that the theatre is good for the Wynyard Quarter, and that is how it is going to be good for the Wynyard Quarter”. This supports other research that alongside functional and artistic considerations, new cultural buildings are conceived to enhance city images, build national identity, develop tourism, encourage wider participation, develop urban economies, and regenerate urban space (A. Smith & Strand, 2011).

The reason the ASBWT is in the waterfront location, was not to enhance a visitor experience or destination, it was because of the location of a key actor and connection, a major sponsor's headquarters in the Wynyard Quarter. However as much as this was

attributed to chance, ATC used this as a strategy to their advantage to interest more actors in supporting the project.

Taking advantage of opportunities

“Tactical opportunities” were used strategically by ATC to build a broader case, that the need for a home was in fact not just a ‘nice to have’ for the company but was business critical, not only for them but also other cultural organisations like them. As a participant from ATC explained when asked how they got others behind the idea for the ASBWT, “we’ve had sort of tactical things along the way as well”. For example, another venue that ATC regularly used was closed for a period, and the participant explained “we used these tactical opportunities as they came up to say no actually there is a real need here...There were tactical things that we took advantage of, that supported our case.”

When asked if these were lucky occurrences, the participant agreed but noted that however lucky they were, it was how you leveraged them to continue get other actors to agree with the problem (needing a home), and become interested in supporting the solution (new performing arts venue). This also reflects that ATC were the active component (translator) in the network driving the process forward (Cohen & Cohen, 2012). ATC circulated these opportunities, that they were at the ‘mercy’ of these other venues, making it hard to run a business. A participant from ATC describes how they used these opportunities to interest other actors:

Well they were lucky but it was also being up for using them...they were pretty desperate times when we couldn’t get venues, and I was like what are we going to do? And you know the need – it was pretty clear to use that, that the venue provision was not good in Auckland...so we drove the case with that really... Real issue, it’s not just a bunch of theatre lovelies saying wouldn’t it be nice if – it was very real, we couldn’t get bookings and we couldn’t get any dates for our next season. They can see the need, and they can also go, actually, this isn’t good enough, why – we’re not happy about the Maidment being closed - so they can see the need.

This was particularly the case with getting central government funders to provide financial capital. For example, the National Arts Council, Creative New Zealand does not usually support capital projects; the largest donation they had made in the past was \$500,000. They provided \$5 million, citing on their website a “demonstrated need” and an “exceptional opportunity to help fill a large gap in Auckland’s cultural infrastructure”. That other actors had also provided support was a large part of why they had invested, citing that “their commitment will encourage others to step forward too” (Ministry of

Cultural and Heritage, 2016). This is akin to a 'bandwagon' effect which (Fuglsang & Eide, 2013) use as a metaphor to describe network formation around a central issue. A participant from ATC confirms:

Creative New Zealand, particularly came on board, because there's no funding mechanism or central government to support projects like this, from a policy issue...and they can see a very real need if we can't get venues, they can see that not just for us, but for the broader sector of why a project like this should be supported.

Actors beginning to "see the need" for a project like this, then became enrolled.

Enrolment

Enrolment, the third phase in the process of translation, was dependent on the second phase (interessement) being successful. Enrolment saw actors accepting the roles assigned to them, and this is the stage that strategic discussions took place between ATC and major sponsors. ATC got other actors not only to agree with the defined problem (a home is needed) and become interested in the ASBWT project, but to put commit resources (financial) to it and encourage others to support it as well (Arnaboldi & Spiller, 2011). As a participant (ATC) noted "we need supporters when we're lobbying for something, people who endorse our ideas and our projects".

Expanding their network, and building on existing relationships by creating more formal arrangements to access financial capital saw some large investments into the ASBWT project brokered via strategic discussions. These resource dependent relationships were critical to the project's success, but as Klein and Diniz Pereira (2016) highlight, the one way transfer of resources usually comes with a number of conditions. As a participant from ATC explains, a 10-year deed with a major sponsor sees the ASBWT having to deliver and report on KPIs that relate to that sponsor's interests.

I think they've all been, yes there's been funding, but there's been a dual role. Yes it's fantastic to have a \$5 million investment but that 10 year deed really puts the business of performing arts at the forefront and raises profile and makes it important for us to deliver on. Same with (major sponsor)...Its enormous, that's like the biggest commercial or corporate investment into the performing arts in New Zealand, no one has ever made that sort of investment before so it's pretty amazing.

Major sponsors and supporters of the project then became key actors in the network of allies that helped to move the project forward by adopting the problem as their own and getting others to believe in the problem. A major sponsor explains, their support helps to interest other actors.

Often times it's very beneficial for organisations to have an organisation like (Major Sponsor) on their list of sponsors, it enables them, or builds them up, so that when they go out looking for further sponsorship funding then they can go oh look (Major Sponsor's) there...this must be a really great organisation to sponsor.

Letters were submitted to local government (major sponsor) from several members of the cultural sector in support of the ASBWT project demonstrating their enrolment. This shows actors' becoming enrolled in the process and accepting the roles assigned to them (Callon, 1986).

Participants from ATC commented that the "hard slog" was not over once the major funders were on board, right up until the opening of the doors, ATC was constantly active and driving the project forward. As pointed out by Callon (1986) even this far along in the process, a project can still fail, it is not until the process is complete, that the translator (the one driving the process) can rest. A participant (ATC) exemplifies:

There wasn't a sense of relief with the \$10 million, it was \$10 million towards a \$35 million project, people thought we were dreaming! It's been a hard slog, it's still a hard slog, were still trying to horse trade, we've still got \$800,000 to go.

All participants from ATC conveyed a dedication to the endeavour, over four years of constant effort and activity that was undertaken by the organisation to realise the new venue.

Realising the vision – Mobilisation

The following quote from the Auckland Theatre Company On Stage Magazine demonstrates the sense of achievement when the project was fully mobilised.

For many years now Auckland Theatre Company has been the only flagship theatre company in Australasia without a home theatre of its own. For Season #24 – thanks to the foresight of and efforts of an extraordinary group of people: the Auckland Theatre Company board and staff, our funding partners, sponsors, patrons, donors, and subscribers – the dream of having our own theatre will be a reality

- Colin McColl, Artistic Director, Auckland Theatre Company, *On-Stage Magazine*, October 2016

The final phase 'mobilisation' saw the achievement of the project when the ASB Waterfront Theatre opened its doors in October 2016. Once the majority of the funding was secured, a participant from ATC noted a relatively quick process, because of the feasibility (evidence building) and earlier stages of building up a network of supporters. "It was **so quick** that turnaround about putting the building in that space then having a conversation then going for it, it was quick **but** probably because of all the background feasibility work".

Reflecting on the process, a participant from ATC said that small steps, "the slog" (being the translator) led the organisation to realise their vision of having a state of the art performing arts venue to call home.

It's amazing how much we look back and kind of see what we've achieved. Because you when you're just sort of doing the daily slog, it doesn't necessarily feel that you've reached a major milestone, your just kind of slowly iterating more and more contacts, and more and more outlets, and then suddenly you do look back and your like awe, all those tiny steps have now amounted to this enormous thing

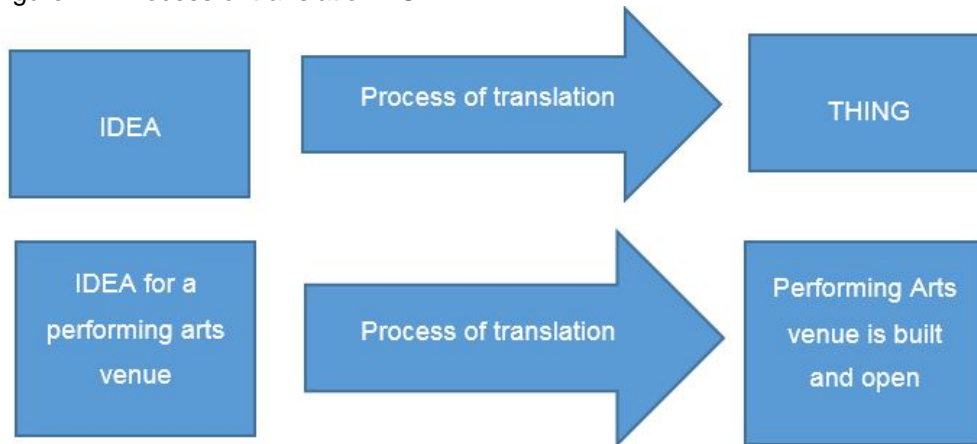
The ASBWT project took over a decade to achieve, and took considerable effort to be translated from a vision into a what it is now, a state of the art performing arts venue situated in an urban waterfront destination. The vision to have a new performing arts venue was a frame, an aspiration that the network was built around (Castells, 2009). The process of translation has shown how ATC built a strategic network of allies to achieve the goal of creating a new performing arts venue. Achieving the aspiration of creating a new performing arts venue was not a fast or linear process, it took a lot of determination on behalf of the lead actor, ATC to see the vision realised. An extract from the Auckland Theatre Company Business Plan 2014 (p.5) highlights the aspirational nature of the ASBWT.

Years ago we started dreaming, planning and fundraising to build a world-class dedicated performance venue for theatre and dance on Auckland's waterfront. This unique, once-in-a-lifetime opportunity has caught the imaginations of the many people who have stepped forward to contribute to this transformational project. We are deeply indebted for their unwavering commitment and support.

The process of translation explains how things evolve from ideas to things (Callon, 1986), in this case how the idea for a new performing ideas venue went from a vision to a reality (Figure 11). The process of translation involved ATC searching for allies that

were interested and believed in their idea to create a new performing arts venue to help see the idea become a reality (Arnaboldi & Spiller, 2011).

Figure 11: Process of translation ASBWT



Source: By the researcher after Callon (1986)

The process of translation highlights the dynamics that occur between actors when transformational things are happening (Arnaboldi & Spiller, 2011), it is only when things are in motion can a process of translation be identified (Latour, 2005). Callon (1986) outlines four sequential phases of translation, which if all achieved, result in the realisation of a particular project. Four steps as outlined below unfolded to see the idea for a performing arts venue become a reality.

1. “Problematisation” – led by the principal actor ATC, this common theme was reflected by participants connected to the ASBWT who defined the binary problem of a home being needed for the company and a new mid-sized venue being required to fill a gap in Auckland’s cultural infrastructure.
2. ‘Interessement’ – ATC implemented an unlimited range of strategies and devices, including lobbying to get various actors from a broad range of private and public sectors interested in the project
3. ‘Enrolment’ – With the second phase being successful enrolment saw actors accepting the roles assigned to them. Strategic discussions with organisations happened at this stage, to secure financial capital for the project.
4. ‘Mobilisation’ – This phase saw the final achievement of the project, in October 2016 when the ASBWT opened its doors to the public.

Summary

This chapter has focussed on answering the first research question: What type of connections does the performing arts venue currently have and how did they come about?

The findings show that the ASBWT acting through the ATC have a range of relationships with various actors (global/local/national – private/public) both formal and informal. The findings highlight how the interplay of various actors helped to create the ASBWT, transforming it from ATC's idea for a home into a reality. The findings support that networks are organised projects and interests (Cohen & Cohen, 2012; McCarthy & Torres, 2005).

This chapter has responded to calls from (Alsos et al., 2014) to understand more about how and why networks emerge and develop, and has uncovered some of the diverse relations that underpin tourism development (Johannesson, 2005). ATC built a network of allies to see the vision of a new performing arts venue realised, including but not limited to accessing financial capital. Callon's (1986) four stages (problematisation, interessement, enrolment and mobilisation) of translation emerged as a useful tool to inform explain the how and why the network developed. This is akin to what McCann (1983) observed around collaboration developing through sequential phases: problem setting, direction setting, and structuring. Yet, opposed to McCann (1983) who saw collaboration as a 'natural' process; this was more of a strategically engineered process. The network that formed to realise the ASBWT was more of a 'hard' network based on formal relationships and reporting structures, due to the transfer of large amount of financial capital being linked to formal structures (Malecki, 2002).

Chapter Five Potential for innovative experience creation

The findings outlined and discussed in this chapter explore the second research question: Is there potential for a network to form that can lead to innovative experience creation at the local destination level? The chapter outlines the main findings and discusses; attitudes towards collaboration among participants, what creates experience value, opportunities for the arts sector to link to tourism at the urban destination, and how the performing arts venue as a destination actor can work with others to create innovative experiences.

Overview of themes

Four main themes emerged from the interviews, described in Table 5. These are: 1) Collaboration is a mindset, 2) Experiences are human in nature, 3) Performing arts venue contributes to a sense of place and destination experience, and 4) Innovation requires mixing different sectors and expertise.

Table 5: Major Themes and sub-themes

Major Themes / sub-themes	Description
<p>Theme 1: Collaboration is a mindset and coopetition is an attitude</p> <ul style="list-style-type: none">• Sub-theme: The why, how and what of collaboration	<p>Collaboration and associated notions of coopetition refer to the open-minded attitude (willingness to consider new ideas) that is needed to make partnerships work and to be able to get the most out of relationships with other organisations.</p> <p>This sub-theme relates to the motives (why), methods (how) and activities (what) that participants spoke about in relation to their experiences of collaboration. Knowing how to work with others, why, and what to work on is important if actors are to work with others to create innovative experiences.</p>
<p>Theme 2: Experiences are human in nature and are built on interactions</p>	<p>An experience is something we <i>feel</i> consciously as human beings. Genuine human interaction between people is key to creating a memorable experience. Experience is something that we <i>feel</i> in interaction with other people and events. Linked to this is that an experience takes place over a period of time and is not an isolated incident, therefore organisations must work with others to create memorable experiences.</p>

Theme 3: The performing arts venue adds to a sense of place and the destination experience	<p>Adding a cultural dimension adds to a sense of place and the overall visitor experience, including attracting people to the destination.</p> <p>Having a venue situated in a destination opens up a multitude of new opportunities for the performing arts company including new collaborations, linking to the tourism industry, creating experiences with others, and adding to the destination experience.</p>
Theme 4: Innovation requires mixing different sectors and expertise.	This theme relates to innovative thinking coming from the mixture of different mind-sets, different skills sets, and different sectors to come up with new and innovative ideas.

