



IMPACTS OF A HEALTH CRISIS ON MUSIC FESTIVALS: A QUALITATIVE APPROACH

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IMPACTS OF A HEALTH CRISIS ON MUSIC FESTIVALS: A QUALITATIVE APPROACH

Originality

The most important contribution of this research is the theoretical model proposed to analyse stakeholders' perception of the event celebration in a context of a health crisis. The model also considers different moments of the social exchange. The theoretical approaches considered (SET and VICE models) allow analysing the stakeholder's perception of a case study of a music festival (Viña Rock Festival, Spain). The emerging and central role of the cooperation between stakeholders constitutes another notable contribution to the literature.

Purpose

This research explores the consequences of a health crisis provoked by a pandemic scenario on music festival impacts considered by the stakeholders involved. The purpose is to identify the perceptions from the stakeholders' point of view (host community, public and private sector) and to identify the impacts generated before and after a health crisis regarding the celebration of a festival.

Methodology

The study offers a holistic insight into impact research by music festivals. The methodology implemented is based on qualitative techniques. By conducting 20 in-depth interviews with essential stakeholders, it is possible to determine their perceptions of the impact of the event and the effects of a health crisis.

Findings

The results allow detecting a gap between internal and external stakeholders due to poor communication and planning of the event. The results show that a health crisis provokes negative impacts on the economic benefits of events' organisation. However, the cultural city's identity suffers an important damage that it is difficult to over. The community and visitors are the stakeholders that suffer a detrimental impact on their experience when attending the festival, considering the security measures. Moreover, results allow us to identify practical implications for event management and planning in a health crisis scenario.

Keywords: stakeholders; health crisis; SET; VICE; Festival; COVID-19; Viña Rock Festival.

1. Introduction

Risk management is a crucial element of events management (Quinn, 2013). Health crisis impacts are evident in the events' sector because of the necessity to adapt to the environment of work and the way of offering the services (Ponting, 2021). Because of the characteristics of events, health crisis poses a challenge for international event managers. Under these conditions, anticipating and preparing to deal with the threat of crises precipitated by catastrophes is a

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2
3 significant challenge facing event management. Previous studies have focused
4 primarily on analysing the impacts caused by events from different perspectives
5 (Morales Pérez and Pacheco Bernal, 2017; Getz and Page, 2016; Weidenfeld
6 and Leask, 2013; O'Sullivan and Jackson, 2002). Aspects such as the image
7 they project, the economic impacts that they are associated with, or the impact
8 on urban regeneration (Getz, 2008), as well as the social and cultural aspects of
9 the local community (González Reverté and Morales Pérez, 2017) have also
10 been widely studied. However, there is hardly any literature **focused on impacts**
11 **derived from the rescheduling of global catastrophes, such as COVID-19**
12 **outbreaks. Cultural and social impacts associated with the cancellation and/or**
13 **rescheduling of the event's agendas are crucial topics to examine due to a**
14 **health crisis, such as COVID-19 outbreaks. In addition, it is essential to analyse**
15 **the effects of a health crisis on public health recommendations for these events**
16 **since festivals need to have regulations regarding health and safety due to the**
17 **large number of people attending (Getz and Page, 2016).**

21
22 Implementing both the theory of social exchange (SET) and VICE (**Visitor,**
23 **Industry, Community and Environment**) model is appropriate for studying the
24 local impact of a music festival and the consequences of a health crisis, such as
25 the COVID-19 pandemic. Previous studies have applied the theory of social
26 exchange (SET) to analyse the effects of tourism on the local community and
27 stakeholders (Monterrubio *et al.*, 2018). This theory is complemented by
28 applying the VICE model, proposed by Van Niekerk and Coetzee (2013). The
29 VICE model considers the exchange relationships between stakeholders and
30 the local community, favouring the identification of the impacts caused by the
31 holding of events (Van Niekerk and Getz, 2016; Collins and Cooper, 2016;
32 Dodds and Walsh, 2018; Liu *et al.*, 2018). The combination of the VICE Model
33 and SET may theoretically support a better understanding of stakeholder
34 perceptions about the impacts of a music festival under a new risk scenario.

37
38 The paper aims to analyse the perceived impacts and consequences caused by
39 a health crisis **on** an event taking place for almost 25 years. Specifically, we
40 **analysed** the festival named 'Viña Rock', held in Villarrobledo (Albacete, Spain)
41 since 1996. It is one of the most important festivals in Spain and is considered
42 of regional tourist interest. In 2019, it was the second-largest in Spain in terms
43 of attendees, attracting 240,000 people and generating an economic impact of
44 22 million euros that created 2,200 direct jobs and 3,000 indirect jobs
45 (Manjavacas, 2019). Viña Rock 2020 was scheduled for the 25th anniversary of
46 the festival, running from 30 April to 2 May 2020. After, it was reprogrammed to
47 October 2021. **However, due to the health situation, the event is schedlued to**
48 **be staged again on 28–30 April 2022. This paper aims to explore stakeholders'**
49 **views (host community, public and private sector) regarding significant festival**
50 **impacts and the consequences of a health crisis, such as COVID-19.**

53
54 The research was done by performing a qualitative study to analyse the impacts
55 caused by the event and the effects of a health crisis to identify stakeholders'
56 opinions. The study provides answers to the following questions:

58 RQ1. From a stakeholder's perspective, what are the festival's main
59 perceived impacts on the industry before and after a health crisis?
60

RQ2. From a stakeholder's perspective, what are the festival's main perceived impacts on the community before and after a health crisis?

