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THE STAKEHOLDER SANDWICH: A NEW STAKEHOLDER ANALYSIS MODEL FOR EVENTS AND FESTIVALS

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The significance of stakeholders in the festival and events sector is demonstrated in the literature and is a growing area of interest. The application of conventional stakeholder theory to this sector has proved to be problematic and new models developed as alternatives. Since the 1980s a number of matrices and models have been established to identify and categorize stakeholders, but limitations have been exposed in the context of festival and events research. This study set out to explore the use of established stakeholder models for their usefulness and effectiveness in the sector, consider alternative models and to examine empirically a proposed alternative. To do so, a multiphased qualitative methodology was used. Results indicated that none of the conventional or proposed sector-specific models were in common usage by sector professionals but did confirm that Ed Freeman's founding stakeholder definition of 1984 continues to be valid and hold true. The framework for a new conceptual test model was developed and then refined to produce the Stakeholder Sandwich Model for testing on a live event. This model proved to be effective in identifying and mapping a wide range of stakeholders with flexibility and fluidity, overcoming the limitations of both established conventional models and more recent sector-specific typographies. This model has significant potential for application in the festival and events sector, with implications for both researchers and event practitioners.

Key words: Event management; Stakeholders; Participation; Involvement; Live events

Introduction

Festivals and Events is a growing sector, with an increasingly important role in place making, a vital component of the cultural offer and making a significant contribution to the visitor economy (Evans, 2012; Getz, 2017; Getz & Page, 2014; Meyrick, 2015; United Nations Educational, Scientific and Cultural Organization [UNESCO], 2009). It is an evolving sector, responding to new trends and customer demands, adapting to shifting contexts, and responding to a variety of agendas and policies, particularly in the public sector (Belfiore, 2014; Fordham, Lawless, Pearson, & Tyler, 2010;

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Gilmore, 2013; Salentine & Johnston, 2011). Success is dependent upon engaging stakeholders, and with stakeholders not fully understood there is increasing interest in stakeholder identification and mapping (Miller & Oliver, 2015; Mitchell, Agle, & Wood, 1997; Tiew, Holmes, & De Bussy, 2015; Van Niekerk, 2016; Van Niekerk & Getz, 2016). The role of stakeholders in contributing to successful events is seen as important in relation to balancing conflicting claims and managing the impacts of events (Getz, 2017)—increasing the positive and reducing the negative (Reid & Arcodia, 2002). With festivals reliant on external resources for their sustainability and comprising of voluntary networks of stakeholders that must be managed effectively by the festival organization, the need for willing coproducers and engaged stakeholders in both strategic planning and day-by-day operations takes on greater significance. Managing stakeholder relationships for mutual long-term benefit and forming strong collaborations and partnerships becomes essential (Getz, Andersson, & Larson, 2007). The need for involving multiple stakeholders in the festival experience was further highlighted as "combining perspectives makes it possible to discover synergies and divergences and therefore receive a more holistic picture of a festival" (Buch, Milne & Dickson, 2011, p. 325).

The identification and management of stakeholders (Andersson, Getz, Mykletun, Jæger, & Dolles, 2013), their role in the sustainability of events (Andersson & Getz, 2008), and their significance in the growth and development of festivals (Andersson et al., 2013) have all been identified for consideration. The desires and goals of event stakeholders must be taken into account, and sustainable initiatives such as events should result from a vision that is shared by the community of stakeholders (Moital, Jackson, & Couilard, 2013). Proactive stakeholder identification is considered a core issue (Crane & Ruebottom, 2011) and the 21st century has been deemed "to be more stakeholder focused, examining success and shorter-term project life cycle goals" (Davis, 2014, p. 193). The involvement of various actors (i.e., stakeholders) is also considered important in understanding conflicting perspectives in event planning and avoiding "wicked" problems (Phi, Dredge, & Whitford, 2014). The continued significance of stakeholders in this sector requires theory and models that are current and reflect contemporary considerations identified in the literature, which are not addressed by longstanding stakeholder theory and models. As this significance has grown, so too has the complexity of stakeholder knowledge and understanding, with a widening gap in the literature between models which are old and do not reflect current practice. Therefore, contribution of this research is to revise our understanding of stakeholder management within events and create a new model supported by empirical data.

This research adds to the body of knowledge within events by: identifying a current working framework for a conceptual stakeholder model of key categories to embrace a wide range of stakeholders; capturing their considerations; enabling event managers to map stakeholders in an informed and meaningful manner. This aim is to be achieved by exploring the use of established stakeholder models, consideration of alternative models for testing, and the empirical examination of a proposed new model. This will address the identified gap between abiding theory and current practice.

In the context of this research, the commitment of public sector stakeholders in the UK to high-profile events and the role of such events in delivering corporate performance indicators, such as generating footfall and driving the visitor economy (Barnsley MBC, 2014), demonstrates there are significant stakeholder needs and powerful social actors at play, even in this "age of austerity" (Association for Public Service Excellence, 2013). This can be seen within the emerging concept of the "Eventful City," which contributes intrinsic value to society, culture, or the environment (Getz, 2017) and underlines the value and importance of this research.

Stakeholder Theory and Models

The chronology of stakeholder theory is well documented (Andersson & Getz, 2008; Eyiah-Botwe, Aigbavboa, & Thwala, 2016; Getz et al., 2007; Mitchell et al., 1997; Todd, Leask, & Ensor, 2017; Van Niekerk, 2016; Van Niekerk & Getz, 2016) featuring key business management definitions and models.

1963: the term "stakeholder" first appears in management literature in an internal memorandum

at the Stanford Research Institute (Todd et al., 2017).

1984: Ed Freeman (1984), widely acknowledged as establishing a founding definition, developing theory, and popularizing usage in business thinking in "Strategic Management: A Stakeholder Approach," cited by many as a principal source of stakeholder theory (Capriello & Fraquelli, 2008; Moital et al., 2013; Tiew et al., 2015; Van Niekerk & Getz, 2016).

1986: formation of two matrix models—Power/Dynamism and Power/Interest (Gardner, Rachlin, & Sweeny, 1986)—to plot stakeholders and explore their dynamics.

1995: publication of Primary and Secondary stakeholder categorization—two-tier structure (Clarkson, 1995).

1997: Salience Model developed (Mitchell, Agle, & Wood, 1997) using three parameters to categorize stakeholders: Power, Legitimacy, and Urgency.

Beginning with stakeholders defined as any group or individual "who can affect or is affected by the achievement of the organization's purpose" (Freeman, 1984, p. 52), consideration of their nature and dynamics led to the development of two key matrices. Power versus Dynamism (Gardner et al., 1986) plots a grid with binary scales of low or high for both axis where power equates to the degree of influence a stakeholder may have and dynamism is considered in terms of predictability. This was used to assess where political efforts should be focused in relation to management strategies.