Theme 1 - Collaboration is a mindset and coopetition is an attitude

To explore participants' attitudes and perceptions towards working with others, questions for discussion included interviewees' opinions and experiences of collaborations. This led to conversations about attitudes towards working with others to create experiences, and the potential for doing this in the Wynyard Quarter.

When discussing collaboration and the linked notion of coopetition that emerged, a key view that over half of the interview participants (13 of 23) alluded to was that collaboration is a frame of mind. All participants from ATC as well as those within the destination (Wynyard Quarter) and the wider cultural sector have a collaborative mindset. A collaborative mindset refers a positive attitude towards working with others.

Participants alluded to a mindset of being open to collaboration, seeing beyond your immediate business interests, and looking strategically to the wider benefits that working with others can bring. Having a collaborative mindset involves stepping outside "business as usual", beyond your own Key Performance Indicators (KPIs). It involves being open and trusting rather than protective and suspicious of others. As one participant from local government explained, working with others requires the right sort of "attitude", you need to have the "right frame of mind" to make collaborations work, and base it on establishing friendly relationships in the absence of rules (Hall, 1999).

If you come in with an attitude about making friends, and looking after and supporting your friends, then everything else flows from there...
If you can't – if you haven't got the right frame of mind to go in there and make friends then just leave.

Building social capital among actors based on friendly relationships allows for the strengthening of ties and exchange of tacit knowledge (Rutten et al., 2010). A

participant from ATC referred to a “spirit” or “ethos” that sat behind collaboration and that this could be viewed as a value based on mutual respect that facilitated consensus based decision making (Jamal & Getz, 1995). “It’s not someone going ‘do this-do that’ so the ethos for us is that spirit of collaboration, how do we extend that, that’s a core value of how we work, as an organisation.” This supports other research that engagement in a network can be achieved through relational leadership, which is based on building positive relationships and allowing consensus decision making (Volgger & Pechlaner, 2015).

Expanding on the notion of collaboration being a mindset, a significant number of participants (10 of 25) mainly those from tourism, government and the cultural sector including ATC talked about the notion of coopetition, where actors simultaneously compete and cooperate in order to build something greater than the sum of its parts (Gnyawali & Park, 2011). As a participant (hospitality) in the Wynyard Quarter commented, it is about “not being each person for their own. Being more collaborative with our partners in the industry...it’s about delivering an amazing experience for the destination.” Those participants who did not organically talk towards this notion did show signs of having a positive attitude towards collaboration but did not talk about it directly as being harmonious with competition, for example, major sponsors where the concept might not be so relevant. No participants mentioned competition as being a negative factor in either the tourism or the arts sectors.

Destinations are co-produced by multiple actors, therefore to create experiences for visitors, actors must cooperate with one another (Haugland et al., 2011; Milne & Ateljevic, 2001). This mindset of being more collaborative and stepping out of “your patch” mentality, leads in some cases to a notion of coopetition. Having good relationships with others is important to cooperating and competing simultaneously. Reflecting coopetition being an attitude, a tourism operator remarked that some local destination actors “just get it in terms of the greater good”.

In a way we are competing against all these people for the tourist dollar... the local guys, they just get it, in terms of the greater good. We’ve got a really good relationship with them, the guys at the kiosk often get questions about what there is to do, and they’ll push people our way and we’ll push people their way – yes they are probably a competitor technically, but it doesn’t matter.

Coopetition allows for actors to collectively create value, stage memorable experiences, and increase profit by delivering higher quality experiences, all the while technically competing with one another (Mariani, 2016a; Wang & Krakover, 2008). An

example of this is recommending one another to grow the destination, described by a local government participant as a “no brainer”.

It should always be about growing the pie, not your slice of it. Your slice will grow bigger if the pie is bigger in the first place...collaborating and working together businesses can pass on their visitors to their friends and people down the road. They can cross promote, it's just an absolute no brainer.

Several participants commented that by coordinating with others, visitors “come and feel that there’s something to do, they don’t have to hunt it out”. Here the participant from the cultural sector is identifying that by working with others you can create a seamless visitor experience, ultimately benefiting everyone (Tussyadiah, 2014).

Contrary to earlier studies by Selin and Beason (1991), competition between participants wasn’t seen as negative but rather something if linked to cooperation could enhance overall performance of the sector or the destination. As a participant from ATC remarked, “the more venues that are busy and active, the better it is for the sector”. A hospitality participant indicated that coopetition at the micro-destination level “creates momentum” and that “you can’t do it all on your own”. This alludes to creating a critical mass within the destination to sustain competitive advantage (Capone, 2006).

The mindset of collaboration, being able to look beyond your immediate business to the “greater good” of the destination experience, has the potential to stimulate competitive advantage and increase visitation to the area, benefiting all businesses situated there (Dorn et al., 2016). As a participant from the hospitality industry explained, coopetition can create a better destination experience for visitors.

I really wish, that the hotels would collaborate more, with each other, as opposed to seeing each other as – I mean we are all competitors. I’m even competitors with my sister hotels, we’re all trying to get the business but I **feel** that if we had to make sure that every visitor coming to Auckland experiences Auckland at its best - then it can only benefit everybody... Because that person will go away and tell 20 people - so more and more and more visitors will come.

Collaboration simply means doing something together, as one participant stressed “it’s not one leader to many” to be truly collaborative everyone must feel they are part of driving something forward, and that the partnership is equal (Jamal & Getz, 1995). A participant from the cultural sector reflected “you need vision and you need to guide – but you also need the input from every person there, if you don’t have that, then you’re going to create something much smaller than what your vision is”. This further supports that collaboration requires relational leadership (Volgger & Pechlaner, 2015).

The research supports Wang and Krakover (2008) notion that collaboration is a strategic level of thinking which requires an open attitude to undertake and succeed, akin to what Wang (2008) term 'macro' thinking. Having a collaborative mindset is important in order to work with others to create experiences at the destination. The findings corroborate that collaboration is a positive way of working with others for some sort of mutual benefit (Huxham, 1996).

The nature of the innovation process involves working with others in the absence of rules, therefore the ability and capacity to collaborate is key (Hall, 1999; Lorentzen, 2015a). That ATC and a majority of participants at the destination have a collaborative mindset (defined as a positive attitude towards working with others points) shows potential for a network to form that could lead to innovative experience creation at the destination. Being open and willing to test and push boundaries, to take risks and being comfortable with not having all the answers, as well as being open to adapting and refining ideas is key to innovative experience creation within a destination (Jernsand et al., 2015).

Sub-theme 1: Why and how to collaborate?

A common theme in the literature is that collaboration is a 'good' thing for organisations to undertake, however the practical 'how to' collaborate is often missing (Kaats & Opheij, 2014). Dickson (2016) argues that organisations should invest in developing and strengthening relationships because collaboration is key, however, the author concedes that this is easier said than done.

Participants were asked what their motivations for working with others were (why), what in their experience they had found to be the key to successful collaborations (how to collaborate), and what they saw as the opportunities to work with other local organisations in the destination were (what to collaborate on).

Why collaborate

Over half of the participants (n=16) indicated that the main reasons organisations collaborate is to achieve something that they otherwise could not do on their own, whether this be; sharing resources, combining expertise to achieve better outcomes, generating new market insights, or for mutual learning. This is in accordance with a majority of literature that motivations to work with others is to achieve that could not be done by one organisation alone, whether this be sharing resources or accessing new knowledge (Sørensen, 2007; Timur & Getz, 2008; Volgger & Pechlaner, 2015).

Opposed to resource dependency (Klein & Diniz Pereira, 2016), this combining of resources is more akin to exchange theory where organisations voluntarily combine resources for the benefit of all parties (Emerson, 1972). As a private sector participant remarked - “the sum total of things are a lot stronger when everybody’s together – the sum of the individual parts is a lot stronger proposition if it’s combined”. In reference to sharing resources for mutual gain a participant (local government) added that “if we do this together, suddenly it gets cheaper, easier, the outcomes better”.

A further reason participants communicated as to why they work with others is to link to weak ties allowing them to expand networks and access new knowledge (Nahapiet & Ghoshal, 1998). This is referred to in the literature as bringing social capital, gaining access and expanding networks that you may otherwise not have access to (Baarenholdt, 2006).

Participants indicated that their organisations collaborate to solve mutual problems or take advantage of common opportunities, by adding in fresh ideas and thinking. A participant from the cultural sector commented that linking with others can “spark off new ideas”, and the old mindset of not sharing “actually doesn’t make sense”.

In the past people used to be quite protective and they wouldn’t share things because it would be ‘commercially sensitive’ but it actually doesn’t make sense not to put it out there because that sparks off ideas with others and everyone could benefit or at least two or three could benefit.

A further reason participants gave as to why their organisation collaborates is to bring in additional expertise that can enhance the outcome of a project. As a participant from the innovation precinct explains.

Just different mindsets, diversity, better decisions, shared learnings, not making the same mistakes as each other, if someone has been through something that you’ve done you’ve probably all got the same requests, same problems, same challenges, so working collectively to solve them.

When asked about motivations to work with others, a participant from the cultural sector referred to a cliché, that however overused, rang true - “It is all those clichés isn’t it? Just as there’s too many cooks that spoil the brew there’s also many hands make light work, I think collaboration has to be the way because none of us have all the answers”.

Barriers and enablers of collaboration

While there is much theory around network structure, the literature falls short of understanding how to collaborate (Kaats & Opheij, 2014). Having the right attitude towards collaboration is just the first step, knowing how to work together and being aware of the challenges and how to mitigate them is the next hurdle in making collective initiatives a success. Having similar values (n=11) was more important than having aligned goals (n=1), as a participant from ATC remarked.

Shared values is important. You may have different goals – if you have the same goal that's terrific, but even if you have different goals, and you're entering into the collaboration for different reasons, if you've got shared values – you generally, can achieve various goals. If you don't have the values, if the values are different, then it can be quite hard to share the goals.

These findings support that networks, collaboration and partnerships are generally considered favourable for sustainability and competitiveness (Volgger & Pechlaner, 2015). Knowing how to collaborate is important for effective knowledge sharing and innovation and therefore understanding the process is important (Blomqvist & Levy, 2006; Wang, 2008). Breaking down how to collaborate by understanding the challenges and success factors is useful in order to be able to form a network that has potential to create innovative experiences.

As a participant from the cultural sector demonstrates, knowing “how to negotiate the pitfalls” reflects the need for a level of collaborative capacity i.e. knowing *how* to collaborate (Blomqvist & Levy, 2006). “If you invite people – and know how to negotiate that, those pitfalls and all the rest of it – you have the possibility of creating something much larger; you just need to be open, open to all of that”.

A significant proportion of participants (n=10) alluded to seeking out the “right” partners to make a collaboration work; this was explained as collaborating with those with comparable organisational values and mindset. As a participant from the cultural sector explained, “we will partner with anyone as long as it aligns with our mission, values and integrity”. This indicates support for other research that found that for many, a motivation to cooperate is based on reciprocal values (Hoarau et al., 2014). It is all a bit like marriage. You must begin with the right mindset, go into it for the right reasons, i.e. get along with one another first, work hard at it, and communicate regularly. However, if your values do not align in the first place, having common goals will not result in a successful partnership, indicating support for Selin and Beason (1991) who contend that a difference in ideologies is a barrier to successful collaboration. As a local

government participant highlights – “finding the right partners, and making sure, and again it’s that conversation – how do you collaborate?”

A major sponsor commented that even if you personally have trust in a person and there are high levels of social capital, if organisational values do not align then collaborations at a high level (formal) don’t work - “values alignment is the key...if you don't have that fundamental strategic and values alliance the people don't matter”. This suggests that for formal partnerships, such as an alliance network (Huggins et al., 2012) network capital i.e. relationships held between organisations is more important than social capital held between individuals.

One reason that value alignment is important for inter-organisational collaboration is to protect or enhance a reputation and image, matching studies by Milne and Ateljevic (2001) that quality control is an important consideration in network formation. As a tourism operator commented, “You have to make sure that you want your brand associated with their brand. That would be step number one for us. We have a good brand safety quality and everything else, so we’re generally pretty careful.”

Participants commented that good communication from start to finish and “being on the same page” throughout is key, as miscommunication and unclear objectives at the beginning can cause confusion and end up in resentment between parties. This includes being clear about how a collaboration will work in practical terms, noted by many participants (n=6) as being important to mitigating conflict and confusion and providing a sort of roadmap which can be referred back to. This is consistent with other studies that found clear and regular communication is important for effective collaborations (Jamal & Getz, 2000; Werner et al., 2015).

Reflecting on their experiences of working with others, participants remarked that vague communication impedes collaboration. This was found to be the case more so with formal partnerships rather than informal ones, with two out of the three major sponsors stressing this point. With formal collaborations, being able to communicate and articulate how a partnership will work is key – going beyond the signing of a contract. As a sponsor explains, the signing of an agreement is only a first step, you have to be prepared to put effort into collaboration and communicate well to maintain a successful partnership and achieve the desired outcomes. As a major sponsor notes, this includes the practical steps i.e. the *how* you will achieve higher-level joint goals and visions.

You have to be really prepared to talk through, in those terms, because what I've found is people don't really understand what you mean by partnership. But if you can start to articulate that and be very very clear about it, and really really talk through what the benefits could be and are and then demonstrate that piece by piece by building it. I think it is actually quite a lot of work because people are a bit superficial about it, you know sign an agreement, whack whack bosh bosh we've done that – when actually the signing of something is nothing. I suppose it's like a marriage really, you can sign a piece of paper but that doesn't mean you're married, won't make a good marriage will it?

This is consistent with Beritelli (2011) who identifies the important role of communication in both the initiation and realisation of collaborative action. Tensions of power and control of partnership come out here, with wanting to keep a flat even/power structure (consensus based decision-making) but also wanting to make ensure that “every box is ticked”. This reflects Huggins et al. (2012) who stress the need for effective management to achieve collective outcomes, however; the leadership of such implies a power relationship. A participant (cultural sector) reflected on this in relation to their experience of working with others when creating experiences.