RQ3. From a stakeholder's perspective, what are the festival's main perceived impacts on the visitors before and after a health crisis?

RQ4. From a stakeholder's perspective, what are the festival's main perceived impacts on the environment before and after a health crisis?

2. Literature review

2.1. Health crisis on programmed cultural events: COVID-19 impacts and the perspective of stakeholders

Parent and Smith-Swan (2013) identified that the critical skill of events' managers is to identify and reduce the risks linked to pandemics when organising events. Due to the inevitable interrelationship between stakeholders during events' celebrations, it is also possible to identify other impacts and those related to health. These impacts derived from a health crisis are connected to the event industry and the tourist industry linked to the assistance to events (Mohanty *et al.*, 2020). The tourist industry has suffered devastating consequences from the effects of COVID-19 (Hoque *et al.*, 2020; Villacé-Molinero *et al.*, 2021). COVID-19 has impacted tourists' consumption and behaviour because their lifestyle can influence decisions made when travelling in these circumstances (Wen *et al.*, 2020). As a leading country in the world in terms of tourism competitiveness, receipts, and inbound tourists, the repercussions for Spain have been enormous. Gil-Alana and Poza (2020) results show the need for strong policy measures to bring the series back to their long-term projections.

As said before, the adverse effects of the pandemic do affect not only the tourism sector but also cause negative impacts on other sectors of the economy that can create income imbalances and lead to a social divide (Polyzos *et al.*, 2020). Under these circumstances, event tourism is one of the areas that has suffered significant losses due to the pandemic scenario (Mohanty *et al.*, 2020; Gössling *et al.*, 2020). The spread of COVID-19 due to the celebration of festivals has been studied by Jitsuk *et al.* (2020). They confirmed that mass events, where there is direct contact between travellers, present a serious risk of spreading the disease and causing outbreaks in the local population due to close contact with the tourists who attend these events.

Among the measures identified in the literature, the attention paid to local communities where events are held and the celebration of virtual festivals stands out (Davies, 2020). Therefore, it is recommended that the number of participants is reduced and that virtual assistance be introduced to reduce physical contact (McCloskey *et al.*, 2020). McCloskey *et al.* (2020) propose a

series of measures to ensure risk control by festival managers during the COVID-19 pandemic. Regarding security in events during a health crisis, Ludvigsen and Hayton (2020) remark that one of the most critical security measures is social distancing until a large population is vaccinated. Besides, the risk control measures on festivals must include the importance of the stakeholders in the whole process. The measures need to be aligned with public health needs and inform the local population and the stakeholders about the situation. Therefore, event professionals need to demonstrate that they have the skills to deal with safety and security measures after a crisis, such as that caused by COVID-19 (Seraphin, 2020).

2.2. The theory of social exchange (SET) and the VICE model application on programmed cultural events

The impacts generated by the celebration of events and their measurement can be considered from different perspectives (Picard and Robinson, 2006; Rollins and Delamere, 2007). Sociocultural impacts have been analysed by applying different methodologies to analyse tourist destinations (Fredline *et al.*, 2003). Furthermore, the study of residents' perceptions is useful for event organisers to evaluate the effects of their management at the local level, in order to modify or adapt the festival design and meet the local community's needs (Morales Pérez and Pacheco Bernal, 2017). Besides, González Reverté and Morales Pérez (2017) developed an analysis of the sociocultural impacts of events held in tourist destinations in Catalonia. González Reverté and Morales Pérez (2017) relate sociocultural impacts of events celebrated in Spain as catalysts for (1) strengthening the community destination and the identity of the local and regional culture; (2) strengthening the sense of community and social capital; (3) strengthening the sense of well-being in the local community during the celebration of events. Furthermore, they highlighted that those events serve as a catalyst for the social and cultural values of the local community and are a means of showcasing them (González Reverté and Morales Pérez, 2017).

In this paper, we consider two different but complementary theoretical approaches: SET and VICE model. The application of both SET and the VICE model, it is possible to identify the interest in analysing the perspective of stakeholders (Rollins and Delamere, 2007; Bagiran and Kurgun, 2013; Van Niekerk and Getz, 2016; Yolal *et al.*, 2016; Liu *et al.*, 2018; Zhang *et al.*, 2020). Besides, the negative impacts on the environment provoked by the events are also considered (Praveen and Deepak, 2016; Collins and Cooper, 2017; Dodds and Walsh, 2018; Liu *et al.*, 2018). Both theoretical contributions help us to analyse the relationships of exchange focused on stakeholders' social benefits and costs to achieve sustainability in events.