The other matrix plotted Power versus Interest (Gardner et al., 1986), also in a binary scale of low or high for both axis. This grid categorizes stakeholders with regard to the amount of interest they have in supporting or opposing a particular strategy and in relation to how much power they have over supporting or opposing that strategy (Johnson, Scholes, & Whittington, 2005). This enables managers to prioritize stakeholders and decide where to focus their management energies (Sharma, 2010) and the type of relationship a public institution should have with each of the identified stakeholders (Maraglino et al., 2010).

The original two-tier structure of primary and secondary stakeholders (Clarkson, 1995) defined "primary" as those who are essential to the corporation and without whom it could not survive as a going concern and "secondary" as those who can affect or be affected by the corporation, but are not engaged in transactions with it and are not essential for its survival (Clarkson, 1995). Latterly, primary stakeholders are those having a "formal, official or contractual relationship" while all other stakeholders are secondary (Carroll & Buchholtz, 2009).

The Salience Model (Mitchell et al., 1997) introduced a tripartite model (Fig. 1), with power considered the capacity of a stakeholder to impose its will in the relationship, legitimacy acknowledged when stakeholder actions were desirable, proper, or appropriate within a given social construct, and urgency the degree to which stakeholder claims call for immediate attention. Overall stakeholder salience was deemed a function of possessing these three stakeholder attributes.

Stakeholder Models in Festivals and Events

Although these long-standing stakeholder models have prevailed, they have had limited usage in the Festival and Events sector. For example, the Power/Interest model was used in research investigating stakeholders' views on the future of a sporting event, with stakeholders plotted on the matrix and their position in the four quadrants used to select a cross section of stakeholders to take part in their study (Moital et al., 2013).

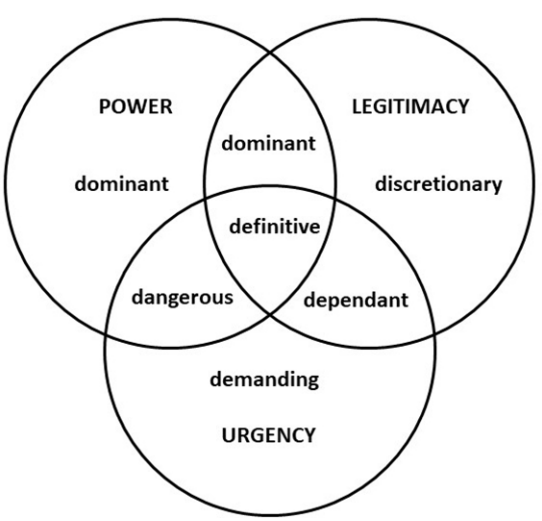

Figure 1. Salience Model (Mitchell et al., 1997).

A two-tier primary and secondary stakeholder model defined primary as those without whose support the event would not exist, and secondary as those who can impede an event's success even though they are not directly involved in it (Reid & Arcodia, 2002). This was developed from a literature review and adoption of key definitions to produce the Event Stakeholder Model, a sector specific conceptual model showing how primary and secondary stakeholders link to events. The event organization was central to this model, as the event managers were deemed to be integral to stakeholder management (Reid & Arcodia, 2002).

With regard to the Salience Model, analysis of a range of festival organizations concluded that strategies relating to stakeholder theory and the interaction of power, legitimacy, and urgency did not seem to be implemented or successful for festivals (Caelsen & Andersson 2011). Research with festivals in Sweden and Canada found the "salience" of festival stakeholders to be highly variable, with legitimacy often seen as a matter of little choice (Getz et al., 2007).

The limitations of these models have led to consideration of sector-specific frameworks. A sequence of research on major stakeholder roles in festival networks focused on stakeholder roles rather than any primary and secondary categorization (Getz et al., 2007). Beginning with analysis of marketing for The World Championships in Athletics in Gothenburg (Larson, 2000), then analysis of the different actors in organizing events (Larson & Wikstrom, 2001), management of stakeholder relations in three Swedish festivals (Larson, 2003), and a comparison of festivals in Sweden and Canada to develop an understanding of stakeholder networks in festivals (Getz et al., 2007), a stakeholder typography for Festivals and Events was produced (Fig. 2). This used similar terms to the Event Stakeholder Model (Reid & Arcodia, 2002) but dispensed with the Primary/Secondary categorization. This model reflects the dynamic nature of stakeholders and acknowledges that stakeholder roles can change over time (Getz et al., 2007).

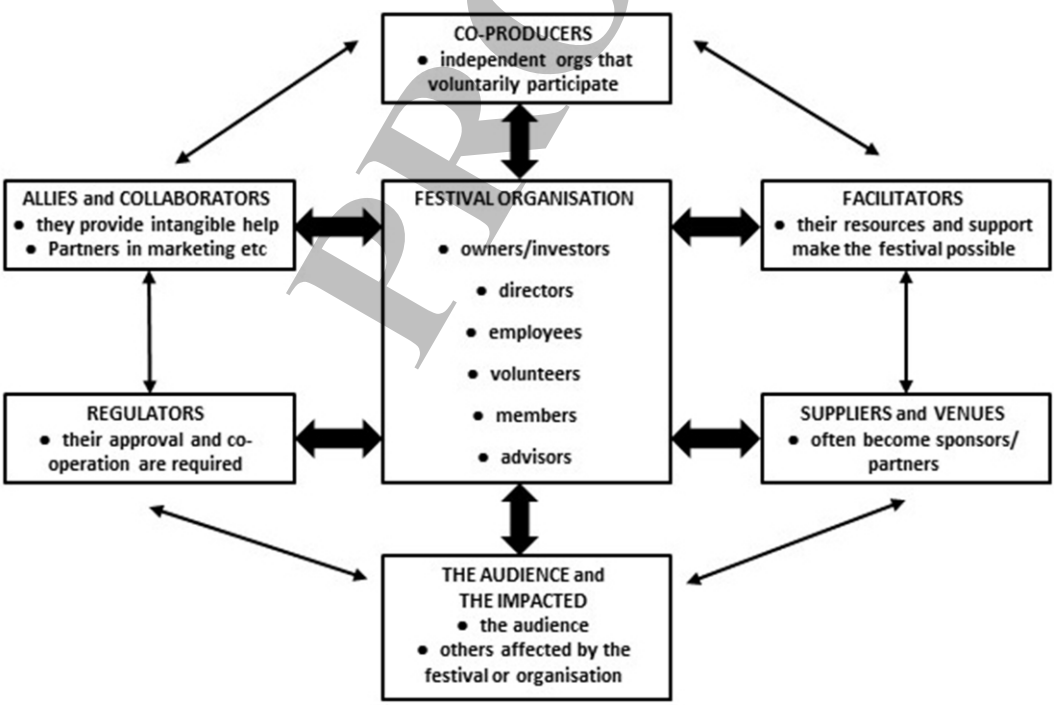

Figure 2. Major stakeholder roles in festival networks. Reproduced with modification from Getz et al. (2007, Fig. 1, p. 109), with permission.