That was a real, a real..(long pause)..logistical issue. It just comes down to who's in control. And that nobody's wanting to have complete control but you know you just don't want things left at the side of the road - and with collaboration that's the hardest thing, obviously, to know that every box is ticked and that the product is not going to suffer... It is, in some ways it's a lack of a leader that acknowledges that there needs to be a leader.

A hospitality business remarked that collaboration had to be a “win for everyone” while a tourism operator agreed that “it does have to work well for both parties”. A private sector participant stressed the need for communication around what the benefits are, and how the collaboration is to work.

I think if people see it's a mutually beneficial environment, and I think also that parameters are really clear from the outset and everyone really agrees on those, I think if there's any sense of that not being 100% locked down or solid um what can start of as a positive situation can become quite negative, or be challenged. Particularly if the environment changes. But as long as you've got everything kind of locked down and everyone feels that they're on the same page, communication is kept to a high level then an enduring collaborative environment can be achieved.

Participants also communicated that openness and trust was important for collaboration - both in terms of communication and sharing knowledge that nurtures a level of faith between parties. This links to the main theme of collaboration being a mindset. As a major sponsor participant explained, reflecting a macro (collaborative) outlook.

If you've got the right minded people around it's not a challenge at all, it's actually really easy and straightforward. Its willingness to communicate and it's a willingness to, I guess, frankly share ideas, um to not withhold what might be commercially exciting ideas, to be really sharing... If that's the way you set out to work I think you can achieve it. I can be all of these things – I can be very collaborative and I can also be very suspicious. So it is about trust really. Building and establishing trust and then proving I suppose through demonstration of experience that you can follow through. But if you don't have that you won't get there.

The perception that openness and trust is important is in line with the majority of the collaboration literature, which contends that trust between partners plays a central role, without which openness and sharing does not happen (Blomqvist & Levy, 2006; Milne & Ateljevic, 2001; J. Scott, 2012). This is important, as the potential for network formation around innovative experience creation will first require trusting relationships between parties to be established.

A possible reason that the benefits of working together need to be clear from the outset is that collaborating with others is hard work. Not only do you need to have a positive mindset towards collaboration and a level of trust between parties, you also have to work at it, and dedicate time and resources to it. That it is not easy supports other research findings that collaborations require commitment (Blomqvist & Levy, 2006; Dickson, 2016). Working with others brings with it multiple opportunities and a multitude of challenges. Over half of the participants (n=13) felt working with others required energy to maintain effective collaborations, including communication, and someone to drive the process, as a participant from the innovation precinct remarked.

You don't just put a bunch of people in a room and say collaborate. It needs constant curation. It needs someone focussed on it. It needs humans. It needs constant contact. Communication. It needs to be good for everyone. So it needs to be smart, you need to know when to cut your losses if it's not working.

A local government participant commented, "the amount of energy you spend dealing with poor collaboration is never a fun day". This is in line with Cohen and Cohen (2012) who assert that networks are not a given but instead depend on the constant performance and maintenance of relations. To revisit the marriage analogy, collaborations take a lot of effort to sustain, you must ensure that there is no perceived imbalance of work; be open and share, trust one another, communicate regularly, with the ultimate outcome of benefits to both parties. Similar to a marriage, this is as much a mindset as it is a contractual piece of paper between parties. Echoing the sentiment that collaborations are far from easy, a major sponsor noted, "collaboration is really difficult. Enormously good intentions, but actually it's really it's really (really) difficult".

Reflecting findings that collaboration is an attitude requiring dedication (n=11) participants' noted that impediments towards collaboration were a lack of time and resources to devote to collaboration, and the perceived risks and effort of stepping outside "business as usual". As a private sector respondent remarked.

There's always a level of buy in you get...varying levels of buy in you get from different organisations, and people have different priorities. And look, the minute you start talking to people about things outside of business as usual- then everything becomes quite hard, everybody's busy, everybody's time poor, so you know I'm aware of things that step outside of their normal day to day lives is quite a tough proposition.

Having a resource dedicated to a project in order to sustain momentum was something a few participants cited as useful in the maintenance of collaborations, especially more formalised agreements. A majority of participants while not suggesting a separate resource noted the time and effort needed to sustain collaboration. A major sponsor commented in relation to the collaboration with ATC that having a dedicated resource was key to keeping the partnership activated. "It did happen, we got things going, but even now, to keep things moving is quite hard work...We had someone focussed on it just for a year, and we haven't replaced them this year and so we've stalled."

Turf sovereignty was found to be a barrier towards working with others, with five participants directly noting this as a challenge, supporting Selin and Beason (1991) that this inhibits collaboration. As a local government actor replied in response to inquiries about the challenges they had experienced when working with others.

I think..(whistles), probably competing objectives, or worse probably objectives that are completely the same but people are in some sort of dodgy patch protection mode...There's a lot of really enthusiastic people that want to make stuff happen, but there's also a lot of a sense of that you've got to fight for your corner, that can really backfire.

A further participant from local government noted that a bigger picture mindset than your own personal or business goals is needed to successfully work with others – "People taking their personal agendas and leaving them at the door".

A frustration noted by a few participants was that often people and organisations work in silos. Bureaucratic local government structures were cited by participants' (two private sector tourism, one cultural sector, three government) as frustrating when trying to innovate or work with others to create innovative experiences. For example, four participants noted the different lines of ownership on the waterfront makes it hard to coordinate activities and a national government actor alluded that Auckland Council's first reaction is to "say no" due to the complicated ownership. This reflects the 'micro'

inward looking mindset (Wang, 2008) of being focussed own mandates and not being willing to see the bigger picture or as participants put it “the greater good”.

One reason that silos are formed is related to KPIs and business mandates which people are tied to meeting, making it challenging to view the larger strategic picture. Having a wide-ranging focus that is not isolated and spans across various sectors, for example transport, accommodation, hospitality etc. is important for tourism. One local government representative expressed, this is a challenge when working with others to try and develop an integrated experience “their mandates, their budgets, their KPIs are not in tourism, so we’re just like this little barking dog annoying them on the side”.

Geographic proximity was found to be an enabling factor for organisations to work together. This was reinforced by the local operators’ notions of coopetition with others at the destination, as one tourism operator participant remarked, “it seems logical that you try and do business with the people around you, to sort of strengthen the whole eco-system. It sort of works for everyone you know?” This supports other research that found geographic proximity and co-location to be the sources for unintentional coopetition (Della Corte & Aria, 2016).

In line with other research, knowledge transfer and innovation was aided by spatial proximity (Sørensen, 2007; Weidenfeld, Butler, et al., 2010). An example of this is the collaboration between ATC and the innovation precinct. It was due to proximity, the ability to “say hello to the neighbours” that new connections were formed. In this example, space plays a pivotal role in the creation of this relationship with social capital and the transfer of complex knowledge being facilitated by geographic closeness (Huggins, 2009; Westlund & Bolton, 2003). This indicates support for Hoarau et al. (2014) ‘innovation system approach’ which contends that knowledge is disseminated by creating personal connections and interactions between businesses, facilitated by geographic proximity. When asked about the role of proximity when working with others, several participants (n=6) answered that it was not a necessity but it did have the advantage of facilitating the building of friendly relationships. As a participant from the innovation precinct expressed “you’ve got more chance of having that emotional layer”.

What to collaborate on

The majority of participants at the destination highlighted the opportunity to build links to the ASBWT. Participants expressed enthusiasm about the venue coming into the destination citing the “huge” opportunity of it coming into the Quarter. As a hospitality participant pointed out, “we’re part of a neighbourhood here and I think the benefits of working together is huge really”.

Having a point of collaboration was found to be important for collaboration, as a participant (innovation precinct) remarked - “you need a focus to collaborate on...Everyone has cross points on those agendas though. So there are intersections where people care about the same stuff”. The issue of traffic management has brought a diverse range of stakeholders in the Wynyard Quarter together. A government mandate was the reason for the formation of the group, however as well as addressing traffic issues it has also allowed people to get to know another, by “sitting around the table”. As one participant (local government) states collaboration with others in the destination is a necessity due to the construction, “to the outside motorist it’s just one set of roadworks [in reference to different CCOs being responsible for different construction projects], we have to collaborate”. This comment demonstrates that a visitor does not see multiple separate actors, they see an integrated place (Andersen, 2015; Murray et al., 2016). This indicates support for both old and new studies that found problem solving is often a point of collaboration (Deuchar, 2012; Fuglsang, 2015; McCann, 1983). This supports that an experience of place should be thought of as a full journey (Prebensen et al., 2014).

A simple but important reason that organisations work with others is to ensure smooth coordination and logistics of the visitor experience, before during and after. For example by ATC being part of the TMA, this has facilitated the logistical necessity for a drop-off zone outside the theatre.

There is collaborative capacity among participants but there needs to be a reason to connect, with clear mutual benefits, and a level of commitment in terms of putting energy and resources towards it. Other potential opportunities that were raised by participants to collaborate around were creating a holistic destination experience with destination partners and working with hotels and restaurants, tourism operator etc. in the area to create bundled experience packages. These opportunities are discussed in more detail in Theme 3 and Theme 4.

Theme 2 Experiences are human in nature

A key theme to emerge was that the human elements of experience are important. This was communicated by the majority of participants as integral to creating a quality experience (n=15). Feeling welcome, at ease, safe, and that you belong were the key human elements that participants commented on as being vital to creating experiences. The finding is significant as it provides a better understanding of the concept of experience and the implementation of the various components (Gupta & Vajic, 2000).

Participants were asked for their thoughts on what components made a remarkable experience. All private sector participants, i.e. all of those who supply experiences responded that the key to creating a quality experience relies significantly on the interaction between visitors and staff, rather than the core experience product. This supports other recent literature that experience value is co-created between the tourist and their interactions with the setting, the staff, other visitors, and locals (Campos et al., 2016; Mathis et al., 2016). A tourism operator commented -“So your product’s got to be quality obviously, but your crew that your customers interact with, that’s always got to be on point”. The participant noted that a lot of the feedback from visitors centred on their interactions with the staff rather than the core experience product, indicating that experience value lies in the interaction between staff and visitors (Prebensen et al., 2014).

In order to create experiences, we must understand them. Experiences are human in nature, and connected to how you *feel*. In line with other recent studies, participant’s perceptions were that experiences are emotional in nature and that the best way to design experiences are those that make people feel good or “refresh the human spirit” (Fesenmaier & Xiang, 2017, p. 12). In support of other studies, participants that supply experiences (tourism, hospitality, cultural) noted that people and their interactions with one another and the experiencescape can lead to a memorable experience (Pine & Gilmore, 2011; Prahalad & Ramaswamy, 2004a; Svabo & Shanks, 2015). Interaction between visitors and staff is an example of the co-creation of an experience, and it is via this interaction that value is created and satisfaction stems (Campos et al., 2016; Prebensen et al., 2013). Perceived value relates to visitor satisfaction; however, experience value is a highly subjective phenomenon, meaning that interaction must be appropriate to each person.

Social interactions between people is a key tenet of human social behaviour, and Campos et al. (2016) go further than Pine and Gilmore (2011) arguing that interaction

can be the *source* of experiences. Operators of core experience products or 'immersive experiences' also agreed that it was interaction between people that made experiences memorable. An operator commented, "it's the people. External factors are outside of our control, but what we can control is our interaction with our customers".

Just under half of the participants commented that an important aspect of creating an experience is ensuring people feel welcome and that they belong in the environment. As a private sector participant commented, an important part of creating a quality experience is that "no matter where you're from in the world, you come in and you feel welcome, that everybody that hears about it and comes along and feels part of it, it's not an exclusive experience". How you create this feeling via interactions between staff and visitors, was emphasised by one tourism operator as "a real skill that you need to have to make people feel comfortable". Gnoth and Matteucci (2014) argue that by relaxing and simply 'being' allows the individual to connect with their authentic self. This is facilitated by interactions social interaction which make you feel welcome, feeling safe and that you belong.

A participant from local government warned of the danger of over-theming an experience as it runs the risk of excluding people, "to not theme it up too strongly for one audience's sensibilities, just keep some overarching themes like we've talked about. If I come from anywhere I can be a part of this". The finding that experiences should be inclusive and welcoming go directly against arguments that experience value is created via exclusivity (Hracs & Jakob, 2015). Exclusivity in this case refers to a select amount of people knowing about, and participating in, an event.

Making people feel good and refreshing the spirit through human interaction sits in the middle/top of Maslow's pyramid of human needs, i.e. social needs, self-esteem and confidence. These findings suggest that these human needs are perhaps being overlooked as 'already achieved' in the experience literature. Therefore, focussing on the design of 'transformative' or 'immersive' or 'creative' (learning, active participation) experiences could be doing things in the wrong order, and perhaps the assumption that lower needs are 'already fulfilled' should be re-evaluated to ensure that they are satisfied when we examine how experiences are created.

Thinking of "humans" and "people" rather than 'customers' puts the emphasis on providing experiences that elicit the emotions of feeling welcome and that you belong via genuine human interaction. This links to fulfilling the middle/top of Maslow's (1954) hierarchy of human needs that social belonging and self-esteem needs are fulfilled

rather than eroded during an experience. As a participant from ATC comments, how people are made to feel at the time plays a pivotal role in the enjoyment (or not) of an experience.

Human beings, hearts and minds - they're hearts and minds that come out afterwards, they're people who have feelings, and if you've eroded those good feelings of themselves and sent them off with a sense of low self-esteem – it's not how it should be.

Notions of belonging are akin to conceptions of a third space. These informal relational places are inclusive, invite and welcome a wide range of people, and facilitate encounters. Third spaces can be co-created between people and facilitate the exchange of relational capital that could underpin a satisfying tourist experience (G. Richards, 2014). A major sponsor participant noted that the ASBWT would be “that central hub where people have to go and hang out and enjoy the city”, reinforcing the notion of a third space.