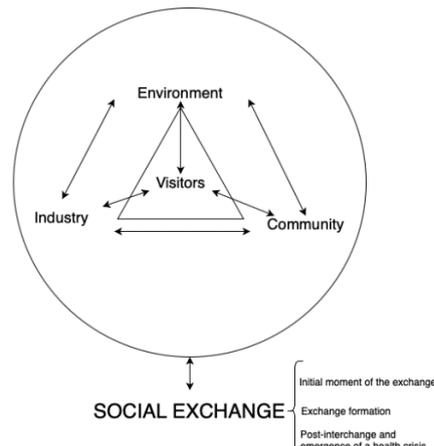
The VICE model refers to the business and tourism industries: festivals can only be profitable and prosperous if money enters the local economy through domestic or international visitors (Van Niekerk and Coetzee, 2013). The VICE model has been used in previous research to analyse the sustainability of

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3 events (Duran *et al.*, 2014) and the concern for sustainability (Van Niekerk and
4 Coetzee, 2013), community participation in events (Scholtz *et al.*, 2019), as well
5 as the experience of visitors (Barber *et al.*, 2014; Kinnunen and Haahti,
6 2015). The economic impact of festivals has been addressed under the
7 assumption that the economic benefits of festivals are one of the most important
8 reasons for organising a festival in the first place (Crompton and McKay, 1997;
9 Thrane, 2002). It is essential to distinguish between the socio-economic,
10 cultural, and environmental impacts of festivals (Andereck and Vogt, 2000;
11 Harrill, 2004; Bimonte and Punzo, 2016) that determine the host community's
12 well-being (Dolan *et al.*, 2011; Kim *et al.*, 2013; Woo *et al.*, 2015; Uysal *et al.*,
13 2016; Stienmetz *et al.*, 2020; Tan *et al.*, 2020).

16
17 Because of these considerations about the conduct of events after a health
18 crisis, the theory of social exchange (SET) offers advantages over analysing
19 local community and stakeholder perception. SET derives from the proposals of
20 Homans (1961), Kelley and Thibaut (1959) and Blau (1964), who suggest an
21 interrelationship between concepts such as norms, cohesion, power and others.
22 Social interchanges are produced when individuals look for mutual benefits, and
23 social exchanges are produced, prioritising the concepts of reciprocity and
24 negotiation. However, it is also possible that exchanges take place from
25 rationality, altruism, and competition. Following this theory, it is considered that,
26 although the economic value of the exchanged resources can be considered, it
27 is also possible to consider symbolic values that are not only about material
28 resources (Monterrubio *et al.*, 2018).

31
32 SET connects the VICE model through the importance of analysing the
33 stakeholders' perspectives about the events' impacts in different moments. By
34 understanding stakeholders' attitudes in the context of programmed events,
35 partners involved in the exchange can strategically adjust social relations to
36 achieve mutually desired outcomes and impacts. Therefore, both theoretical
37 proposals (VICE and SET) could be incorporated in any model that attempts to
38 analyse the impacts of programmed events from the stakeholder's perspective.
39 This fact may provide researchers and the event industry with a better
40 theoretical understanding of why the industry, community, visitors, and
41 environment are not disposed toward event programmed development
42 (positively or negatively). In an attempt to fill the gaps identified above, the
43 study is based on a model developed around the core concepts of SET (Figure
44 1)

47
48 **Figure 1.** Integration of VICE model and SET
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Source: Based on Van Niekerk and Coetzee (2013) and Monterrubio *et al.*, (2018)

The considered proposal suggests that impacts of programmed events are influenced by social exchange among community, industry and visitors, which has different social, economic and environmental impacts. The model further proposes that the impacts have to be considered according to the different moments of the social exchange: (i) initial moment of the exchange (Getz, 2008; González Reverté and Morales Pérez, 2017); (ii) exchange formation (Rollins and Delamere, 2007; O'Sullivan and Jackson, 2002; Van Niekerk and Coetzee, 2013; Bagiran and Kurgun, 2013; Chirieleison and Scrucca, 2017; Liu *et al.*, 2018); (iii) post-interchange and the emergence of a health crisis (Gössling *et al.*, 2020; Kachanoff *et al.*, 2020; Nepal, 2020; Rowen, 2020).

Additionally, it is vital to consider the perception according to the type of stakeholders involved in the festival. Van Niekerk and Getz (2016) made a clear distinction between internal and external festival stakeholders. Internal festival stakeholders (employees, owners/shareholders, senior management) were identified as those stakeholder groups or individuals inside the organisation that affect or are affected by the decisions of the festival. On the other hand, external festival stakeholders (customers, government, suppliers, special interest groups, competitors) are outside the festival organisation but still affected.

According to Gursoy *et al.* (2004), examining stakeholder perceptions of the impacts of festivals has been limited. This qualitative study includes the analysis of the industry and community perspective and the public sector perception to fill this gap. About the environmental impacts, studies have been developed to understand and measure them to provide a method to evaluate these results for event managers (Collins and Cooper, 2017). In promoting positive impacts on the environment, the stimulation of stakeholders is fundamental (Dodds and Walsh, 2018). Thus, it is essential to analyse the aspects related to waste, noise, and traffic management (Shivhare and Rastogi, 2016; Liu *et al.*, 2018). As mentioned before, the combination of SET and VICE allows the study and evaluation of events from the perspective of different stakeholders. This approach considers that they are involved in developing the event to adapt and modify it according to needs and to apply the concept of co-creation (Chen *et al.*, 2020).