A further model with a focus on roles was produced from a multidimensional approach to the identification, differentiation, and categorization of festival stakeholders (Van Niekerk & Getz, 2016). This echoes the two-tier primary/secondary model but differentiates between internal and external stakeholders (Fig. 3). An extensive review of sector literature led to the stakeholder identification shown, with percentage figures showing the degree of confirmation of the type and categorization following research with festival organizers (Van Niekerk & Getz, 2016).

Limitations of the Models

Each of these models has been challenged and their perceived limitations exposed. The early Power/Dynamism and Power/Interest frameworks were themselves considered unable to explain the complex considerations of stakeholder dynamics and relationships, which led directly to the development of the Salience Model. This followed a review of the variety of stakeholder definitions and competing claims that went beyond mere stakeholder identification, offering a model that would enable managers to decide what they should be paying attention to (Mitchell et al., 1997).

However, recent work in the events sector has added significant complexities to the definition and understanding of the key terms of this model. Analysis of power in tourism collaborations focused on four key types of power (Saito & Ruhanen, 2017), while a study of the nature of stakeholder power in tourism events produced a further four categories.

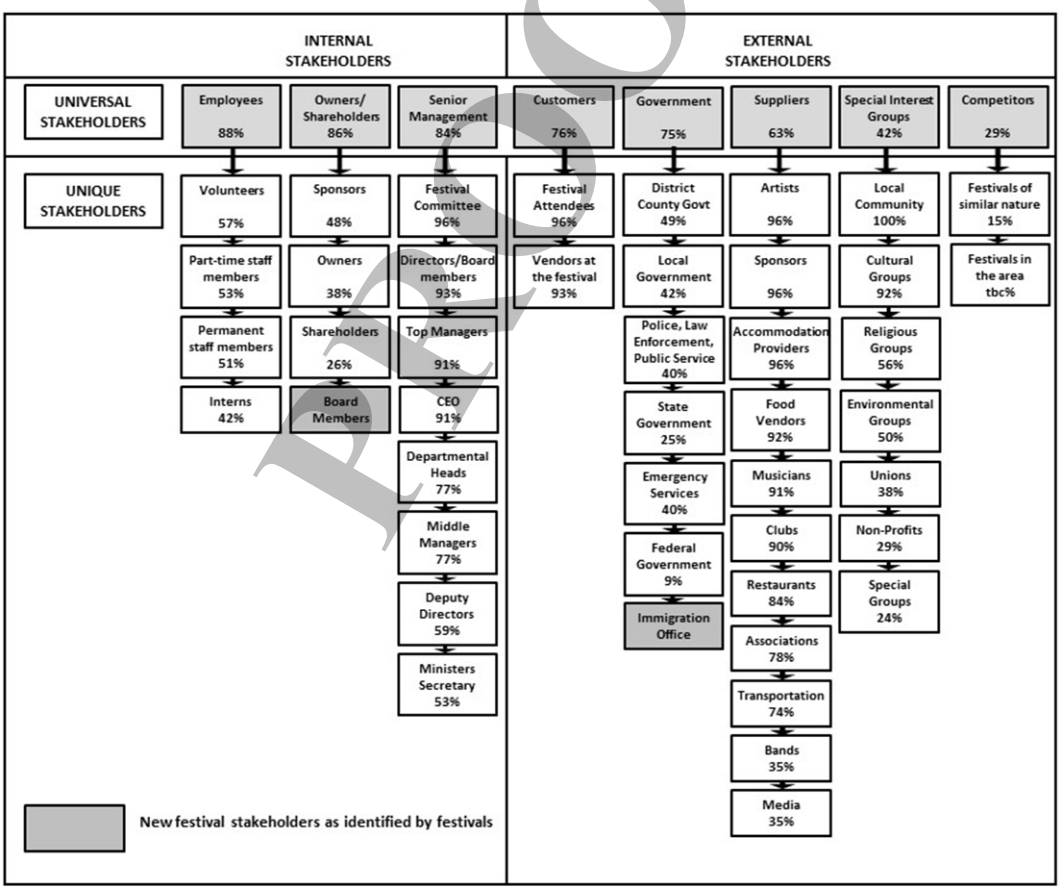

Figure 3. Conceptual framework for identification, differentiation, and categorizing of festival stakeholders. Reproduced with modification from Van Niekerk and Getz (2016, Fig. 1, p. 425), with permission.

With the term "power" still primarily influenced by economic considerations it is argued that economic roles should not be separated out but must be analyzed in a broader context alongside social roles (Crane & Ruebottom, 2011).

Furthermore, with power primarily influenced by economic considerations, salience is not considered consistent across normative and instrumental criteria (Crane & Ruebottom, 2011). In relation to Legitimacy, three types are explored conceptualizing the term "Eventful City" (Getz, 2017), while 13 propositions are presented for legitimacy building theory for festival and event management (Larson, Getz, & Pastras, 2015). A thorough critique of the Salience Model asserts that Mitchell misrepresented Freeman's version of stakeholder theory in its development and the "principle of who and what really counts" has the limited perspective of the manager (Derry, 2012).

It is also noted that although the practices developed by Freeman (1984) and Mitchell et al. (1997) are widely used, not all situations deliver the expected outcomes. There is a call for a more sophisticated analysis of complex situations throughout the life cycle of a project to understand the interdependencies between stakeholders in a project's social networks (Rădulescu, Ștefan, Rădulescu, Rădulescu, & Rădulescu, 2016).

There are thought to be fundamental flaws with the primary and secondary categorization and a call for a wider, more consultative, even moral perspective to challenge the conventional views that often result in a skewed and hierarchical view of stakeholders (Sharples, Crowther, & May, 2014). A particular concern is how instrumental stakeholder theory has influenced an economic model of stakeholder identification and a categorization of primary and secondary stakeholders, which differentiates between those that are economic and non-economic. Indeed, stakeholder theory is seen by some to be dominated by a basic two-tier mindset and retaining analysis and models that have been with and considered an "enormous oversimplification" and "static" by Freeman himself (Jensen & Sandström, 2011, p. 476).

Models developed in Festivals and Events have also been hampered by conventional theory. The Event Stakeholder Model (Reid & Arcodia, 2002) is undermined by the limitations of the primary/secondary categorization and the move towards a network dynamic. Although it presents a pertinent stakeholder identification and does not use an economic basis for the categories, it does, however, reflect conventional parameters of power and dependency. Even though later analysis did acknowledge that "few attempts had been made to map the stakeholders of a festival" (Getz et al., 2007, p. 106), its complex stakeholder mapping illustrated dynamics indicative of network characteristics that seem constrained by the primary and secondary categorization. Moving beyond the primary and secondary divisions of the two-tier model and dispensing with category definitions leaves a stakeholder body that is more nebulous and fluid. Event stakeholders have been found to contain primary, secondary, and even tertiary roles, indicating roles are blurred, complex, and indistinct (Todd et al., 2017).