Memorable experiences come down to how you were made to feel at the time, and experience creation rests on making memories that stand out from everyday life (Horvath, 2013; Suntikul & Jachna, 2016). As a participant from the hospitality industry remarked, “it's how we make the person feel when they are in house that will make them want to come back to us”. People are at the heart of a great experience, they make a night special, they make people feel comfortable, they create an atmosphere, and they make you feel safe. As a participant from the innovation precinct expressed “Do you know that saying? ‘It doesn't matter what you did...all that matters is how you made people feel’. So it's making people feel empowered, and making people feel good”.

Hiring the ‘right’ staff

The findings that hiring the ‘right’ staff is crucial to delivering a quality experience supports Alsos et al. (2014) ‘core experience logic’, which involves interactions between people staff, other visitors and the environment, which is *emotionally* memorable and stimulates feelings of belonging. These feelings are important towards understanding how customers create value, an important aspect to understand in order to construct memorable experiences (Alsos et al., 2014). Staging interactions that create positive emotions (welcomed, belonging, safe, delight), will help actors to create a memorable experience at the destination (Tung & Ritchie, 2011).

One strategy used by some participants at their own business was to do this by providing “genuine” or “down to earth” and personalised interactions between staff and

visitors, to create an environment that facilitates warm human engagement. As one participant from a hospitality industry commented you have to “read people”, alluding to engaging people on a *human* rather than transactional level.

You need to read people, you know? You know punching, punching, people coming in and out like sheep – I’m an owner operator I work the floor, I talk to people, I make them laugh, I show them a good time – that’s what you’ve got to do.

Understanding this and planning to engage customers is a differentiator between the service and the experience economy (Pine & Gilmore, 1999). Interactions are key; going beyond customer service (Gupta & Vajic, 2000). This includes ensuring employees are invested in making the visitor experience as best as possible and staff having the autonomy to respond to specific customer needs and desires wherever possible (Gupta & Vajic, 2000).

A subtlety of the experience economy over the service economy is how to do this in a way that is co-created with the visitor (Suntikul & Jachna, 2016). As a participant from the hospitality industry noted “you’re expected to give professional service. But it’s when you can really relate to that person and feel their anguish or whatever – you care about how they feel.”

Pine and Gilmore (2011, p. 108) stress that this engagement should not be over the top but “only and exactly what the customer desires”, this is supported by participants who indicated that “authentic”, “down to earth” interactions, facilitated by careful selection of the “right people” to be staff is important. A participant from the hospitality sector summed up that interaction between staff and visitors was based on a “really down to earth personal approach”. This indicates support for Pine and Gilmore (2011) that engaging customers enriches an experience and reveal that interactions between staff and visitors should feel natural and not engineered or fake. As one hospitality operator remarked the key to creating a great experience “is just that good honest service really”. That interaction between visitors and staff is “genuine” and not seen as staged ultimately makes the person feel welcome, at ease and endows them with a sense of belonging.

Pine and Gilmore (2011) refer to going about work with intention, which means having a passion for what you do and loving where you work, which will inevitably rub off on the customers. Valuing your staff and instilling a passion pays off in that they feel motivated from a sense of their self to provide customers joyful interactions, such as taking the initiative to go ‘off script’ as one hospitality operator explained.

You can see if people are proud to represent their brand, they love their work, they feel valued. You can see it...I don't think a lot of companies have made that correlation though, your staff, if you give them opportunities, growth, treat them with respect, make them feel valued and appreciated, what they can do is just amazing.

Because 'just right' interactions are required, a number of operators talked of hiring the "right people". Hiring those staff that can interact in an affirmative way, and create positive surprise among visitors is key to creating experiences in the experience economy (Magnini, 2017). As a tourism operator stressed: "It is really, really important that you get the right people". A further participant (private sector) noted, "what really makes them [an experience] special is all the individuals that make them up". When participants were asked whether this could be something that you train your staff to do, most participants noted it was more of a natural ability that people have, as a tourism operator replied, "I'd say, it's 80% hiring nice people, and 20% training". This indicates support for Magnini (2017) who signifies the importance of hiring the right people who are able to think creatively, and create bonds with customers, read people and create moments of positive surprise in a natural way.

Empowering staff to be themselves, to interact on a human level is key, as one hospitality participant explained its "service from the heart". This type of service is different to customer service that is more transactional, and based less on forging a genuine human connection. This interaction between staff and visitors creates relational capital and relationships that create experience value (Sugiyama et al., 2015), indicating support for other research that proposes relational capital may be a component that underpins a satisfying tourism experience (G. Richards, 2014).

Expectations and value – the role of positive surprise

Several participants who supplied experiences monitored customer feedback. Online feedback mechanisms are a way to monitor the visitor experience and the success of implementations at the destination. For businesses that monitor feedback, it was confirmed that staff creating joyful interactions created positive surprise that lead to a memorable experience exceeding expectations. As a tourism operator highlighted.

You've been so engaging with the people is our most common feedback, because we've got automatic feedback things, the online stuff and everything else... 'the crew were fantastic', 'crew were this, crew were that'... Especially bungee – we've said it could be a coin operated bungee, exactly the same product but people wouldn't do it, they wouldn't enjoy it anywhere near as much. So when you take it to that black and white extreme, the difference the crew makes is huge.

Monitoring visitor feedback at the destination, on existing channels such as TripAdvisor would be a way to track the success of any initiative that could be implemented around experience creation.

A positive surprise is an example of providing something affirmative that the customer did not expect, and did not have front of mind (Magnini, 2017). For example, customers when going to see the performing arts, have expectations about the core experience product – the show. A positive surprise can stem from joyful interactions with staff and create experience value. A participant from the innovation precinct noted that expectations need to be met; however, experience value is then created by “wowing them with a touch of something that’s amazing”.

That this joyful interaction with the staff was not front and centre of customer expectations, added a positive surprise, which could indicate one reason that customers noted (via feedback mechanisms) it as being memorable over and above the core experience product. This supports other studies that found that positive surprise can be an unexpected joyful interaction between the visitor and staff, which elicits positive emotions creates experience value (Magnini, 2017). The finding also supports earlier results from Arnould and Price (1993) that pleasurable interactions between staff and customers is key to an extraordinary experience. Tussyadiah (2014) proposes a strategy to create experiences based on a human-centred approach and recommends that engagements between staff and customers are intensified in order to form an emotional connection. Taking a human centred approach to create experiences at the destination level, and creating moments of positive surprise across various visitor touch points could be a potential opportunity for the performing arts venue and destination actors.

Creating moments of positive surprise between customers and staff was communicated by participants to enhance the experience, therefore just little things that catch someone off guard and put a smile on their face can create positive surprise which is linked to higher satisfaction and intentions to recommend and return (Hosany & Gilbert, 2010; Magnini, 2017). As a tourism operator pointed out “it can be little things that don’t cost a lot of money but they just give that little bit of additional attention, and make the guest feel welcomed and appreciated, that’s the core I think”. This is important for all supply actors to facilitate as high levels of visitor satisfaction are linked to destination sustainability (Mathis et al., 2016).

The focus of the tourism experience is the person, and the fulfilment of their desires and expectations (Horvath, 2013). Providing an experience that meets or exceeds expectations results in value, supporting other research that value equates to exceeding expectations (Pine & Gilmore, 2011; Prebensen et al., 2014). As a hospitality participant comments when asked what made a great experience, “Experience minus expectation equals value. It’s a very simple equation. It equates, so your experience minus your expectation equals your value”.

Prior knowledge and understanding

Five participants communicated that experience value is created for the individual if they have prior knowledge and appreciation of a subject. This finding, which resonates almost as common sense, is missing from the tourism literature on experience value creation. As one participant from the innovation precinct highlighted, you engage with an experience fully when you *understand* it deeply and therefore you can appreciate it more.

You can appreciate, because you know the difference between one and the other, so when you find a really nice one [example at hand – whisky] your like *ah* this is sooo good! It’s because you understand it, you have a background in that. You understand. Once you understand something, you’re able to appreciate it a lot more. And that’s in anything. Take painting, you can see it you might say oh that’s a nice painting it’s got nice colours, but if you understand it really deeply your like wow this guys a genius! Look at how he did the shading or whatever, ah look at that technique, it’s so amazing!

This finding relates to a person gaining meaning and value from an experience due to their prior knowledge and understanding. The examples are numerous, music, art, sport, food. Take art for instance, the experience of an art gallery is appreciated more by those that *understand* art; they can deeply appreciate the skills and techniques. This finding contributes to the literature, as so far as experience value is concerned, within the tourism literature it has only been linked to exceeding expectations (Prahalad & Ramaswamy, 2004b), learning something new (W. Smith, 2005), co-creation (Mathis et al., 2016), exclusivity (Hracs & Jakob, 2015), and hedonic escapism (Holbrook & Hirschman, 1982). There is a notable lack of literature on the role that appreciation, built on *prior* knowledge and interest of a subject plays in creating experience value.

The challenge is to create an experience that is encompassing enough to include everyone, one that people can connect with and appreciate at the same time. As the participant from the innovation precinct alludes, doing this is an “art”.

So that is the trick. For you to get a good experience you have to teach people to appreciate something. And how you do that is the art. You have to be a teacher – to make people see through the darkness (laughs).

For some participants, the role of technology in experience creation emerged as a topic for discussion.

Role of information communication technology

Neuhofer et al. (2014) argue that technology (ICT) plays a key role in the co-creation of experiences and that it can enhance the overall experience. Fourteen participants talked about technology in relation to experiences. While participants acknowledged that technology – both ICT as well as sound/light - is playing an increasing role in everyday life, some (n=6) also warned not to put invest into “technology for the sake of it”, stressing the need for technology “to be really valuable”. As a participant from the innovation precinct noted in the fast-paced globalised world “there’s so many things going on that it has to be really valuable and effective and easy”. An example offered by a participant from the innovation precinct where technology could enhance the experience was from the logistical point of view “what cafes or restaurants can you go to, or if there’s parking or not, or a lot of these things that could have a sort of technological solution”. Two participants noted that technology (continuing conversation afterwards) could play a role in communication after an experience, which could add value.

Participants’ indicated that while technology can in some cases *enhance* an experience, it should not override the human elements; in particular, it should not replace the role that people play in social interactions that elicit positive emotions, or delightful surprise. As a participant from the hospitality industry remarked “coming from Noah’s Ark days I like the traditional things as well. Because we’re just losing that whole (long pause) - it’s becoming very impersonal”. The findings support Gupta and Vajic (2000) who caution the role that technology brings to an experience. ICT for example handheld devices, social media such as Facebook, Instagram etc. where we increasingly ‘experience’ through a screen, is affecting human behaviour and how we interact with the destination and with people (Lugosi, 2016). A participant from the cultural sector exemplified this remarking “peoples phone are an extension of their hands these days, well a lot of people live their whole life like this [mimicking face to phone]”.

Our phenomenological wiring developed over thousands of years that creates joy when interacting with other humans, sounds, places and the experience environment, is hard to replace with even the best technology. As a participant from the cultural sector shared, even with the progression of time, the fundamentals of how we feel is the same, i.e. technology has not affected the visceral way that we experience things such as live music and performance.

You know humans, I firmly believe that we're pretty much all the same and I wonder if there was much difference between the audience that Mozart played to back then and now, I'm not sure there was - the actual heart thumping this is what the art form does to your core – I don't think it's changed.

In the modern world, places where we can have genuine human interaction, where we can feel safe, like we belong, and where we can fully relax, socialise and connect with others are becoming more important. In line with other findings of what creates experience value, this study supports that interactions lie at the heart of constructing a quality experience (Alsos et al., 2014).

Participants from ATC commented that the ASBWT is designed not as an exclusive place, but as a third space where people can go and “hang out” and interact which can enhance the experience. The ‘experiencescape’ stresses inclusivity, being open welcoming and connected to place. The openness of both the design of the venue and the open spaces around it in destination space, refer to a conscious design to facilitate interactions between people which enhances experience value (Campos et al., 2016; Tussyadiah, 2017). As a participant from ATC explained.

It's why we've designed the building the way it is, it's very much connected with all the public environments around it, it's very connected, there's no darkened foyers – it's all open, it's all about how we connect with the environment that we're in. And it's a core value of how we've thought about it. We want to say let's open it right out, we want to talk the fun story. That's really I guess at the heart of when we decided to not only create a quality experience but actually cater for a contemporary experience – re-define the performance going experience ...its much broader than just a bunch of actors looking for a place to do a play. My case is not actually about that. The case to build a theatre is not about a traditional place where actors can go. It's kind of the by-product.

This new performing arts venue can represent a space where visitors and locals alike interact and build a sense of place, strengthen a sense of community identity whilst enhancing the overall experience.

All the participants from the performing arts venue communicated that experiences take place on a continuum. This is because as humans everything we experience is

part of one overall experience, we do not isolate events, our experience of one thing is affected by other occurrences. Regarding customers as human beings brings out the importance of thinking about holistic experiences as a participant from ATC explains, “when you look at somebody as a human being, you’re looking at the fact that they have a real life, before and after, they have experienced your work.” Seven additional participants also communicated the need to think of the experience as an “integrated experience”. Therefore, to create a memorable experience at the destination, actors must think about the continuum of the experience. A participant (ATC) elaborated “we’ve got a responsibility and a duty of care to think about how that arc of experience looks after and gives that person that experience and those memories they’re going to cherish”.

The destination is the experience, and the networks at the destination play a role in creating that experience. Reflecting the potential and the willingness to connect to others to construct this integrated destination experience with others, an ATC participant remarked - “All the relationships that we have with other businesses contribute to our ability to provide a good arc of experience for an audience”.

Theme 3: Performing arts venue adds to a sense of place and destination experience

This theme refers to the performing arts venue being situated in the Wynyard Quarter adding to a sense of place as well as the destination experience on the waterfront. As the quote below from the Auckland Theatre Company magazine outlines, the performing arts venue is part of a destination experience.

We invite you to fully immerse yourself in our spectacular waterfront neighbourhood, which showcases Auckland’s vibrant arts and cultural scene, delicious culinary offers and breath-taking harbour.