3. Method

3.1. Design of the research and approach

The qualitative approach was based on 20 in-depth interviews conducted with stakeholders linked to the Viña Rock festival. The objective of the interview was to identify the perceptions from the stakeholders' point of view (host community, public and private sector) and to identify significant consequences of a health crisis regarding the celebration of the festival. To this end, the design of the interviews was carried out taking into account factors previously identified through the literature analysis regarding the social exchange moments that are identified (initial moment, exchange formation and post-interchange). Additionally, the interview considered questions related to socio-economic, cultural, and environmental impacts (Bimonte and Punzo, 2016) that determine the host community's well-being following the VICE model (Van Niekerk and Coetzee, 2013).

3.2. Participants

As mentioned before, the 20 interviewees represented the private sector (hotel managers, owners of catering establishments, media staff, festival staff and cleaning services), public sector (council staff, healthcare workers and security and fire services) and community (festival volunteers, local bands, and associations) participated in the study.

The selection of participants was carried out considering the following criteria: relation with the festival organization/management and a heterogeneous profile of participants for the final sample composition related to the stakeholder perspective. The stakeholders are divided into the host community, public and private sector due to its essential role (Van Niekerk and Getz, 2016) to determine the sociocultural impacts caused by the event and the effects of a health crisis, such as COVID-19 outbreaks. Considering these facts, the researchers made an initial list of potential interviewees considering their implication on the festival celebration—this first list comprised 48 individuals from the private sector, public sector, and community. These potential participants were contacted by email or phone directly by the researchers, and later they suggested appropriate people for this research using a horizontal networking approach (Geddes *et al.*, 2018). Finally, 20 individuals agreed to participate in the study.

Table 2 reflects the participants' profiles. To ensure the anonymity and confidentiality of the participants in this study, we will distinguish interviewees using a code of letters, as indicated in Table I, along with a random number to differentiate each participant. In addition, participants are classified into internal and external, as proposed by Van Niekerk and Coetzee (2011).

Table I. Participants' profiles

3.3. Interview process and guide

The interviews were conducted from 25 May to 27 September 2020. These interviews were done by phone considering the health crisis provoked by COVID-19. This method presents different strengths and is validated as an effective methodology (Holt, 2010; Cachia and Millward, 2011; Villacé-Molinero et al., 2021). Telephone interviewing was chosen because of the lockdown and the risk of being in contact face to face considering the COVID-19 outbreak and the prohibition for researchers to develop fieldwork during this time in Spain. The interviews lasted a mean of approximately 45 min.

The interview was divided into three blocks considering the three moments of the exchange of the SET: (1) initial moment of the exchange; (2) exchange formation; (3) post-interchange and the emergence of a health crisis. The first block contemplated the perceptions about the impacts of the event celebration on the visitor's arrival and the expectations about the economic and sociocultural development associated with the event (Getz, 2008; González Reverté and Morales Pérez, 2017). The second block is focused on analysing the economic, sociocultural, and environmental impacts. We analysed the visitors' acceptance or not on this block, considering the stakeholders' previous experience (Rollins and Delamere, 2007; Chirieleison and Scrucca, 2017; Van Niekerk and Coetzee 2013; Dodds and Walsh, 2019; Liu *et al.*, 2019). The third block is regarding managing the impacts from a personal impact and the future celebration of the event after a health crisis (Nepal, 2020; Rowen, 2020; Gössling et al., 2020; Kachanoff *et al.*, 2020).

3.4. Analysis

Thematic analysis using data from the 20 depth interviews was carried out. This method allows identifying, analysing, and reporting patterns (themes) within the data (Braun and Clarke, 2006). This analysis involved searching for and identifying common threads that extend across an entire interview or set of interviews and fit very well with our research aim. The reason why this method of analysis was selected was that it lets researchers identify, organise, analyse, and propose patterns of relationship between themes, in this case, the sociocultural impacts caused by the festival from stakeholder perspectives and the effects of a health crisis (Braun and Clarke, 2006).

The analysis phases, according with Braun and Clarke (2006, p. 87), were as follows: (i) familiarisation with data; transcribing interviews, reading and rereading the data, noting down initial ideas; (ii) generating initial codes, coding interesting features of the data systematically across the entire data set, collating data relevant to each code; (iii) searching for themes, collating codes into potential themes, gathering all data relevant to each potential theme; (iv) reviewing themes, checking if the themes work in relation to the coded extracts and the entire data set, generating a thematic map; (v) defining and naming

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3 themes, ongoing analysis for refining the specifics of each theme and the
4 overall story that the analysis tells, generating clear definitions and names for
5 each theme; finally, (vi) producing the report, selection of vivid, compelling
6 extract examples, final analysis of selected extracts, relating back of the
7 analysis to the research question and literature, producing a report of the
8 analysis.
9

10
11 The results have been structured into four blocks following the VICE model
12 (visitors, industry, community and environment) and the three moments of the
13 exchange considered by the SET (initial moment of the exchange; exchange
14 formation; post-interchange and emergence a health crisis).
15

16 17 18 4. Results 19

20 This section reflects the main results from the qualitative study considering the
21 thematic analysis approach based on SET and VICE model.
22

23 24 4.1. Industry 25

26 Events are often connected to tourism because there are strategies to attract
27 visitors in the case of festivals, and infrastructure is developed to improve their
28 capacity and ability to welcome visitors (Hodur and Leistriz, 2007). Therefore,
29 these events often arise as a local initiative that becomes a tourist activity and
30 generates significant economic impacts (O'Sullivan and Jackson, 2010).
31