Perhaps the most distinctive model for the Festival and Events sector is the "major stakeholder roles in festival networks" (Getz et al., 2007, p. 109). Its typography is quite different from the typical stakeholder models for a business firm and attempts to grasp the dynamic nature of stakeholder roles (Fig. 2). Although it proved to be a useful prompt for research, the resulting data was inconsistent (Getz et al., 2007), indicating the limitations of this typography. The later framework using similar stakeholder roles with categories of internal and external stakeholders (Van Niekerk & Getz, 2016) lacked network dynamism and echoes the problematic nature of the two-tier approach (Fig. 3).

Despite the increasing interest in understanding stakeholders in the sector and a continued assertion of the validity of the principle of the stakeholder and usage of its original definition (Alade, 2013; Andersson & Getz, 2008; Andersson & Getz, 2007; Derry, 2012; Jensen & Sandström, 2011; Larson, 2003; Presenza & Iocca, 2012; Todd et al., 2017), none of the established or sector-specific models appear to be in extensive use, and there is no consensus on a suitable alternative. Indeed, with no clear model yet to be widely adopted or established in the Events and Festivals sector, the suitability of any these models for the Festival and Events sector is open to question.

Current concerns in the Festivals and Events sector include economic considerations, partnerships,

and place. It is believed that stakeholder theory is underpinned by an economic perspective and the implications this has for both the nature and usage of these models (Crane & Ruebottom, 2011). A shift away from the economic emphasis on stakeholder understanding has opened up questions about assigning overall value or "worth," particularly in planned events, and how this defines or influences stakeholder behavior. Managing event experiences in a way to ensure value creation for a range of disparate stakeholders is believed to be of vital importance, with experiences, rather than goods or services, the only way to achieve industry economic growth (Ramsbottom, Michopoulou, & Azara, 2018).

Demonstrating "value" in a multistakeholder context can also inform a longer-term perspective on outcomes and legacy (Brown, Getz, Pettersson, & Wallstam, 2015). This extends the importance of event experience in relation to influencing customer perception (Ramsbottom et al., 2018) and customer satisfaction (Michopoulou & Giuliano, 2018), and demonstrates an increasingly complex stakeholder map and the need to ensure the broadest possible sampling and representation is included.

Managing stakeholder relationships for mutual long-term benefit to form strong collaborations and partnerships becomes essential (Getz et al., 2007). The importance of a good "fit," or a perception of "congruence" between stakeholder and event (Andersson et al., 2013) suggests that synergy across the stakeholder map will enhance dynamics and the ultimate success of the activity. Organizations are subject to stakeholder influence within networks of multiple stakeholders and a stakeholder network management approach improves understanding of how networks mediate organization–stakeholder relationships and inform decision making (Yang & Bentley, 2017).

The significance of place has grown in relation to impacts on a locality and its people and raises the provocative question, "Who or what should be at the hub of the stakeholder model?" (Derry, 2012, p. 263). It is argued that removing the event from the center and replacing it with the locality—the actual physical location of event delivery—and shaping it through stakeholder engagement would deepen stakeholder relationship and form mutually beneficial experiences and outcomes for all concerned (Sharples et al., 2014). Overlooking this and developing an event without preconsultation with the impacted community can lead to community opposition and undermine an event's success and future (Higgins-Desbiolles, 2018). Using the physical locality of the event as the focus would enable understanding of the wider impacts the event will have and create value for a greatest number of stakeholders (Sharples et al., 2014).

Continued research is deemed necessary to determine relevance in mapping stakeholders of events and factors that contribute to their involvement (Reid & Arcodia 2002) and stakeholders are considered important in creating legitimacy for events (Larson et al., 2015). A review of the literature suggests that empirical research on the management, operation, and governance of festivals and events has been somewhat limited to date (Laing, 2017). It has been acknowledged that multiple difficulties for event management professionals lie in the potential scope of stakeholders that can be involved in the sector, which could be significant in number (Reid & Arcodia, 2002), presenting a real challenge to map all those claiming a stake in an event (Larson & Wikstrom, 2001). In this context, future research is needed to incorporate a multiple stakeholder approach, combining perspectives to make it "possible to discover synergies and divergences and generate a more holistic picture of a festival" (Buch et al., 2011, p. 325), as well as an efficient method of analyzing and visualizing of a project's stakeholder through social networks (Rădulescu et al., 2016).

However, arriving at a consensus on any method is considered difficult, but "most likely to occur at the level of single events or organizations where the context and purpose is fully understood by stakeholders" (Brown et al., 2015, p. 149) and that a theoretical framework for the identification and differentiation of festival stakeholders should be developed in future studies (Van Niekerk, 2016). This suggested scope for the development and consideration of a new stakeholder model and that a case study approach would be an effective way to address these key issues. It would enable a consensus on a method to be generated at the level of a single event with a clear purpose that is fully understood by stakeholders (Brown et al., 2015), it would include a multiple stakeholder approach (Buch

et al., 2011) that consulted stakeholders to ensure their relevance (Brown et al., 2015), and would develop theory with practical application (Brown et al., 2015) through methodologies that implement stakeholder management principles (Moital et al., 2013).

Methodology

The absence in the literature of a definitive model or established hypothesis for stakeholders to work from in the festival and events sector required the discovery of new knowledge and the formulation of new theory. Therefore, this research sets out to identify a model for stakeholder mapping that addresses the theoretical gap with current stakeholder understanding, which could be applied to this sector. Such a model should lead to a better understanding of stakeholder dynamics, behavior, and decision making, and generate increased engagement and satisfaction by a range of stakeholders.

The aim of this research was to produce a working framework for a conceptual stakeholder model to comprise key categories that would embrace as many potential stakeholders as possible, capture stakeholder considerations, and enable event managers to map a wide range of stakeholders in an informed and meaningful manner. Such a stakeholder framework should be robust and current, and lay the foundations for further development with practical application for tangible and meaningful stakeholder mapping and analysis, not just with regard to this specific research context, but also the broader event and festival sector. This research set out three objectives:

1. Explore use of established stakeholder models for their usefulness and effectiveness in the sector.
2. Consider alternative models for testing.
3. Empirically examine a proposed alternative sector specific model using stakeholders from a live event for case study

These objectives include consideration of factors that are influenced by social context—the way in which a stakeholder interprets their roles in accordance with the meaning given to those roles of self and others (Saunders, Lewis, & Thornhill, 2009). This confirms the subjectivist view that social phenomena are created from the perceptions and consequent actions of social actors, and that this is a continual process of social interaction within which these social phenomena are in a constant state of revision (Saunders et al., 2009). An inductive approach to generate qualitative data to capture the motivations and influences of the stakeholders, as social actors, was deemed appropriate to fulfill the objectives of this research. The subjectivist position is reinforced further by the role of practitioner–researcher. The researcher is an officer within a local authority in the UK—the Arts and Events Service of Barnsley Metropolitan Borough Council (BMBC)—enabling access to a range of professional and peer networks, live event activity, and stakeholders at various levels of profile and scale.