- Auckland Theatre Company, *On Stage Magazine*, October 2016

This section explores the new opportunities that the performing arts venue on the waterfront brings to both the company (ATC) and the destination. It investigates ways in which actors can link with each other to create or enhance experiences.

Destination experience network

All of the participants from ATC commented that having a venue situated in a destination gives the organisation control of the experience beyond a live performance, and connects them to a new territorial network. A participant from ATC unpacked the multitude of opportunities that could emerge from building new networks and collaborating with partners in the area.

It is pretty amazing going into a high profile venue which will be great for ATC. When you think about how we programme that with other organisations and other activities and it doesn't all have to be just art based, and cultural events and festivals, Ted talks, and all that.

There was enthusiasm from all participants from ATC and all participants that supply experiences in on the waterfront to link to each other to create a holistic visitor experience. Reflecting an understanding of the need to work with others to deliver an experience (Capone, 2006), a participant from ATC commented: "If we want Aucklanders to tell visitors to the city, what they think is great, where should you go, make sure you go to the Wynyard Quarter, it's about making sure that this entire place is an extraordinary experience." This reflects the notion that tourism destinations are networks where firms work together to deliver the tourism experience (N. Scott et al., 2008). Hracz and Jakob (2015) note that places are stages for experiences and are the result of the interplay between suppliers and visitors. Having a venue and being in a destination gives ATC the opportunity to begin new collaborations and create experiences "we've never really been in control of an experience, or been in a single destination".

In order for the theatre to add to the destination, experience the performing arts venue must expand, create new linkages and strengthen weak ties. Showing potential for network formation centred on the innovative experience creation, a participant from ATC posited - "Hopefully out of these new rounds of relationships there's going to be a customer engagement focus that's going to deliver something that's different for Auckland". The Wynyard Quarter is a dynamic place that is evolving as a tourism destination - described as "a web of relational networks where agents are connected by means of collaborative links that facilitate the supply of a tourist product or experience to visitors"(Camprubí et al., 2008, p. 47). A participant from ATC commented, "we are part of the visitor experience [in the Wynyard Quarter]".

The entire experience can be seen as multiple 'micro experiences' that make up a visitor's trip in the destination (Fesenmaier & Xiang, 2017). In support for Schroder (2015) the new performing arts venue has potential to be a resource in place and one

that can facilitate collaboration between stakeholders. Thinking of a destination network as a continuum, there is not just one single experience, there are multiple sites and multiple opportunities for value creation (Jeannerat, 2015). As a participant from ATC explained, working with others has potential to enhance a holistic destination experience, creating value for the visitor and benefiting multiple stakeholders at the destination.

It's about building a whole network of people who start to understand that arc of experience and start to see that they can contribute to that, and become invested in helping and ensuring people have a great night... If people do have a great night out, they want to come back again, so there's an interest for us all in it.

Taking Zach and Krizaj (2017) notion of experiences being created through various touchpoints and expanding this from a single experience (e.g. a hotel) to a destination has potential to create innovative experiences at the destination. As a participant (local government) explained when talking about constructing experiences - "What does that look like in terms of real touch points, and what are the areas of blockage if you like. Um – taxis, buses, public transport, hotels, the check-in process, all that stuff is part of the visitor experience journey". Creating experience value in the Wynyard Quarter could be achieved by coordinating with others to ensure the synchronisation of visitor touch points and an integrated experience of the destination for the visitor (Tussyadiah, 2017). For example, ATC has liaised with the RTO about cruise ship timings and with local ferries to ensure that visitors who see a show are able to coordinate their transportation seamlessly.

However, there are tensions with the idea of all actors working together to deliver experiences, because not everyone thinks of the area as a destination. For example - as a participant from ATC explains - marine businesses do not think of themselves as 'destination actors', relating to issues of place governance and what place means to different people (Lorentzen, 2015b). "We think of visitations and this as a destination but yeah the likes of the marine industry here, it's not a destination, it's just somewhere you come down to get your boat fixed."

Participants at the destination were enthusiastic about future linkages with the performing arts venue to create experiences in the Wynyard Quarter. As a hospitality participant relayed, connecting with the performing arts venue would be in the interests of the tourism and hospitality operators at the destination.

It's in my interest. I love to be a good neighbour and I'd love to help out as much as I can. No one's really contacted me but I want to be here for a long time. I want to play, I want to help, I want to add value

in other ways...We do stuff all the time. We love it. Very open to it.
I've got heaps of content, I've got heaps of ideas.

As the quote highlights, there is perhaps a missed opportunity to link to destination actors, and there needs to be a way to access a network or form a connection. Although ATC has the intention to create partnerships with the surrounding businesses at the time of research, the engagement process had not gotten started with all businesses. The effort taken to ensure that the ASBWT project was completed successfully, was engulfing the majority of time and energy of the participants from ATC. At the time of the interviews, the process of translation was still underway, ATC were exerting a significant amount of energy (as the 'translator') to ensure the performing arts venue was successfully completed, for example, there was still a significant amount of money to be raised to fully realise the project. Major sponsors were primarily invested in seeing the project (the performing arts venue) being completed successfully, resource dependent (reporting) relationships that ATC had to give priority to.

Communication and Coordination

A destination of co-producing actors requires good levels of communication (Haugland et al., 2011), something that ATC was positive about playing a part in, as well as integrating into a programme of events and activities. As a participant from ATC remarked: "We can play a role that supports other communications, and activities and events down there, we can collaborate on creating events down there...and how can we can segue into the stuff that's there".

Coordinating with other actors in the destination and creating systems of communication was noted as being an opportunity for network activity. A participant from the innovation precinct remarked, "there definitely could be more cohesiveness across the Wynyard Quarter the businesses that run here". This could also lead to more awareness of one another's plans, and help to build stronger linkages. Having a useful system of communication and coordination between actors will help the evolving micro-destination become a seamless destination experience (Haugland et al., 2011). One participant from the innovation precinct noted that there is a "huge opportunity" to create linkages between the actors in the Wynyard Quarter.

I think in the future, there's a huge opportunity for different layers of connectivity...What is everyone focussed on at the moment, or what is everyone's challenges with Wynyard Quarter, like is it the roadworks, or construction, or getting people to the Quarter for events or things, or is it driving foot traffic.

Coordinating activities with others represents an opportunity to enhance the experience at the Wynyard Quarter by providing visitors' a range of choice to co-create their experience with the destination (Cetin & Bilgihan, 2016). There are "networks of networks" and having a way that communication could be coordinated would add value to everyone working towards making the destination an integrated experience (Haugland et al., 2011), as a participant from the innovation precinct expanded.

There are ways that I think connecting across the businesses, so I know that the theatre people were talking about café and restaurant deals, parking deals, that makes a lot of sense because it adds value to the experience right? If there was a network of networks kind of thing, having a communication platform across the different businesses that are down here, there would probably be value in that.

For the majority of participants located in the Wynyard Quarter there was excitement about the theatre coming into the destination, however, two participants weighed this enthusiasm with an edge of caution. A participant (private sector) warned that it could go one of two ways, referring to the notion that the performing arts are sometimes perceived as an exclusive experience, potentially detracting from the inclusiveness, welcoming atmosphere that was discussed earlier as a key to creating a quality experience (Theme 2).

Could go one of two ways really – sort of ivory tower, which just sort of talks to its audience, and is kind of irrelevant to the neighbourhood...I just hope that there might be an opportunity to kind of break out of that mould a little bit...I think an exciting concept is the idea of exposing this really broad range of people to something like the theatre which is often a small intimate and often exclusive environment.

A participant from local government, while excited about the possibilities of working with the new venue, had a note of caution adding that the theatre was joining "an existing conversation", and that there was a "careful ballet" already happening, alluding to the sense of place that had been fostered via place-making efforts in the Wynyard Quarter. This leads to the notion of place governance, to what extent can you 'control' a sense of place?

You're joining a live conversation. That's my deep hope, that they come and join in, instead of..sort of, I don't know, whatever else it could be.. it's probably honest to say to you, that there's a slight concern that the theatre company's coming with a bit of 'we're here and we know we're doing so we'll just get on with it'...There's actually a very carefully balanced ballet going on out here. So you then probably get quite excited about the opportunity to programme with them, and that hopefully they can come and be a part of that conversation, really, rather than feeling like they're removed from it.

However, participants from ATC were conscious of the need to coordinate and link to activities, referring to “coming into the neighbourhood” and wanting to be part of the place rather than sitting in isolation, showing positive attitudes towards working with others and integrating into the destination experience. All three participants from ATC stressed that they wanted to be open and work in harmony with others in the locale, stressing that they wanted to be “good neighbours”. As a participant from ATC expressed - “We are neighbours, it’s reaching out and making that initial sort of connection...our ability to build that with the partners and the neighbours that are already there will be a great thing.” A major sponsor stressed the importance of the performing arts venue integrating into the destination to create a holistic experience.

For the waterfront I would like to see, a holistic experience. So you just don’t want to go down there into a theatre that’s sitting in a vacuum. And so the whole environment needs to be really conducive to a memorable experience. So the idea that there’s sculptures in the streets, that its beautifully lit, that its surrounded by cafes and restaurants, that there is other activity there.

This is important as the experience at the destination is co-produced between multiple actors, and the success of the destination is reliant on the integration and coordination between them and their resources (Haugland et al., 2011).

Performing Arts Venues and Destination Appeal

Over half of the participants (n=13) noted that the addition of the performing arts venue would “activate the space” bringing life (more people) and activity to the streets behind the main restaurant strip. Participants commented that the theatre would provide more of a critical mass at the destination, which is a key part of what attracts tourists to a place (Hughes, 2000; Truchet et al., 2016). As a participant (innovation precinct) remarked, “having this arts and theatre (excited tone of voice) influence is like one of the final, you know straws into the mix, which is really really great”. A participant from the hospitality industry in the Wynyard Quarter confirmed, the ASBWT - “attracts people. It activates the area”, representing a tourist activity and attraction within the destination (Craig-Smith & Fagence, 1995; G. Richards & Wilson, 2007).

The new performing arts venue adds to the overall experience and therefore the overall sense of place at the destination (Luo et al., 2016). This creative vibrancy will add to a sense of place (G. Richards, 2013). A participant (local government) noted that a cultural element was a welcome balance against the ambiance that a having a significant amount of corporate headquarters in the area created - “the theatre adds, because it’s all this corporate vibe and it’s always been a bit of an oasis desert of

streets between the city and here". As a hospitality owner commented, "I think the theatre is just going to add and attract people from overseas, from locals coming in, from kiwis flying up to see a show of some description". This will add to the character of the place providing another activity and adding performing arts to the current offerings of cafes, bars and restaurants which all make up a sense of place (Hughes, 2000; Jasen-Verbeke, 1986). As a participant (major sponsor) notes a lively atmosphere helps to create a experience memorable.

Yeah you know and even if you visit other cities, there are the things that make it memorable. That you can see lots of people really enjoying themselves and having fun because of the ambience – all those subtle things in the environment.

The theatre provides another thing to do at the destination, adding to the diversity of experience (Griffin & Hayllar, 2010) which is co-created between the visitor and the destination (Campos et al., 2016). When asked about the role they saw the ASBWT playing in the destination experience, a local government participant commented that for visitors "it's maybe something that they find out about, choose to engage with and stay longer, because of it. And enjoy their experience in Auckland more because of it". A participant (cultural sector) remarked: "they [ATC] can take advantage of passer by traffic...people that eat and drink there will get a sense that it's a happening place". As a participant from the innovation precinct observed – "this is such a beautiful location to come see a show if you're in Auckland for a week, you know?"

The new performing arts venue can strengthen a user's identity with place (Lorentzen et al., 2015). As a participant from the ATC explains - "We get identities from where we live, so we want the ASBWT and the values of culture and creativity and openness, to be part of the community culture of the Wynyard Quarter for the residents". Place attachment is linked to a sense of belonging and self-identity, and grows not only from interaction with the material environment but also between people (Florek, 2011; Hosany & Gilbert, 2010). All participants from ATC expressed their aspiration for the ASBWT to add to the destination experience, and strengthen civic pride in place, one that would lead to the promotion of the destination to visitors. "Our objective was that if you asked an Aucklander, what makes them proud to be an Aucklander, or what's the first thing you'd mention to someone visiting Auckland, they'd say the Wynyard Quarter, you've got to go down there". Satisfaction with the destination and cultural attractions all contribute to place attachment, which positively effects destination loyalty and the intention to recommend to others (Prayag & Ryan, 2012).

Sense of place

The growing trend that a destination that locals enjoy, are what tourists are attracted to was mentioned by participants (Russo & Richards, 2016). As a private sector participant expressed, “If the locals dig it, that’s the acid test isn’t it? So whenever you travel that’s where you want to be. It’s where there’s the genuine local vibe not necessarily the big touristy spots.” That the sense of place is genuine and not seen to be too staged or copied from elsewhere is important reflecting Binkhorst and Den Dekker (2010) study that this provides a more authentic experience.

An experience is intimately bound up in place the social, physical and cultural environment (Griffin et al., 2008). Several participants noted the working wharf element of the Wynyard Quarter - being able to watch as fishing boats come and go - makes the sense of place more authentic and linked to its past and present, strengthening place identity (Darmer & Sundbo, 2008). As a local government participant responded when asked how they would describe the Wynyard Quarter.

An authentic waterfront. An authentic working waterfront, is a good way of summing it up...But yeah- you know that that’s a big part about what people love about it, so if you strip that out to much and make it too, twee and you know, token, then that’s wrong.

One participant (private sector) noted the urban design, i.e. leaving the industrial Silos has added an identity that is grounded in the history and context of place rather than the ‘serial re-production of culture’ found at other waterfront redevelopments. This also helps to create a sense of place which is linked to the local culture and history, which is attractive to visitors and locals (Lorentzen et al., 2015). As the participant mentioned, adding a cultural dimension will add to the evolving sense of place in the Wynyard Quarter.