32
33 **Regarding the *initial moment of exchange***, the festival was created
34 considering a local initiative focused on promoting local bands and improving
35 their possibilities of giving concerts. During the first years of the event, the
36 public was small, and **most were local**. The interviewees remark that the
37 industry was little involved in the festival's development, generating little impact
38 in economic terms.
39

40
41 *At this stage and for more than 10 years now, the expectations of*
42 *economic or cultural development are inherent to the festival itself. It*
43 *attracts tens of thousands of people over 3 to 6 days and is, therefore, an*
44 *injection at the local level of the aspects mentioned above (Interview 10,*
45 *MS).*
46

47
48 *The most important part of the income goes to the organising company,*
49 *and the rest of the jobs created are of low quality and short term. It*
50 *means that there is an economic benefit in the end, but it is not as high*
51 *as it could be by integrating all the actors and creating joint strategies*
52 *(Interview 11, MS).*
53

54
55
56 About the ***exchange formation***, this event has become a mega-event during
57 the last decade due to the massive increase in visitors, media coverage, and
58 economic impacts (Getz, 2008). A considerable impact has accompanied this
59 growth on the development of tourist demand, which has promoted the city as a
60

1
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3 tourist destination in connection with the event's celebration (Chirieleison and
4 Scrucca, 2017).
5

6 The other stakeholders interviewed also confirmed that the festival brings
7 economic benefits but mainly to some local businesses, especially food and
8 drinks. However, from their point of view, economic benefits do not revert to the
9 community because most of the incomes are directly going to the organising
10 company. Almost all the stakeholders interviewed agreed on this:
11
12

13 *The news speaks of 22 million euros, but the reality is that the City*
14 *Council barely perceives economic benefits. The primary beneficiaries of*
15 *this are businesses and supermarkets or banks [...] There is no clear*
16 *commitment to the local economy. (Interview 20, C)*
17
18

19 Additionally, interviewed participants concluded that the jobs created with the
20 festival were of low quality and short term. In other words, jobs are created in
21 the service sector, especially in restaurants and supermarkets. In addition,
22 income is generated in the local community through rental accommodation, the
23 sale of snacks, and showers for attendees. However, there is also an
24 underground economy and the creation of jobs that are not legally declared, as
25 the interviewees' point of view shows:
26
27

28 *The expectations for economic development that have been generated in*
29 *the last 5–10 years of the festival are enormous. Around this, not to say*
30 *80% of the town of Villarrobledo turns to offer a service. There is an*
31 *enormous difference between the type of attendees that come to the*
32 *event in the last five years because their precedence is national.*
33 *(Interview 7, LB)*
34
35

36 Concerning the **post-interchange and emergence of a health crisis**, the
37 festival's holding depends on the health situation in April 2022 and on the
38 planning and **adopting** measures to ensure health safety. There is concern from
39 the stakeholders about the festival's development since it brings economic and
40 cultural benefits. It will be necessary to develop a clear protocol of action to be
41 transmitted to the stakeholders to establish the **protocol** to be followed to avoid
42 the spread of COVID-19 through the event's celebration. As the interviewees
43 said, the most important part is to improve the communication between the
44 different stakeholders and collaboratively create strategies:
45
46
47

48 *There are so many people involved in this that, in the end, it is*
49 *complicated to coordinate effectively when each party goes its way. They*
50 *need to improve their communication and strategise together (Interview*
51 *6, FV)*
52
53

54 Furthermore, one of the main concerns of the stakeholders in the organisation
55 of the event itself, since not following clear guidelines and not transparently
56 communicating them, increasingly makes it dangerous even to hold the event.
57 However, from the different stakeholders' opinions, there is an evident
58 disposition to adopt a protocol of celebration considering the measures adopted
59 to avoid the propagation of COVID-19. **Considering these results (RQ1), the**
60

principal impacts before the health crisis were linked to the development of the tourism industry, employment creation, additional incomes for local businesses, and entrepreneurship promotion. Regarding the health crisis in the industry arises. These impacts are the lack of efficient communication, economic losses, and reduced employment rate linked to the festival celebration.

4.2. Community

The host community's attitudes towards tourists are critical to the sustainable development of the tourist industry (Fan *et al.*, 2018). Holding tourist events, therefore, promotes sociocultural and environmental impacts (Getz and Page, 2016). Getz (2005) considers that a key value of the events in the community's support is to analyse community perceptions of a festival case study. **The sociocultural impacts are** the interrelationship between tourists, tourist destination, and residents (González Reverté and Morales Pérez, 2017).

Regarding the initial moment of the exchange, the festival enriches the cultural life of the city. However, there is a perception by some stakeholders of a lack of collaboration and integration with the local community.

The festival enriches the city's cultural life, but it is not present all year round or contributes to the local community. It is something that happens on the spot. (Interview 6, FV)

Regarding the **exchange formation**, in terms of social and cultural impact, the main aspects that arise from the study's results are the cultural opportunity that the festival presents for the host community, the strength of identity with the city, and the trust and cohesiveness between community members. **The interviews with comments like this one also confirm that:**

It has marked many people. It is a festival, but it becomes a way of thinking and acting because in the city people can feel involved with the festival. (Interview 19, CS)

Rao (2001) suggests that festivals have positive public characteristics beyond revenue-generating because they provide a space where the local community members can get together and participate in mutually enjoyable activities. Festivals play an important role in creating trust and cohesiveness among community members (Chwe, 1998). The so-called hallmark events involve the participation of the local community and end up becoming part of the local identity. Therefore, a fundamental aspect is the festival's identity, connected to the city and the local community. Besides, interviewees highlighted that the festival celebration has enhanced cultural enrichment and is linked to their local community identity. However, it is necessary to integrate the local community more actively in their development.