Having immediate access and knowledge of BMBC and engaging with stakeholders in an official capacity is an advantage but, given that data are created by the "viewer" and that their interaction with the "viewed" generates their analysis (Charmaz, 2003), there is a danger that one's own experience and perspective clouds objectivity (Gray & Malins, 2004). This was acknowledged, and these risks mitigated through the research design and process. However, it is also noted that researcher–practitioner collaborations are underrepresented in events sector literature with an acknowledged gap between theory and practice and between relevance and rigor (Coghlan, Sparks, Liu, & Winlaw, 2017) giving added significance to this approach.

Research Design

Achieving objectives 1 and 2 required some exploratory work to identify the most suitable stakeholder model for testing on a contemporary event in a live context in order to fulfill objective 3. This resulted in a qualitative two-phase multimethod research design comprising Phase 1 focus groups and Phase 2 case study in an iterative and complementary process. In order to explore the identified gap between abiding theory and current practice, Phase 1 consisted of two successive focus groups of peer professionals drawing upon the collective experience of distinctly different networks—the first from higher education and academia, the second from sector practitioners.

Focus group 1 (FG1) involved 13 members of the Association for Event Management Education (AEME) and took place at their 13th annual forum. The 90-min session involved discussion in smaller groups with feedback to the wider group, and plenary discussion on the key points raised. All participants were peer academics—teachers of event management courses at higher education institutions from across the UK ranging from junior lecturer to course leader level. This provided an opportunity to review the current perspective of stakeholder theory in the festival and event sector.

Focus group 2 (FG2) comprised expert sector professionals and comprised of a 2-hr session at BMBC offices with seven experienced event professionals in the Yorkshire region, carefully selected from the peer networks of the researcher and his manager at BMBC. Participants included a producer/shareholder in a nationally recognized music festival, the executive producer for a publicly funded international festival, a venue producer/lecturer, a marketing director from a regional tourism agency, and three event service managers from local authorities. This group enabled the theoretical perspective to be considered by those producing and delivering contemporary events.

Phase 2 comprised a case study focusing on the 2017 Tour de Yorkshire (TdY), a prestigious event that passed through the Borough of Barnsley and was delivered by BMBC Arts and Events Service. As a member of this team, the researcher was able to access to a range of stakeholders at various levels of profile and scale, and this event was selected as the case study for Phase 2. This international cycle race is one of the biggest to take place in the UK with a growing reputation in the international calendar, a live global TV audience of 11.4 million, and combined digital and social media reach of 110 million. The 3-day event ran April 28–30, 2017, with Barnsley hosting a section of the route towards the end of the third and final day of the race. Understanding stakeholder needs and dynamics is essential to the management and delivery of activities such as TdY and this event offered an excellent opportunity for stakeholder research.

Phase 1 addressed objectives 1 and 2, with findings produced from FG1 becoming the starting points for FG2. Further findings were generated from FG2, analyzed, and reviewed, and a proposed stakeholder model was developed for Phase 2 trial on a live event to address objective 3 (see Fig. 4). Using survey and interview in Phase 2 engaged a

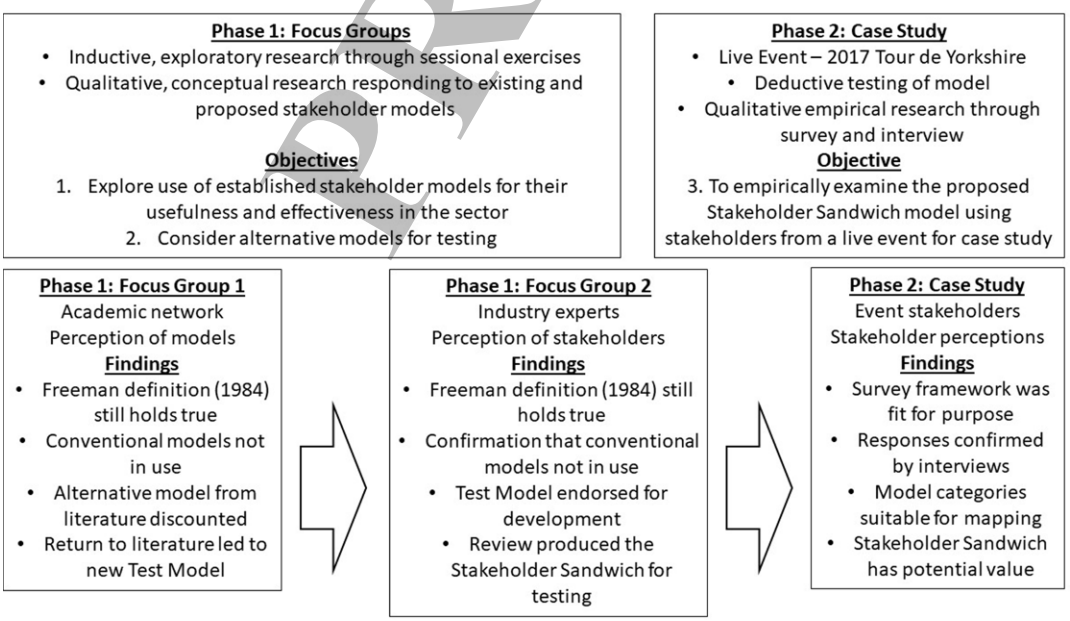

Figure 4. Research design and process.

range of stakeholders in a more intensive, deeper, and meaningful process to generate richer data. This sequential research design enabled a cyclical process of action followed by reflection to inform subsequent action. This creative and organic process enabled theory to be built through iteration and to arrive at a framework for mapping stakeholders on an event.

Findings and Discussion

This section presents the findings of the two sequential phases of this study. First, the findings from Phase 1 (FG1 and FG2) are discussed as they address the first two objectives of the study; to explore the use of established stakeholder models and their usefulness and effectiveness in the sector and to consider alternative models. Then the findings of Phase 2 of the study are discussed, as they address the third objective of the study: to examine empirically a proposed alternative sector specific model using stakeholders from a live event.