Because there’s a pretty cool little history here, prior as well, and I think really acknowledging the working wharf element to it and the industrial kind of foundation of this space but also where its heading – arts and culturally and the innovation sort of space, it’s cool.

There is an opportunity for actors at the destination to work together to create experiences that are linked to place. The new performing arts venue will add to Auckland’s “urban story” which some participants including this local government participant stressed was lacking with New Zealand tourism marketing imagery being “all about mountains and hobbits– because that’s all we’ve ever provided is just one pony show”. A participant from ATC contributed that the theatre can play a part in telling Auckland’s urban story.

What is the urban story that sits around it... You know so the whole idea of what culture means, particularly in Auckland – Auckland is with its particular cultural make up, I think is really interesting, so I think we could add to that story I think there are opportunities there, absolutely.

The Wynyard Quarter has a unique selling point to tell the story of an evolving urban Auckland, one which is already being leveraged by the innovation precinct to attract business visitors. Looking at the destination as the stage, the Wynyard Quarter, with the addition of the new performing arts venue has the local resources natural (waterfront), cultural (natural, contemporary), technological (innovation precinct) to be a themed stage which can tell the story of urban Auckland (Jeannerat, 2015). As a participant from the innovation precinct explained.

The area does kind of blow your mind a bit. Because you've got what you'd expect with the views, then you've got the old industries, like the fishing like you know that that's big in New Zealand, then you've got us (innovation precinct). A lot of people don't think of New Zealand as innovative and they don't think of New Zealand of anything more than the sheep, the All Blacks and Lord of the Rings. If you kind of surprise them, it's sort of delightful, it's quite a powerful kind of experience – wow I didn't realise New Zealand had like amazing, other things, going on.

There is indication of potential to create a local innovation network that leverages local elements such as character, arts and culture, stories of the past, present and future (Hall, 2013). These site specific resources can be leveraged for competitive advantage (Bonetti et al., 2006). Arts and culture represent an avenue to begin to tell the Auckland story, which is linked to people, place and culture, supporting Russo and Richards (2016) that creativity plays a role in place making. The current sense of place at the Wynyard Quarter is viewed by participants as “more authentic”, and “rustic” contributing to a sense of place identity. As a participant from a major sponsor remarked you have created a quality experience when the destination “has that sense of place and everything just being right”. Working with others in the locality can ensure that a local flavour is maintained when constructing a destination experience, which is important as experience creation is linked to a unique sense of place (Binkhorst & Den Dekker, 2010) and destinations with unique qualities enhances a person's attachment to place (Prayag & Ryan, 2012).

Co-creating experiences with destination actors

Participants from ATC and other tourism and hospitality operators at the destination talked about the possibility of working together to create experiences at the destination by bundling experiences. All participants from ATC talked about this along with six

other participants. A participant (local government) commented that an opportunity for the ASBWT was to “work with those hotels, provide packages that include accommodation, provide a dine with us and get a discount on your theatre ticket or whatever it might be, is just huge”. The bundling of activities would represent tangible network activity, something that was in discussion between the ASBWT and other actors at the time of research.

Creating packages that a tourist perceives as new is an example of innovative experience creation between the performing arts venue and other actors at the destination (Alsos et al., 2014; Hjalager, 2010). In line with Hallberg and Harslof (2013) and Korez-Vide (2013) studies, participants indicated that the packaging or integration of theatre, drinks, dinner, in conjunction with the locality makes business sense and provides the visitor with a holistic experience.

Working with others to co-create experiences has the potential to lead to something similar to what Booyens and Rogerson (2015) found in Cape Town where a cluster of firms engaged in ‘open innovation’. This relates to firms collaborating with one another, including competitors to co-create products. A participant from ATC indicates this potential.

The same with the restaurants and bars you know if people are coming here, there is some kind of physical presence that’s promoting people that have either gone there to have dinner as part of a package to go to a show.

Sorensen (2008) and Hall (2000) note that packing experiences with non-arts is the most effective type of bundling. A participant from local government commented that working with others is “the best way of creating unique experiences because you’re asking for people to come to the table and bring their expertise to it which might open your eyes to something”. This is a significant opportunity that ATC is aware of, and they plan to have a dedicated member of staff who will look to package experiences with the local businesses in the area.

Visitors as a new market

Tourism becomes a new opportunity for ATC having a performing arts venue located in a destination, or as an ATC participant put it, the visitor market is “untapped potential”. The performing arts venue can contribute to Auckland’s tourism offering “something to do on a rainy day”, and provide alternative seasonality – something for tourists to do in summer while Aucklanders are out of town”. This is consistent with Kay (2010) Hughes (2000) that tourists represent a new form of revenue for performing arts venues.

Participants from the hospitality sector remarked how the ASBWT would generate an after five economy, and in support of Hughes (2000), contribute to ancillary spending in the local destination. Already restaurants are planning how they can leverage the new theatre to enhance the overall evening experience for visitors, as a private sector (hospitality) participant highlights.

We love pre-theatre. Pre-theatre is just money. It's just money. Everyone wants to come in at 7.30 that's their favourite time, they love 7.30 so to get that layer of business before then, so if everyone eats leaves and then comes back again.. So we're here. So anything to kind of be involved with programs, to have a presence there, any way that we can be creative to have a presence we'll cooperate. I like collaborating.

ATC now having a 'home' in a destination makes the prospect of attracting the visitor market "a more vibrant prospect" for ATC, due to the appealing experience environment of the Wynyard Quarter. A participant from ATC elaborates:

We've never really put a lot of emphasis on trying to develop a tourist market for our work, even really domestically...Because the experience of ATC shows were either going into a university or a casino - it's quite hard to put that proposition forward. But now that we're here it's much more a vibrant proposition. Go to Auckland and experience the big lights of the city and the cosmopolitan and Maori cultural vibe of it, so it becomes much more an enticing proposition and potentially more relevant audience for ATC.

There is an opportunity for the performing arts venues to create tourist specific products that enhance an overall visitor experience (Hughes, 2000), and tell the Auckland story, as a participant (local government) outlines:

Something that will appeal to tourists is something that's light and easy, and a bit entertaining and fun, and telling the stories of Auckland that's culturally connected. It might not appease the die hards, but it provides them with a business model that helps them subsidise and sustain the more creative and high arts stuff that goes on through the winter.

Participants spoke of the Wynyard Quarter attracting high value visitors, with corporate headquarters, as well as marine superyachts. A participant from the innovation precinct elaborates that the Wynyard Quarter is an attractive destination for high value business visitors.

You know it's a great area to come to...A lot of those high value visitors are serial business humans...And Wynyard Quarter is a nice area to walk around. It is attracting those types of humans...So it's becoming a bit of tourist stop, in those circles.

The addition of Auckland's most luxurious five-star hotel across the road from the new performing arts venue due to open in 2018, will also mean more high value visitors in the area. As local government participant remarks, "ATC are right across the road from

the best hotel in Auckland in a few years' time, they're walking distance from the Hilton, almost all of the posh hotels – so people with money”. However, this shift to high value visitors could cause tension between the destination experience being welcoming and inclusive to visitors and local residents versus the perceived exclusivity of theatre going and high value (luxury hotel, superyachts) visitors. As Lorentzen et al. (2015) point out, places are frequently contested by the values of different social groups.

Taking Schumpeter (1934) categories of innovation, the new performing arts venue brings innovation to the destination in the form of being a new supplier of experiences (input innovation) and bringing more people, and new markets to the destination (market innovation).

Theme 4 Innovation requires mixing different sectors and expertise

This theme relates to innovation requiring an organisation to be able to look externally including outside of their own sector to combine a diversity of knowledge from heterogeneous actors, linking into notions discussed in Theme 1 that networks can enable the sharing of knowledge.

All participants were asked what the term innovation meant to them. A driving force (n=14) behind innovation was the need to keep up in the fast-paced world, supporting Erkuş-Öztürk (2016) that innovation relates problem-solving in a globalised world. Linking with others is a necessity in the ever-changing, uncertain globalised world, as a participant (ATC) remarked, innovation is a necessity to be able to respond to uncertainty.

Fresh thinking and ideas that build connection and create capacity...
If think about the example of how the world is changing and the speed of which change is happening now. Something can happen very very quickly. So for me, we don't – we don't know– it's very very hard to predict what the world will be like in five years' time. So, for me innovation is about how we cope and **think** about – creatively – how to get ready for those things we're going into.

Findings support that innovations are more likely to occur when sourcing new knowledge or collaborating with others out with your organisation (Fuglsang & Eide, 2013; Hoarau et al., 2014) and that knowledge is diffused via networks (Sorensen & Fuglang, 2014). A participant from the innovation precinct commented, “the more different viewpoints you get around a circle the more valuable the outcome will be”. Different perspectives can help you see things you might have been blind to as hospitality industry participant acknowledged - “They're looking at it from a totally

different perspective than you are, so hospitality, I've been in the industry for 26 years, sometimes it takes a completely opposite person.”

Participants indicated that engagement with others leads to shared learnings (Blomqvist & Levy, 2006). As a participant from the innovation precinct responded when asked about their opinion of working with others to create experiences – “I think each person brings different backgrounds and different perspectives, so it's great to get different ways of thinking”. Innovations by nature involve networks, where diverse actors interact and mix knowledge, therefore capacity and willingness to collaborate is important to leverage the power of diverse actor's knowledge (Blomqvist & Levy, 2006).

As a participant from ATC remarked, innovation can relate to how you build connections and maintain partnerships. By linking to diverse partners in different sectors, you not only get access to financial resources but also access to new networks, human capital and new knowledge (Newell et al., 2009).

Innovation is also about the way you engage and run partnerships. For example our partnership with (University) is pretty left field when you consider that (University) doesn't even offer an acting course or anything like that. But the areas of innovation that we see is in the business of creating live performance - that's where that partnership is. To me that's quite innovative for us to look at a Tertiary partner that's able to provide a whole range of experiences.

To test attitudes towards working together to create innovative experiences, participants were asked if they would be interested in taking part in a hackathon/design thinking workshop around creating innovative visitor experiences. The term 'hackathon' is inspired by the ICT/ start up industries where different professions in ICT for example coders, designers, etc. are tasked to solve a problem and quickly concept test it very similar to design thinking (Fesenmaier & Xiang, 2017). This was explained to participants' as getting everyone in the Wynyard Quarter together for a brain-storming session around the visitor experience, which would be time bound and would result in artistic concepts/prototypes being drawn up around the ideas generated. Some participants were familiar with the concept (n=6). One participant from a major sponsor familiar with the concept noted that a benefit of this type of approach is learning from engagement and interacting with those with different backgrounds and skills sets.

You can think of things like the 48 hr film festival and all of those sorts of things that are intensifying activities that produce an outcome... So there are lots of things like that where you know your kind of pressure cooking – people – in a short space of time. Different relationships, different skill sets, put together, to produce some kind of outcome or intervention. I think it's really quite a fun way to approach it.

There was, overall, a positive and excited response to the idea for a hackathon/design thinking workshop around experience creation, with over half of respondents agreeing it would be a good idea (n=16), five participants at the destination even offered up venues for it to take place. All of the ATC participants, all of the participants from the innovation precinct and all suppliers of experiences at the destination i.e. hospitality and tourism participants in the Wynyard Quarter expressed enthusiasm to take part. This is a significant finding as the attitudes of individuals play important role in the innovation process (Fuglsang & Eide, 2013; Hoarau et al., 2014). A hospitality owner exemplifies this enthusiasm “Well of course. Absolutely. We’d be mad not too wouldn’t we? In actual fact we should actually be instigating it. We are dead keen actually”.

The hackathon/design thinking workshop could potentially represent the opportunity for actors at the destination to meet, interact and begin to form relationships, therefore connecting weak ties between actors at the locale that could facilitate innovation (N. Scott & Flores, 2014). This could lead to the development of relational capital between actors which is important for network formation and facilitating knowledge sharing, which could have potential to lead onto a system of open innovation (Booyens & Rogerson, 2015). A participant from local government enthusiastically suggested that this would be a good opportunity to source new information from different sectors to generate novel ideas.

So a room full of creative people can sometimes come up with the worst product ever, because they go down little cul de sacs, and so, you get true innovation when you actually mix up the brains, so that’d be amazing!

A participant (private sector) noted that organisations that interact with the public would be important to include in a design-thinking workshop. This builds on the notions explored in Theme 2 that the creation of experiences requires the staging of interactions between people, and in Theme 3 that a destination experience needs to be holistic for the visitor, which could involve the synchronisation of visitor touch points.

I’m always interested in that kind of stuff...I guess the relevance of it would be thinking about it as people who have public interface and that the location is key for the public element, so hospitality, I guess the ATC, the ferry, those are few of those that have that public interface.

Earlier findings in Theme 1 point towards the need to create a point of collaboration, as well establish some commitment to moving the process forward from the conceptualisation idea formation to implementation phases. Every innovation involves an evolution of a network, and bringing people together to think about experience creation could represent an opportunity to do this (Di Pietro et al., 2014). Creating

innovative experiences could represent a point of collaboration for actors in the Wynyard Quarter, and a design thinking workshop has potential to be a forum to facilitate bringing actors together around a mutually beneficial opportunity.

Innovative experience design is a non-linear process, and can at times be an ad-hoc rather than strategic process (Jeannerat, 2015; Paget et al., 2010). In many cases, innovation is enabled by working with others and combining diverse sources of knowledge (Alsos et al., 2014; Blomqvist & Levy, 2006; Clausen & Masden, 2014). Sharing knowledge can influence the innovation process, as actors interact and collaborate to make sense of new knowledge and learn from one another (Hoarau et al., 2014). The performing arts venue and the innovation precinct have already completed a hackathon on the digital experience of being in the theatre, which created a stronger link between the two organisations/sectors, and opened up access to other networks in the innovation precinct. The link between ASBWT and the innovation precinct is an example of inter-organisational collaboration combining knowledge to create innovative ideas (Huggins et al., 2012).

We pitched our digital plan to all the start-ups there and asked what their ideas and feedback would be... They did a hackathon for us and out that came around four or five different really great ideas which were really awesome, and from that we are looking to work with them to create something especially for our venue.