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2
3 *It seems that these are positive impacts that also improve the town's*
4 *image, but I believe that the active participation of the local community*
5 *should be further encouraged. (Interview 6, FV)*
6

7
8 In this sense, expectations of economic and cultural development are inherent
9 to the festival itself. On a cultural level, it allows the local population to
10 participate in the festival by attending and interacting with different people and
11 urban cultures. However, there are no associated initiatives (e.g., free concerts
12 in different zones of the city to promote local participation or activities related to
13 the event's culture) to encourage community participation.
14

15
16 This type of event in areas outside the festival site would allow participants to
17 move to other neighbourhoods. It would spread the economic and cultural
18 impact, encouraging tourism into other city areas beyond the festival site. The
19 local community believes that the festival encourages visitors to stay in and
20 around the venue, meaning that the positive impacts are not distributed evenly
21 across all city areas.
22

23
24 *Lately, they do not go out of the compound to the population. Everything*
25 *is set up to not leave the festival area, from tents, camping, showers, etc.*
26 *It is very autonomous, and that is what the city is missing. It is also*
27 *missing attachment. Too much merchandising and internal supply.*
28 *(Interview 12, OCS)*
29

30
31
32 Results show experiences on a personal level concerning the festival,
33 connections between people who develop activities during the festival and the
34 public who have the possibility of extending their musical knowledge thanks to
35 the festival. Therefore, a need to establish concrete activities related to the local
36 population is detected to promote their participation and integration into the
37 event.
38

39
40 *The city council is becoming more personal and financially. The citizens*
41 *give a lot and bet on the festival holding. [...] The company and the City*
42 *Council are involved in the event's activities, but there is no clear*
43 *commitment to bring the cultural richness of Viña Rock to the local*
44 *population. (Interview 20, C)*
45

46
47 Regarding the information related to the festival's results indicators, no evidence
48 has been found of their existence beyond data provided by the organisers. The
49 interviews have shown the need to generate annual indicators that help better
50 understand the population's impacts. In connection with this point, Getz (2008)
51 considers it necessary to establish outcome indicators for social policies linked
52 to festivals so that positive sociocultural impacts can be enhanced and social
53 benefits generated through holding these events.
54

55
56 The stakeholders consider the holding of events a global public health problem
57 about the post-interchange and emergence of a health crisis. Therefore,
58 there is a need to establish guidelines and protocols to ensure that the spread
59
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of COVID-19 is stopped (Nepal, 2020; Rowen, 2020), as we can say considering the following answer:

*I think the festival should continue to be held, but **the measures** need to be clear and not being communicated properly. They are very positive, but there are so many people involved in this that, in the end, it is challenging to have effective coordination when each party goes its way. They need to improve their communication and create strategies together. (Interview 6, FV)*

The main perceived impacts on the community before the health crisis are strengthening cultural life, identity creation, and brand strategies linked to transmitting trust and cohesiveness. After the health crisis, the impacts detected were the public health problems linked to the massive arrival of visitors and the negative impacts on the cultural life and the experience regarding the cancellation of the event (RQ2).

4.3. Visitors

Previous studies have focused on analysing visitors' perspectives (Chen *et al.*, 2018; Kruger and Saayman, 2018). Considering the VICE model, visitors can be domestic or international and **impact** the local economy (Van Niekerk and Coetzee, 2013). The perception of stakeholders about visitors by applying SET allows us to obtain results considering the implication of visitors and their importance to the celebration of the event.

Regarding the initial moment of exchange, the festival was initially planned to attract between 1,000 and 5,000 people as there was no infrastructure or resources to hold a more significant festival. In this sense, the current forecasts of success were not contemplated at the beginning. It was a festival that arose spontaneously in the city and therefore was held in different spaces as the public increased, until finally moving to the fairground. **Besides, the interviewees remark that the official statistics are not well calculated:**

When all this began, few people attended, and it was usually not thought that it would be possible to call such a large audience. It was a relatively unattended festival that emerged spontaneously (Interview 4, FS).

There are not many people as the official statistics indicate. Few people come, but if you multiply the tickets sold for each festival day, you get those numbers when fewer people come to Villarrobledo (Interview 11, MS).

Considering the **exchange formation**, the local population has a general acceptance of the festival's **visitors from the stakeholders' point of view**. However, it should be noted that residents over the age of 60 have more incredible difficulty in considering the massive arrival of visitors as positive.

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There are always people who disagree, but mainly I think that, because of the lack of toilets, showers, cleaning, etc., that make everything so dirty, people are already used to seeing the usual mohawks, piercings, and tattoos. In my opinion, it is a pity the pilgrimage of people who arrive at the station and go loaded with tents and backpacks to the enclosure because it could be more coordinated the arrival of train and bus with the local bus service (Interview 2, AS).