Phase 1: Focus Group 1

The group began by reviewing Freeman's (1984) definition and then looked at the event specific typography (Fig. 2) to consider whether this model applied to a UK context; if the definitions should be reframed; if more examples should be included; or if there should be more or less categories. The sixfold typography was split into category pairs for each of three groups to focus on. This generated consistent response in feedback and plenary discussion from all groups that considered the categories "woolly" or too generic and needed to be more defined. There was also a view that the terminology is outdated and has changed, and that roles are now much more blurred with crossover within the typography. It was also considered that the nature of events and festivals is becoming increasingly sophisticated with roles shifting for different events. There was a recommended reference to an article by Crane and Ruebottom (2011) that identifies stakeholders according to social identity and roles as an alternative to this typography and categorization.

The established business sector stakeholder models were then considered: Power/Dynamism, Power/Interest, and the Salience Model (Fig. 1). Participants were asked to consider whether these models were relevant to the current event sector context, should other attributes be applied, and should the respective attributes be measured as binary, banded, or scaled. These models also proved to be challenging. Of the three key terms, power and urgency were seen by one group to relate to dynamism within the stakeholder framework, with "influence" now felt to be interchangeable with power. Legitimacy generated considerable debate across all three groups, and there was uncertainty as to the meaning of this term now compared to the 1980s when it was first coined in a stakeholder context. From being a way of excluding those deemed *not* legitimate and endorsing those who *are*, legitimacy has now expanded to the degree that even the smallest voice will be heard, particularly if it is of complaint. It is possible that legitimacy is now intrinsic to being a stakeholder and therefore a redundant term. Two-way dynamics with stakeholders such as audience and consideration of impacts were also discussed, with a suggestion that there should be a model in relation to "fit" with shared objectives, or stakeholder congruence—echoing the literature (Andersson et al., 2013).

This workshop led to three key conclusions:

- Freeman's (1984) definition of a stakeholder still holds true.
- The sector-specific typography model (Getz et al., 2007) is problematic in its structure and terminology and does not provide the basis for the development of a rigorous stakeholder model.
- The conventional stakeholder models do not reflect current attitudes and thinking towards stakeholder definition and dynamics and comprise terminology and concepts that are outdated.

This caused significant pause for thought, and a return to the literature for an alternative way forward. Given that segmentation (such as the typography) can neglect possible overlap of roles (Sison, 2009) and an acknowledgement of extensive blurring and overlap of roles across designated categories (Todd et al., 2017), the suggested work of Crane and Ruebottom (2011) proved to be particularly relevant. Moving beyond the conventional categorization and typographies of stakeholders with an approach that considers individual interests

and identities, they propose a stakeholder theory based on social identification and groupings and "seek to move toward an enhanced model of stakeholder identification" (Crane & Ruebottom, 2011, p. 78). This proposition is confirmed by the findings of this focus group.

Even though the typography (Fig. 2) retained the descriptive roles shown in the Event Stakeholder Model (Reid & Arcodia, 2002) and the categorization of festival stakeholders (Fig. 3), using them to map stakeholders is seen to have clear limitations and be problematic, suggesting this is not a suitable approach to take.

Rejecting the conventional measures of social value "allows corporations to test the impact of their activities, funding and interventions in a time-specific and cross-cutting way" (Wind-Cowie & Wood, 2012, p. 11). This approach was considered superior "describing the *form* of social value and positive outcome being experienced rather than simply *who* experienced it" (Wind-Cowie & Wood, 2012, p. 49). This focus on impact, cross-cutting, and fresh indicators led to consideration of a new model for the event and festival comprising three categories of primary interest:

- change—focus on outcomes, likely to be intangible, indirect, qualitative;
- measures—focus on outputs, likely to be tangible, direct, quantitative;
- impression—focus on effects, likely to be personalized, emotive, quantitative.

These were then considered in relation to the stakeholder types framed by Freeman's (1984) definition—that is, those that "can affect" or are "affected by" the organization's objectives. This led to a 3×2 grid consisting of categories of Primary Interest versus Stakeholder Type. Event stakeholders were then considered in relation to the *nature* of their "affect on" the activity or how they are "affected by" the activity, and how these factors could be encapsulated within the grid. This led to a set of 18 possible indicators that could act as prompts to provoke thinking as part of a new Test Model (Fig. 5) to be considered by FG2.

Phase 1: Focus Group 2

Initially participants were requested to consider conventional stakeholder models developed from Freeman's (1984) founding definition. With respect to the matrices of Power/Interest and Power/Dynamism (Gardner et al., 1986), and the Salience Model (Mitchell et al., 1997), the group was asked whether they were they familiar with this model; if they use this model and to explain why or why not; and were there any other models that they had tried and to indicate what those were and if they were useful or not. Then they were asked to consider the test model. This was introduced and openly discussed by the group for clarification. Participants were then required to list their stakeholders under the categories. The session concluded with a feedback session with participants asked for comments on the session content or structure, and any pointers moving forward.

Responses to consideration of conventional stakeholder models were clear and revealing. With regards to the matrices, of the seven participants only two confirmed they were familiar with Power/Interest, four with Power/Dynamism, and none with the Salience Model. In terms of usage of these models, participants indicated that although there were resonances between the principles of the matrices, their own working practices used different

Type/Category:	Change	Measures	Impression
Affect ON	Funds Resource Services	Cost Bureaucracy Regulation	Demands Dialogue Value
Affected BY	Agenda Benefit Association	Income Provision Standards	Experience Environment Reputation

Figure 5. Test Model presented to focus group.

terms of reference. The only comments regarding the Salience Model related to an acknowledgement of the potential usefulness of its principles and a lack of understanding of the terms. None of the participants reported any alternative methods that they had used or found useful, though three respondents did see the potential benefit of the conventional models. One participant commented that their experience comprised a more fluid, dynamic, and organic set of processes.

The plenary comments included a number of issues, including: the challenge of changing perceptions and interests; how the models were short term and did not allow growth or development; the question of whose perspectives and agendas are the starting point; the significance of buy in, pride, and belief of stakeholders and particularly communities, which is a growing feature of events such as TdY. The importance of a qualitative rather than quantitative approach was also highlighted.

Regarding the conventional stakeholder models, the findings of FG2 were consistent with FG1 and confirmed that they are not in current usage in the events and festival sector. The response to the Salience Model was particularly striking and resonates with the conclusions that because event and festival stakeholders take on multiple roles, salience is highly variable and legitimacy often a matter of little choice, and an alternative to the Salience Model is required in this sector (Getz et al., 2007).

The test model generated considerable discussion about the categories and the possible indicators. As a new model it was deemed work in progress, but extremely intriguing nonetheless. The categories were considered problematic as they were new concepts and the definitions not familiar. However, the prompts relating to possible indicators were deemed more workable than the categories and a more productive approach to mapping the stakeholders. On this basis, all participants were able to quickly map stakeholders on the grid. It was noted that some stakeholders could fit in more than one area of the matrix, such as local authorities, with overlap and linkage across categories. There was a consensus that success looks different from every angle and the model described as a strategic to-do list.