Participants commented that collaborating with those outside your organisation can spark new ideas because “you do get stuck in your ways”. This also indicates support for Alsos et al. (2014) who contend that the most important component of innovation system is knowledge exchange. As a participant from the innovation precinct commented “you do get stuck in your ways, and I think you do have that diversity across the Quarter, that you could have a pretty cool little brain group”. This potential to create and maintain a network of diverse actors in the Wynyard Quarter is supported by other research that finds that a diversity of stakeholders is key in maintaining large collaborations and creating innovation (Arnaboldi & Spiller, 2011). The formation of networks could be the innovation itself, as innovations often result from the interaction of many actors drawing on one another’s knowledge (Fuglsang & Eide, 2013).

Although there is significant enthusiasm, collaboration is hard work (Theme 1) and creating ideas is the easy part, the implementation is often difficult reflecting the sentiment that innovation is more than idea, it is the implementation of the idea (Fuglsang & Eide, 2013; Zach & Krizaj, 2017). As a participant from the innovation precinct exemplifies.

People love the name (hackathon) and they think it's cool, and often gets too big and then no one does the actions afterwards because everyone's "busy"... Whether it's a focus group, or someone owns those actions, or there is some kind of split understanding of how you're going to deliver it in a realistic manner.

Although weak ties are important and facilitate access to new knowledge, there needs to be cohesiveness and strong linkages if both parties are to work together to co-create and implement something new (Sorensen & Fuglang, 2014). For example, new knowledge can be sourced for the benefit of each organisation, but to work together to create something there needs to be cohesiveness to jointly create and *implement* something that is tangible and is the product multiple organisations.

Networks are important for the spread of knowledge in tourism, connections and interactions help to create and spread knowledge (Hjalager, 2002). A participant from the innovation precinct suggested that creating some sort of system of connections in the locality that could address mutual problems and build relationships would be beneficial and could possibly lead innovations. As Paget et al. (2010) suggest, sometimes the combination of different associations leads to innovation.

An initiative similar to a hackathon, design-thinking workshop, collaborative brain storming session, or a creative focus group could provide an opportunity for interaction through which participants can learn from one another. Testing the idea given the high level of enthusiasm could be an opportunity to create a first point of collaboration to build social linkages.

The findings indicate that there is potential for a network to form around a common vision for innovative experience creation at the destination. There is evidence in other destination settings that communities of practice emerge via focusing and expanding on experiences (Fuglsang & Eide, 2013). A shared vision for creating an extraordinary experience was found in other settings to be a powerful driver for a successful network (Alsos et al., 2014). Participants indicate a willingness and capacity to collaborate, create networks, problem solve and share knowledge. A majority of actors have a collaborative mind-set (Theme 1) and therefore the potential to work together at the destination to create experiences is strong, which bodes well for the innovation process (Lorentzen, 2015b). However, as Sorensen and Fuglang (2014) highlight developing a more cohesive network allows the development and implementation of ideas.

Governance

Forming a network to create innovative experiences comes with challenges. As (Jamal & Getz, 1995) point out, the selection of stakeholders is closely founded in issues of legitimacy and power. These challenges were raised by a participant from ATC who pointed out that whoever hosted the session may imply a sense of control or ownership, which could potentially hinder a collaborative process.

Depending on who is convening it as well. I mean that's the sort of thing where the theatre could convene that in a really sort of positive and slightly and maybe neutral, I don't know people might say it's too skewed towards entertainment but um if (local government) were to do it.. that's not ideal either..

A participant (hospitality) commented that the main question is how to gain access to a network and identified this as key to co-creating experiences with other business - "just connect me in the right places and the possibilities are endless." Different organisations have different values, which effects their view of community at a destination and how they chose to strategically interact with other actors (Wang & Krakover, 2008). It is highlighted by (Jamal & Getz, 1995) that the maintenance, i.e. who will drive a collaboration process is also mixed up with the distribution of power.

As Wang and Krakover (2008) contend, non-organic forms of cooperation require leadership – a key challenge for network formation will be finding a leader, and the other actors agreeing to the legitimacy of the leader (Jamal & Getz, 2000). This brings up important questions to consider for structured network formation: Who will be invited to take part in working together to create innovative experiences? Who are the stakeholders and who will have the legitimacy to lead? Who would be willing to carry an idea around experience creation forward? Notions of governance and power are complicated by the findings that collaborative projects are hard work and generally need someone to drive the process forward (Theme 1). For example, to enact ideas and keep channels of communication open and frequent would most likely require dedicating a resource to a project. Taking on this role without being seen as dominating would be important, a participant acknowledged that even who would hold an event to bring stakeholders together around the idea of working together to create experiences, could potentially be seen as a political move, or in their interests and not the wider network.

Whoever took the lead would need to have relational leadership skills and invite the widest selection of stakeholders at the destination to participate. Network-based

processes of interaction and exchange are an alternative to top down management of a place and can assist in the diversity of power in decision-making (Hultman & Hall, 2012). Should actors take the opportunity to collaborate around experience creation, parties will have to negotiate delicate issues of governance and overcome challenges such as turf sovereignty. It will also help to understand *how* to collaborate and to have an open mind set towards collaboration (Theme 1).

Projects are unlikely to get past phase one without someone/an organisations driving collective ideas and actions forward, who does this is complicated by notions of power and governance (Cohen & Cohen, 2012; Jamal & Getz, 2000). Places are contested, and the micro destination of the Wynyard Quarter is no different. Every place and context is different and destinations represent the negotiations between different interests (Hultman & Hall, 2012). Criss-crossing relations and practices continually make place (Murdoch, 2006). In support of Stokowski (2002) places including the Wynyard Quarter are not a-political, there is always a politics of place at play. For example, who draws the boundaries, who crafts the meaning and communicates the sense of place? The governance of space is connected with questions of who, what and why (Lorentzen, 2015a).

Within an urban space there are both central and peripheral actors each with their own goals, which sometimes compete alongside other actors whose goals do not relate to tourism (Brouder & Ioannides, 2014), in this context the marine and industrial industries do not see themselves as 'destination actors'. This reflects Timur and Getz (2008) insight that tourism development is often characterised by multiple and overlapping complex interests involving trade-offs between interacting and heterogeneous stakeholders.

The fact that the Wynyard Quarter has a diverse range of actors, who are willing to work together, indicates potential to create ideas for experience creation at the local destination level (Fuglsang & Eide, 2013). This is because innovation is an interactive process; it does not happen in isolation but is a process which involves knowledge and multiple actors (Clausen & Masden, 2014; Sundbo et al., 2013). Taking a more organic approach, by forming more connections, and allowing the free flow of ideas, and testing as things naturally appear and occur could also lead to innovative experience creation and would largely mitigate the challenges of power and legitimacy associated with more structured forms of network development.

Creating more linkages with those in the destination could lead to innovation where this involves “ideas, resources, and stakeholders, interactions across networks, organisations and destinations” (Alsos et al., 2014, p. 10). The Wynyard Quarter can be seen as a developing innovative milieu, where emerging and developing informal social relationships and a spirit of cooperation of the actors in a limited geographical space, can lead to the exploitations of knowledge to enhance local innovation capacity (Fuglsang & Eide, 2013).

Summary

This chapter has outlined the four main themes that emerged from the data. 1. Collaboration is a mind-set; 2. Experiences rest on genuine and joyful human interaction 3. The performing arts venue adds to the sense of place and the destination experience. 4. Innovation requires mixing different sectors and expertise.

These themes relate to the second research question: Is there potential for a network to form that can lead to innovative experience creation at the destination level? Taken together the four themes indicate that there is potential for the new performing arts venue to work with others to form a network to create innovative experiences at the destination. There is a good level of collaborative capacity among participants, reflected in the open mind-set of interviewees and their positive attitude towards working with others. This is also reflected in the enthusiasm from the participants at the destination, as well as the performing arts venue, to work together to create experiences. The key elements to keep front of mind when creating experiences were the fulfilment of social needs, for people to *feel* valued, *feel* welcome, *feel* safe and have opportunities for joyful human interactions or as Fesenmaier and Xiang (2017, p. 12) put it, opportunities “refresh the human spirit”.

Working together with other destination actors to deliver the experience is important, as experiences are human in nature and take place on a continuum which includes, the before during and after. In order for the ASBWT to integrate into the destination, and form part of the experience, connections with local actors need to be created, and this can be achieved by establishing friendly social relationships. Forming and building a cohesive local innovation network points to strong potential to create innovative experiences in the Wynyard Quarter, ones that can strengthen a sense of place and identity, and showcase the unique character and story of the place.

Chapter Six Conclusion and Implications

This study has investigated the interplay between performing arts venues and local networks in innovative experience creation.

There is little research on how performing arts venues link to tourism to create or enhance experiences, or why and how networks emerge and develop (Hoarau et al., 2014; Sørensen, 2007). This research has described network formation around a new performing arts venue, and has highlighted opportunities for the tourism and arts sectors to create linkages.

The majority of the tourism literature focusses on the visitor experience on a macro level from a consumer perspective, rather than at a micro level from a supply perspective; a gap that this study has addressed by gaining perspectives for those that supply experiences within a locale. This thesis has taken the case of a new performing arts venue in an urban waterfront setting and explored the potential for network formation around experience creation, an area not previously covered by the literature.

A significant amount of evidence shows that businesses that work in isolation will struggle to take full advantage of the tourism industry in the age of the experience economy (Denicolai et al., 2010; Dickson, 2016; Hjalager, 2010). This research found that the new ASB Waterfront Theatre (ASBWT) located in an urban waterfront destination of Auckland's Wynyard Quarter has significant opportunities to link with others to create experiences. The ASBWT has significant potential to enhance the appeal of the Wynyard Quarter, strengthening the competitive advantage of the destination within Auckland.

Summary of the research findings

The research has uncovered how ATC formed a network of allies to build a performing arts venue in the urban waterfront destination of the Wynyard Quarter. The process of translation (Callon, 1986) provided a useful framework to understand why and how the network formed to create the performing arts venue, and identified a diverse set of relationships that underpinned the development of the project.

The performing arts venue has connections with a multitude of actors and has a spectrum of relationships (formal and informal/local/national/global). Formal relationships were primarily formed to realise the vision of creating a new performing arts venue, based on resource dependency and the supply of financial capital. Informal

connections with some, but not all, local stakeholders in the urban destination have formed via the establishment of social relationships, based on geographic proximity. The findings support the view that networks are fluid and dynamic and are assembled for various reasons and around different projects and interests (Cohen & Cohen, 2012; Huggins et al., 2012). Actors find themselves in a mix of networks, and in a variety of relationships at different levels.

Four main themes emerged when exploring the potential for the performing arts venue to link to local actors to create innovative experience. One main finding was that collaboration is a mind-set and that in order to create innovative experiences for visitors and local residents, actors must work with heterogeneous partners at the destination. The research highlighted that participants have positive attitudes towards collaboration and working with others to create experiences. Linked to this, it was found that there is a process of collaboration (how, what, why) which can be applied to linking the various sectors at the destination successfully together. However, the research has highlighted that collaboration is indeed hard work, and that there is a paradox between legitimacy to lead a process (governance and power) and having a flat power structure (consensus-based decision-making). This is due to the implementation of ideas requiring input - energy and resources, and person/organisation (a 'translator') to drive the process to ensure ideas turn into realities. Therefore having the right attitude towards working with others, and understanding the process of collaboration (the why, how, what) is a useful finding for actors seeking to link together at the destination to create experiences.

A further theme to emerge was that experiences are human in nature, based on genuine interaction between people that fulfil social needs (sense of belonging). Having the 'right' staff who can think creatively, and naturally create moments of positive surprise plays a central role in creating memorable experiences. This findings supports Campos et al. (2016) who argue that human interaction is at the heart of an experience and Magnini (2017) who suggests that creating this culture (positive surprise) within a business that supplies experiences is crucial.

It was found that the ASBWT in the Wynyard Quarter would enhance the destination experience and add to a sense of place, indicating support for other studies who found that performing arts venues add to destination appeal (Flew, 2013; Prebensen et al., 2013; Truchet et al., 2016). The findings suggest that the new venue will be a draw card for the area, attracting a wide range of people and will add a creative vibrancy, which contributes to a sense of place. The research has highlighted that experiences at

the destination should be warm and welcoming to a broad range of visitors and locals, which must somehow also be reconciled with the potentially increasing exclusivity of the area attracting high value visitors.

Another central theme to materialise was an interplay of different sectors and expertise is required to create innovative ideas. In support of other studies, mixing with others is a source of valuable knowledge exchange that can lead to innovation (Blomqvist & Levy, 2006; Granovetter, 1973; Hjalager, 2010). The majority of participants exhibited enthusiasm to link together to share ideas around experience creation in the micro destination, suggesting that the potential for constructing innovative experiences certainly exists.

This thesis has responded to calls to investigate experience design in the context of innovation within the tourism industry. The research has adopted qualitative techniques to test attitudes towards the concepts of innovation and experience creation with actors at the destination. The study also contributes to our understanding of spatial relationships in the experience economy (Lorentzen et al., 2015) by taking a case study approach of a specific geographical space of an urban micro-destination.

Creating a successful experience involves drawing all the elements of the destination together (e.g. arts, attractions, events, hospitality, transport), and coordination between actors to ensure that all the 'micro-experiences' are integrated for the visitor to co-create value between them at the destination (Campos et al., 2016). There are already informal networks forming between the performing arts venue and other actors situated at the destination. These relational connections have occurred organically due to geographic proximity and have potential to lead to innovation. There is evidence of the performing arts venue coordinating their programming with others (for example, transportation) and the restaurants offering services to fit in with timetabling, for example pre-theatre dinners. The coordination and integration of activities creates a more holistic destination experience (Campos et al., 2016; Mathis et al., 2016). By linking with others at the destination, the ASBWT has potential create innovative experiences as Tussyadiah (2017) argues innovation in tourism depends on various actors providing products at services at the destination, and being coordinated to provide a seamless experience for tourists.