About the **post-interchange and emergence of a health crisis**, it is evident that the experience of the visitors receives a negative impact because of the different security measures implemented to contain the infection (i.e., social distancing, vaccinate certificates):

The festivals, the concentrations of people, are going to be more conditioned. The situation can be saved, and it can be saved if Viña Rock continues to exist as it has until today [...]. If you go to a concentration or a party and you cannot be in contact with people because you must respect a safety distance, etc. the experience is affected"(Interview 19, CS)

Finally, the information the visitors receive is scarce, and the communication between the enterprise that organises the event and visitors with festival passes and tickets is not clear. It is important to remark that the date of the festival has been changed three times since the health crisis with between one- and two months' notice. Regarding the impacts perceived before the health crisis, there was a negative perception of the mass arrival of visitors. The acceptance of visitors was higher than years before. The impacts after the health crisis show that social distancing is not well received because it causes negative impacts on the visitors' experience. Besides, the stakeholders remark that the easiest way to reestablish events is to ask for vaccination certificates (RQ3).

4.4. Environment

Environment management related to the festival includes how the waste, traffic and noise are managed. The celebration of mega-events generates at an environmental level a series of impacts that, in many cases, are difficult to manage due to the difficulty that the mass attendance of festival-goers represents (Collins and Cooper, 2016; Dodds and Walsh, 2018).

Regarding the **initial moment of the exchange**, recycling, noise, and traffic control measures were not a cause for concern because fewer visitors would be lower.

During the exchange formation, discomfort is linked to the waste treatment and the traffic and noise level increase due to the Viña Rock festival. This fact was confirmed during the interviews:

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3 *People who live in the neighbourhoods where Viña Rock is held demand*
4 *that the economic impact will improve the streets and infrastructure*
5 *because they are practically three days with 24-hour noise. They*
6 *sacrifice themselves [...] damage is caused to street furniture and much*
7 *dirt. (Interview 20, C)*
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11 In addition, the mass arrival of visitors is linked to the production of a large
12 amount of waste that is difficult to manage and a considerable increase in traffic
13 and noise. Regarding the environmental aspects, interviews suggested that
14 waste management measures applied by the city council should be significantly
15 improved as they remain in place for 15 days after the festival. Furthermore, the
16 main material used is plastic, which is not collected and separately treated as
17 there is no sustainable waste management. These aspects are reflected in the
18 interviews:
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21 *Waste remains on the streets for 15 days, next to houses that go about*
22 *people daily lives in their neighbourhood. Moreover, the waste is almost*
23 *all plastic. It is not recycled. There is no sustainable waste management,*
24 *i.e., it is not considered. It all ends up in the same container. It is a*
25 *constant waste of plastic and everything. Traffic control also affects the*
26 *festival, as there are many drug controls, etc., during the days of the*
27 *festival, the people of the town rarely travel by car because it is*
28 *complicated. Imagine a town of about 26,000 people suddenly getting*
29 *about 200,000 more than usual. It is impossible. It is unmanageable. The*
30 *noise is also striking because the venue was far from the inner city and*
31 *the housing area, but new houses have been built in that area, and it is*
32 *horrible for the people who live in that area. (Interview 11, MS).*
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36 This participation is linked to the development of the festival during COVID-19.
37 During the **post-interchange and emergence of a health crisis**, it was
38 considered that measures taken by the festival organisation had not been
39 communicated to stakeholders. There is a need for collaboration between local
40 community institutions and the organising company to disseminate the
41 **agreements**. It would enable the event to be held in total safety without harming
42 the local population by increasing the number of infections.
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45 *It is being assessed. There are no specific data because even the health*
46 *authorities themselves do not know what is happening. Maybe this year, it*
47 *will have to be suspended, but if we get to that case and it is suspended, we*
48 *hope it can be restored to normal with the vaccine. The festivals, the*
49 *concentrations of people, are more conditioned. The situation can be saved,*
50 *and it can be saved if Viña Rock continues to exist as it has until today [...].*
51 *If you go to a concentration or a party and you cannot contact people*
52 *because you must respect a safe distance, etc., the experience is affected.*
53 *(Interview 19, CS)*
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58 The celebration of events and festivals contributes to the dissemination of
59 COVID-19, so it is necessary to establish external and internal policies to
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control and establish protocols for action in the organisation of events and festivals (Wang *et al.*, 2020). These measures need to consider the different stakeholders and carry out a more fluid and integral communication and collaboration system.

There is no honest communication. The City Council is afraid to cancel the festival because it is afraid that the company will denounce it and sanction it. We are waiting for the regional government to confirm its cancellation or postpone it [...] I think the collaboration that institutions have with the festival is not adequate [...] The resources generated from selling tickets, or renting premises around the festival, is used not only for the benefit of the company but also to improve the health conditions of the festival. The company is responsible for monitoring and collecting payment for the stalls, setting up the stages and paying for urban waste collection. Everything else (engineers, security, electricians, local police) is provided by the City Council. The company has a contract with the Town Hall where it receives 1 euro for the sale of each ticket produced but has not yet reverted to the Town Hall. (Interview 20, C)