The worksheets from all the seven participants have been summarized in Table 1 to show which stakeholders where identified, where they were mapped, and the frequency of duplicated responses. Three of the seven used the stakeholder type definition to distinguish between stakeholders and this is also indicated in the table.

The responses to the Test Model confirmed its potential as a mapping tool and demonstrated two key advantages of this model:

- a degree of consistency with some specific stakeholders having a high frequency across responses in certain areas of the matrix;
- a flexibility that enables specific stakeholders to be placed in different areas of the matrix in relation to the context of a given event rather than be restricted by definition or typography.

A pertinent example is the frequency and varied position of local authority in the responses. The "ambiguous" role of governing authority is acknowledged in the literature (Getz et al., 2007). In reality, they have many functions, service areas, and agendas, and this suggests they need to be broken down into a number of stakeholders rather than just seen as a single entity. Although the focus group feedback demonstrated that the test model could work, they indicated they believed it could be improved through simplification and refinement, particularly by narrowing the focus to the essential concepts underpinning the matrix and reconsidering the wording and terminology.

Phase 1 Discussion

The findings of both focus groups indicate that Freeman's (1984) founding stakeholder definition remains true, and is a workable definition that continues to stand the test of time. Furthermore, its use as one of the axis in the test model as definition type was endorsed by FG2.

The established models considered by both focus groups were rejected as they were not deemed applicable to the events sector, were not familiar to many of the particpants, and none of them were being put to practical use. This is consistent with the literature, which underlines the identified limitations of the models and confirms the acknowledged gap between established models and current practice.

The most distinct sector specific model—"major stakeholder roles in festival networks" (Getz et al.,

Table 1
Summary of Focus Group 2 Responses to Test Model

Change		Measures		Impression	
Stakeholders identified by category (all 7 participants)					
Sponsors	3	Sponsor	5	Sponsors	2
Producers/Partners	2	Co-Producers /Partners	3	Producers/Partners	3
Media	1	Media	1	Media	1
Community	1	Community	1	Community	3
Funders	2	Funders	1	Artists	1
Business	1	Contractors	1	Business	1
Venues	2	Income	1	Spectators/Audience	3
Trusts/Foundations	1			Volunteers	1
Potential Indicators					
Place marketing		Community Engagement		Learning	
Social inclusion Agenda		Place Marketing		Cultural Experience	
Belief in event		In Kind Support		Cost V Value	
Stakeholders identified as having an affect on (3 of the 7 participants)					
Government	1	Government	1	Customers/Spectators	2
Councillors	1	Councillors	1	Public/Residents	2
Funders	1	Funders	1	Community	1
Council	1	Council	1	Contractor	1
Sponsors	1	Sponsors	1	Council	1
Supplier	1	Regulators	1	Media	1
				Spectators	1
				Residents	1
				Artists	1
Stakeholders identified as being affected by (3 of the 7 participants)					
Council (agenda)	1	Council	1	Public	1
Council (landowner)	1	Contractors	1	Council - reputation	1
Risk Management	1	Customers	1	Residents	1
		Regulators	1	Customers	1
		Shareholders	1		

2007, Fig. 2) —was rejected by FG1, further evidence of the need to add to the body of knowledge and highlighting the value of the opportunity to explore the development of a new model. With the core stakeholder definition standing firm, yet no new stakeholder models generated from Freeman's work since The Salience Model in 1997, going back to first principles was considered a timely and worthwhile approach. This approach is validated by the findings of FG2 in relation to the test model, where the categories and possible indicators were debated and challenged, but endorsed as a basis for development.

The test model was reviewed accordingly. The terms for "stakeholder type" were refined to "Affector," one which *can affect*, and "Affectee," one which is *affected by.* With regard to the category term "primary interest," this definition was retained. However, on reflection, the original three categories were reduced from three to two and revised to more familiar terms. It was evident that "impressions" shared characteristics with both "change" and "measures" in terms of qualitative effects and quantitative data and could be allotted under these two categories. With two categories now focused specifically on qualitative and quantitative attributes, it was then considered more appropriate to use the terms output and outcome as the key descriptors. These terms had been initially avoided as there was a concern that they were *too* familiar and overused. However, it was considered that they overcame the reservations around terminology expressed in FG2 and that they could capture the full spectrum of conceivable indicators.

As a network model develops and the firm does indeed move away from the center (Crane & Ruebottom, 2011), the philosophy of "strategic event creation" (Sharples et al., 2014) allows event location to be put at the center of the stakeholder map without conflict. The vertical test model axis of

stakeholder type suggests a downforce of affects—stakeholders "can affect" the firm, which in turn results in stakeholders being "affected by" the firm. Given firms and their activities do not operate in a vacuum but inhabit a time and place, the logical position for place to be included in this sequence is between the two sets of stakeholders, sandwiched between two layers of stakeholder slices (Fig. 6).

Applying all these elements to the test model resulted in what is termed the "Stakeholder Sandwich" —a matrix of stakeholder type (Affectors and Affectees) and primary interest (outputs and outcomes), which puts the activity, its place, and relevant date and time, in the center (Fig. 7).

This concluded Phase 1 and provided a framework for a conceptual stakeholder model with key categories as set out in the research objective. Phase 2 was then conducted to test whether the Stakeholder Sandwich was a workable tool to enable stakeholders to be mapped in an informed and meaningful manner and address the identified gap between established models and current practice.

Phase 2 Case Study

To deliver TdY, BMBC established a Project Delivery Group (PDG) comprising key officers from service areas that had a relevant role in delivering the event. This group then established the necessary relationships with external communities of interest and agencies—the stakeholders for TdY in Barnsley. Research was conducted through the use of surveys and interviews that were framed in relation to the findings of Phase 1, and participants were identified in consultation with the event manager according to their stakeholder role and function in the event. This included the PDG members along with a wide variety of external groupings and generated a list of 60 stakeholders by name

Affectors – stakeholders which can affect
The activity, its place, date and time
Affectees – stakeholders affected by the activity

Figure 6. Layering of stakeholder types and place.

Stakeholder Type	**Primary Interest**	
	Outputs	Outcomes
Affectors (stakeholders which can affect)		
Place	The activity, its location, date and time	
Affectees (stakeholders affected by the activity)		

Figure 7. The Stakeholder Sandwich.

and role—representatives of council services, race organizers, regional agencies, community groups, and organizations.

E-mail invitations to participate were sent to these 60 representatives. Of these, 25 accepted (a return of 42%) and completed a qualitative survey consisting of four questions to capture stakeholder considerations. This comprised of identifying their stakeholder role, selecting their stakeholder type (affector or affectee), identifying their primary interest, and the relevant category (output or outcome).