The proximity of actors at the destination facilitates the development of friendly relationships, which can lead to the exchange of knowledge and innovation (Weidenfeld, Butler, et al., 2010). The creation of friendly relationships could lead to

innovation which is a networked process, grounded in informal relationships (Blomqvist & Levy, 2006; Paget et al., 2010). The study has identified opportunities for the performing arts venue to link to tourism and create experiences, supporting Hughes (2000) and Kay (2010) that this can be mutually beneficial for both sectors.

Significance of findings

The findings extend our knowledge about experience value, supporting other research which found that interactions between people that refresh the human spirit are central to creating a memorable experience (Fesenmaier & Xiang, 2017). This is an important finding as creating experiences that touch the human spirit, that are welcoming and warm, and that offer moment of positive surprise and joyfulness via human interaction is a way to transcend the challenge that experience is an individual and subjective phenomenon (Ooi, 2005). A possible explanation is that expectations are built around the core experience product, and joyful human interactions represent a moment of positive surprise. Positive surprise which occurs from genuine human interaction leads to an experience being memorable (Magnini, 2017).

Linked to this, another important finding cautions the role of technology (ICT) in experience creation. We should not lose sight of an incredibly significant aspect of our essence of being human, that is the joy of interacting with others. The research highlights that technology should *enhance* but not replace humans when constructing innovative experiences. Other implications include thinking carefully before replacing humans with ICT, because this could detract from an experience that centres on joyful interactions between people.

Components of how we *feel* are important in the construction of experiences and this is based on genuine human interaction. As the findings have indicated, creating quality experiences could relate to going back to our fundamental human nature, and the simple elements that make us feel good. For instance creating experiences that are authentic in the sense that people *feel* valued, *feel* welcome, *feel* safe and have opportunities for joyful human interactions, between staff, between other visitors, or as Gnoth (2017b) puts it to provide an opportunity to “connect with your authentic self”. Instead of reinventing the wheel with ICT technological advancements, it makes sense to take a step back and revisit age-old wisdom, to ground ourselves and our spirits by connecting with one another, and push back against fast paced life in the urban globalised world. This ancient wisdom comes from a Māori proverb (“*Glossary of Maori Proverbs, Saying and Phrases*”, 2017).

He aha te mea nui o te ao

What is the most important thing in the world?

He tangata, he tangata, he tangata

It is people, it is people, it is people

The thesis contributes to the experience literature, by bridging the gaps between the phenomenological aspects of experiencing and the constructing of experiences for economic purposes, something that is not well covered by the literature. The findings suggest that Maslow's (1954) middle/top of the hierarchy of human needs (social interaction, belonging and self-esteem) should be first satisfied in order to create a memorable experience. It is important to ensure that people *feel* welcome, safe and that they belong and incorporate this into constructing experiences that cater towards the top of Maslow's hierarchy of needs (self-actualisation/transformation). There is a risk that some authors (Hansen & Mossberg, 2013; W. Smith, 2005) take these as 'already achieved', and are therefore ready to reach the top of Maslow's hierarchy of human needs.

The research findings indicate both opportunities and challenges to be navigated. Several opportunities exist to work together to create innovative experiences; these include bundling different products and services so that the visitor can co-create an experience at the destination. There is potential to coordinate programming and activities in the Wynyard Quarter, to create more of a lively buzz that attracts residents and local, as well as providing an integrated destination experience. The research highlights that destinations deliver experiences, however it has raised issues of how actors work together: Who leads a process to develop and coordinate experiences that requires energy and resources? How will issues of power and legitimacy be resolved if a network is formed based on experience creation?

Simple strategies to foster the formation of networks organically can mitigate some of the challenges outlined in creating formal network structures. For example, developing friendly relationships at the destination level can facilitate knowledge exchange, which may lead to the formulating of innovative ideas. Given the complexities of running a venue and a performing arts company, as well as delivering on formal sponsorship partnership outcomes, this may represent a greater opportunity for ATC, one that is the simplest and easiest to implement and could produce positive outcomes that may lead to innovative experience creation.

Having a venue and being situated in a destination opens up a multitude of opportunities for the performing arts company. They can add to a destination experience, allowing visitors to have another interface in which to co-create their destination experience. They can link to the tourism industry, easing the challenges of seasonality, and creating tourism specific products that can enhance revenue whilst enhancing a visitor experience of place. Other opportunities are to work with others to build the destination experience, and tell the story of contemporary Auckland.

Taking experience creation as a point of collaboration could represent a starting point to form a network. As other studies have shown, the ability to create networks to share knowledge and learn facilitates innovation in tourism (Fuglsang & Eide, 2013; Hjalager, 2010).

This research has uncovered potential and capacity for the ATC to create linkages which others to create and/or enhance the visitor experience. However, the challenge is *how* to move this forward from an idea to a reality. Formal network structures come with challenges around legitimacy and power, as well as resourcing to drive momentum. The findings have shown that creating social linkages between organisations has the potential to create innovative ideas, however it is *how* these ideas are implemented between parties requires strong social links and for parties to commit to both time to creating *and* implementing ideas.

Most of the studies conducted so far have tackled how individual companies and organisations can try to stage memorable experiences, almost neglecting how destinations can themselves stage memorable experiences (Mariani, 2016a). Having a brainstorming/network formation session with a shared vision for creating an extraordinary experience at its core has potential to be a powerful driver for an effective network in the Wynyard Quarter which could lead to innovative experience creation (Alsos et al., 2014). Stimulating network formation between the tourism actors with the performing arts venue could lead to creative ideas (Booyens & Rogerson, 2015; Comunian, 2010).

The Wynyard Quarter has appeal as a destination, and the resources for an experience environment, with the performing arts venue adding value to this. Stimulating the creation of friendly relationships between destination actors has potential to lead to innovation, and begin to create features of an innovative milieu (trust, shared visions, and spirit of cooperation) as other research has shown innovation

can be the unexpected combination of things and is a networked process (Paget et al., 2010).

A main implication of the research is to embrace the complexity of there being more than one network at play at any one time posing challenges around simply analysing a 'business network' or a singular 'tourism network'. As is the case of the ASBWT that has multi-sectoral networks, a 'one network' distinction is less useful. These complex connections need to be embraced and examined to understand more about how connections can lead to innovation and/or experience creation.

The research has begun to unpack some options how actors can work together to construct experiences at the destination, as Prayag et al. (2015) recommend stakeholders should do this but do not recommend options on how to do this. For example, a design-thinking workshop around experience creation, and linking with others to create moments of positive surprise across destination touch points. The findings have also highlighted the role of prior knowledge and appreciation in creating experience value, something that is not currently part of the discussion around experience creation.

There is an enthusiasm in this newly created destination in Auckland to be innovative in the creation of memorable visitor experiences. The following are recommendations as to how this could happen.

1. Convene a design-thinking workshop with diverse actors. This would act both as a point of collaboration, and platform to exchange knowledge and create innovative ideas by mixing sectors. An added benefit would be meeting others and beginning to build friendly relationships. Design thinking takes the user outcome as a focus and works backwards; one suggestion would be taking positive surprise as the outcome and stakeholders working on how to create this. As (Magnini, 2017) highlights design thinking is what is propelling value in destination development.
2. Consciously create moments of positive surprise and foster this culture of delighting visitors across the destination. For all actors involved in the supply of experiences, facilitating and empowering genuine human interaction, and creating moments of positive surprise via interactions between people is an opportunity to enhance experience value. It is recommended that staff are empowered to do this in a natural way, i.e. the interaction should not come across as forced or fake. These interactions could create moments of positive surprise which lead to an experience being memorable.

3. Create channels to coordinate and integrate positive surprise across visitor touchpoints. The destination is the experience, and networks make destinations. Actors can build on the connections and create linkages to coordinate activities to create a holistic destination experience. Thinking about destination touch points could be an opportunity to test this; there is a need to ensure these are seamless to ensure a positive visitor experience continuum – before during and after, for visitors and locals to the Wynyard Quarter.
4. Use experience creation to strengthen and build a network of diverse actors from across sectors. For example, taking experience bundles discussed between performing arts venue and other suppliers of experiences, and taking this a step a step further by allowing the visitor to co-create their experience by picking towards their preferences (acknowledging the logistical/transactional difficulties this poses).
5. Invest effort and resources into collectively staging memorable experiences rather than marketing the destination.

This research highlights the capacity of the performing arts venue (ASBWT) to work with other local actors to create innovative experiences at the destination. However, while there is enthusiasm for the idea of working together, converting that enthusiasm to action will ultimately come down to the fundamentals of implementation. Forming a network, facilitating design thinking are all things that are possible with the resources at the destination, however it will be the implementation of actions and the maintenance of the collaboration over time that will be the challenge.

This thesis has offered insights to inform the development of experience creation and network formation within the destination. Having a better understanding of the concept of experience and the implementation of the various components can provide organisations and destinations with unique competitive advantage (Gupta & Vajic, 2000).

This research contributes to the literature, as it is the first study to apply the concept of translation (Callon, 1986) to understanding the way relationships and connections have evolved to create a new tourism attraction/performing arts venue. The research enhances our understanding of the role of tourism supply actors in a network (Fuglsang & Eide, 2013; Volgger & Pechlaner, 2015) in creating experiences. In addition, it has responded calls to investigate the role of creative industries linked to tourism (Booyens & Rogerson, 2015).

Limitations and future research

This research would lend itself well to a longitudinal study. The research provides a baseline to underpin longitudinal research into the role that connections play in innovative experience creation. Both a limitation and a strength of the study is that it was undertaken during the construction of the ASBWT, and therefore the formation of the network at the destination was in its early stages. However, this also represents an opportunity, to study how networks evolve over time and how they influence innovation and experience creation (Fuglsang & Eide, 2013; Sørensen, 2007).

As the performing arts venue becomes a permanent feature in the destination and as relationships develop and mature, further research could evaluate the effects that the ASBWT has had on network formation and the overall experience at the local destination. A longitudinal case could potentially investigate how coopetition evolves over time at the destination and how attitudes towards this influence experience creation. This would involve revisiting the supply side and what effect linkages have had on creating or enhancing experiences once the theatre becomes embedded in the destination.

This thesis has looked at the role of networks in innovative experience creation focussing on the supply side of experiences in the context of a local urban waterfront destination. Future research could also incorporate the demand side, and study how visitors perceive the experience at the destination. For example, to what extent is the destination experience integrated and holistic from a visitor perspective?

Another important avenue for future research is to investigate further the role of appreciation, (based on prior knowledge and personal interest in a subject) has on experience value. This would be an important contribution to understanding how customers create value, which is important for innovation in experience creation (Alsos et al., 2014), and is currently overlooked in the experience literature.

There is a willingness and enthusiasm from participants from ATC and those at the destination to create linkages. However, currently there is no central point of collaboration for actors to work together and this presents a missed opportunity to create innovative experiences at the Wynyard Quarter. This thesis has shown that a point of collaboration between the performing arts venue and suppliers of experiences at the destination could be innovative experience creation, and that a designing thinking workshop could provide a solution and be the catalyst to facilitate this.

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Appendices

Appendix 1: Interview Guide

Interview Discussion Guide (other organisation)

Interview Guide Questions

- Are you aware of the ASBWT project?
- How did you/ your organisation become aware of the ASBWT?
- In what ways is your organisation connected to the project?
- Does your organisation work with others?
- Why do you collaborate with others?
- What do you find to be the benefits of collaboration?
- What have you found to be the key to successful collaboration?
- What are your thoughts about a design thinking workshop around innovative experience creation in the Wynyard Quarter (here I explain what is meant by this)
- What are your thoughts about working with others to create unique experiences? Do you have any ideas?
- What does innovation mean to you and your organisation?
- What relevance does the visitor industry have with regards to your organisation?
- Hypothetically, if a visitor was to come to Auckland what do you think could be the best experience your organisation working with others could offer?
- What do you see the role of the new theatre in the Wynyard Quarter and Auckland more generally?
- What do you think is the biggest opportunity for the new theatre development?

Do you have any questions or thoughts for me?

Interview Discussion Guide - ATC

- Could you please give me some example of how ATC works with others (formally or informally)?
- *Why* does ATC work with others?
- Can you give me a few examples of how ATC works with others?
- What does innovation meant to you, and to your organisation?
- What are your thoughts about working with others to create unique experiences? Do you have any ideas?
- What relevance does the visitor industry have with regards to the ASBWT?
- Hypothetically, if a visitor was to come to Auckland what do you think could be the best experience the ASBWT working with others could offer?
- What do you think the biggest opportunity for the new theatre development is?
- In what ways do you think the ASBWT will add to the visitor experience on the waterfront?
- How did you initially get other people and organisations behind the idea and need for a new Waterfront Theatre in Auckland?
- How was the momentum continued to get to where the project is now?
- Was there a turning point, for example a greatest support/greatest sense of relief in moving the project forward?
- In your opinion what will you define the success of the ASBWT project as?

Do you have any questions or thoughts for me?

Appendix 2: Ethics letter of approval

18 February 2016
Carolyn Deuchar
Faculty of Culture and Society

Dear Carolyn

Re Ethics Application: **16/18 Cultural venues, performing arts and the visitor experience: The interplay between networks and innovation in experience creation.**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Subcommittee (AUTEC). Your ethics application has been approved for three years until 16 February 2019.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 16 February 2019;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>. This report is to be submitted either when the approval expires on 16 February 2019 or on completion of the project.

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this. If your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply there.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,



Kate O'Connor

Executive Secretary

Auckland University of Technology Ethics Committee

Cc: Eilidh Thorburn, Simon Milne

Consent Form



Project title: Performing Arts Venues: The interplay between local networks and innovation in experience creation

Researcher: Eilidh Thorburn

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated 24/09/2014.
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- ☐ 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.
- ☐ If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a copy of the report from the research (please tick one): Yes ☐ No ☐

Participant's signature:.....

Participant's name:.....

Participant's Contact Details (if appropriate):.....

Date :

Approved by the Auckland University of Technology Ethics Committee on **18th February 2016**, AUTC
Reference number **1618_18022016**