To enable the researcher to gain a deeper understanding and confirmation of the responses, follow up interviews were conducted with nine participants (36%) and two sent comments by e-mail. This sample gave a cross-section of internal BMBC officers and external interests.

A further 35 stakeholders from the local community were engaged from a variety of residents and businesses to generate a range of perspectives. This sampling was random and targeted at community activities in relation to the TdY arts program that particpants attended voluntarily, along with personal visits to business in Penistone town center. This resulted in responses from 19 residents, 3 visitors, and 13 businesses.

Phase 2 Findings and Discussion

The responses from the questionnaire regarding stakeholder role, type, and primary interest were plotted on the Stakeholder Sandwich (Fig. 8). Along with the 60 respondents, the researcher included himself in the role of "arts engagement" as part of his professional practice.

All stakeholders were able to identify themselves against these criteria, and the mapping shows a

	Primary Interest	
Affectors	Stakeholders which can affect	
	Outputs (quantitative data)	**outcomes (qualitative effects)**
		Service Director
		Corporate H&S
		Risk and Governance
		Civil Contingencies
		Arts Engagement
		Health Improvement
	Event Manager	**Stronger Communities**
	Risk Manager	Local School
	Marketing	Funder
	Contractor x 2	Artist x 2
	Artist x 2	Community Group x 2
Place	**Tour de Yorkshire, Barnsley 30th April 2017, 10am - 5.30pm**	
Affectees	**Trans Pennine Trail**	Local Politician
	Learning Team	Local Radio
	Culture/Visitor Economy	Parish Council
		Local Business x 13
		Residents x 19
		Visitors x 3
	stakeholders affected by	
	outputs	**outcomes**

Figure 8. Plot of stakeholder responses on the Stakeholder Sandwich.

spread of stakeholders across the matrix. Members of the PDG are shown in bold type and the mapping also places them across the quadrants of the matrix, effectively part of the stakeholder network rather than as a single entity. This reflects both the reality of this specific event and resonates with the literature to move the firm away from the center as a shift towards a network-orientated mapping and dynamic (Andersson & Getz, 2008; Capriello & Fraquelli, 2008; Cserhati & Szabo, 2014).

The key finding from Phase 2 is that this new proposed model is an effective and productive way to map stakeholders, providing a framework that addresses the limitations of the longstanding models and reflects current practice. It responds to the Power/Dynamism and Power/Interest models (Gardner et al., 1986) by allowing for complex stakeholder dynamics, avoids the problematic and outdated terminology of the Salience Model (Mitchell et al., 1997), dispenses with the two-tier primary/secondary categorization (Clarkson, 1995), moves on from the power and dependency parameters of the Event Stakeholder Model (Reid & Arcodia, 2002), overcomes the inconsistencies of the "Major stakeholder roles in festival networks" (Getz et al., 2007), and incorporates network dynamism missing from the two-tier internal/external stakeholder model (Van Niekerk & Getz, 2016).

It also goes beyond narrow economic definition of stakeholders (Crane & Ruebottom, 2011), demonstrates value in a multistakeholder context (Brown et al., 2015), focuses on collaboration and partnership of stakeholders (Getz et al., 2007), and embraces the importance of place at the center of the model (Sharples et al., 2014).

Conclusion

This research has developed a new stakeholder model for consideration in the events and festival sector—the Stakeholder Sandwich. Returning to first principles and the origins of stakeholder theory, this model maps stakeholders in relation to the founding definition of a stakeholder and their primary interest. Clarity comes from objective stakeholder identification with subjective categories such as primary and secondary stakeholders removed, and legitimacy considered inherent in the definition of a stakeholder without any further qualification or justification. Empowering stakeholders to self-identify their position on the map through an effective questionnaire tool informs the model and mapping process in a meaningful manner with authentic data. It is comprehensive as it has demonstrated its capacity to engage and plot a wide range of stakeholder types, enhancing the validity of the model.

As a product of focus group consultation, the Stakeholder Sandwich has clear practical application in the contemporary event and festival sector. Addressing the limitations of conventional stakeholder models and alternative sector-specific typographies has led to a mapping tool that has been successfully tested on a live event. This model will enable event managers to readily identify and map the full range of stakeholders with ease. The terminology is familiar, accessible, and unambiguous, and avoids the subjectivity of other models. Fluidity of stakeholders across the mapping allows multifaceted stakeholders such as local councils to be teased out into their constituent parts. The universal principles of the model enable event

managers to identify and map stakeholders in a range of contexts.

In terms of process, engaging with stakeholders in the mapping proved to be valuable and informative, and easier to carry out than may be assumed. This should be considered by researchers and event managers in the sector. If such a formalized questionnaire is not appropriate, it is worth considering how the components of the matrix, stakeholder definition type, and primary interest could be gleaned from meetings, forums, discussions, or negotiations within the event management process.

The Stakeholder Sandwich returns to first principles and the founding stakeholder definition by Ed Freeman—as enduring and relevant now as it was when it was first published in 1984. Freeman also proposed a narrative development of stakeholder theory to show different but useful ways of understanding organizations in stakeholder terms (Jensen & Sandström, 2011) with a plea for narratives and stories "that show us different but useful ways to understand organizations in stakeholder terms" (Freeman, 1999, p. 233). This research offers such a narrative-based approach. It echoes the original spirit of the work of Freeman, who defined stakeholder theory as we know it today, with the Stakeholder Sandwich a potential model for tomorrow.

This case study research has clear limitations. It is based on one particular type of event—a free, nonticketed, spectator sporting event in the public realm, subsidized, managed, and delivered by a borough council in the UK. Future research should engage festival and event managers and producers with the Stakeholder Sandwich for application across sectors—publicly subsidized, commercial, and not for profit, in the context of different types of events such as arts, cultural, mass participation, or tourism, and in different countries to test its application in the field and assess its suitability, effectiveness, and ease of use. Inclusion of the Stakeholder Sandwich in comparative studies and further literature review of stakeholder models should also be considered. Testing the premise of this new model against longstanding stakeholder theory such as the Salience Model, sector-specific typographies, and primary/secondary frameworks, and emerging stakeholder insights will determine whether it does indeed address the identified gap in theoretical knowledge and contemporary practice and establish its credibility and veracity in the ongoing and evolving understanding of stakeholder theory in the festival and events sector.

This research makes a significant contribution to existing knowledge. The Stakeholder Sandwich addresses many of the shortcomings identified in the literature with a range of conventional stakeholder models and newer sector-specific frameworks. It offers an alternative approach grounded on core stakeholder principles, which provides new insight and understanding into stakeholder identification and mapping. Its researcher–practitioner methodology also provides a valuable contribution to the gap in the current body of work linking theory and practice.

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