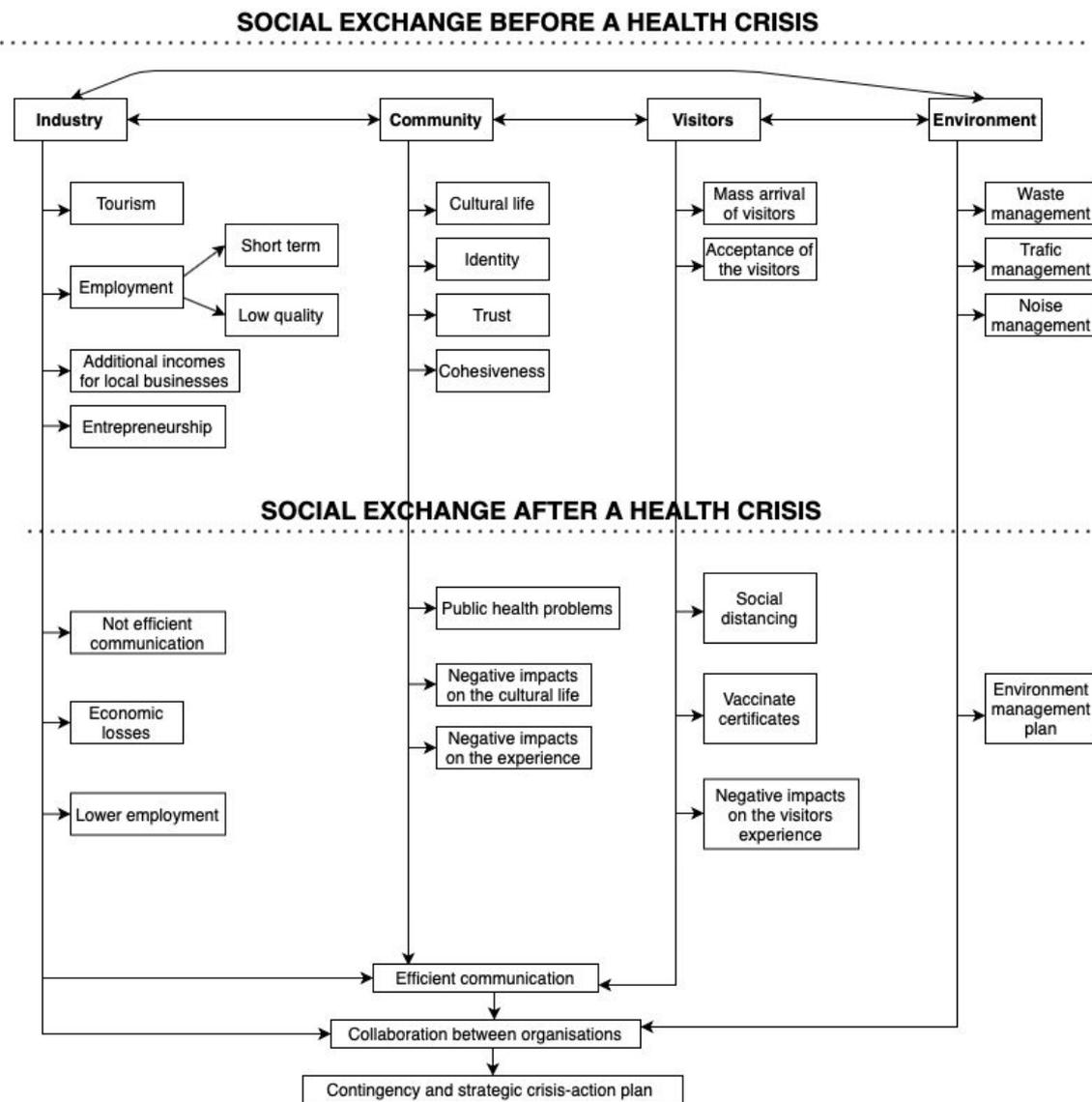
The previous impacts on the environment were linked to waste, traffic and noise management. The stakeholders highlight the necessity of creating an environmental plan to solve the issues associated with the celebration of this festival in the future (RQ4).

5. Conclusions, limitations and future research

5.1. Conclusions

This study allowed developing a model from the initial proposal based on both VICE model (Van Niekerk and Coetzee, 2013) and SET (Monterrubio *et al.*, 2018). The new proposal has confirmed the theoretical support for a better understanding of stakeholder perceptions about the impacts of a music festival under a new risk scenario. The principal contribution of this research is the creation of a framework considering SET and VICE model to analyse the risks associated to a health crisis. This framework is an evidence-based structural and explanatory model dealing with the main factors that could help understand stakeholders' perspectives about the events' impacts caused in industry, community, visitors, and environment in three different moments of the exchange. Additionally, results have allowed two distinctive social exchange in two relevant stages: before and after a health crisis. This new analytical framework is crucial because it identifies features that influence the festival impacts and their application to a new risk scenario and addresses a gap in research (Figure 2).

Figure 2. Festival impacts and social exchange before and after a health crisis



Before the health crisis, especially during the moment of exchange, the perceptions surrounding the industry impacts of the Viña Rock festival were mainly positive. These results reflect that before the health crisis, the local community and entrepreneurs mainly perceived the positive impacts of the festival in terms of employment and business benefits. In contrast, from the government point of view, it was stressed that this economic impact does not directly affect the population's well-being.

Concerning the perception of the impacts on the community, before the health crisis, the participants also highlighted its benefits as mainly related to strengthening the community's confidence and identity and the more significant cultural offerings available. Stakeholders' perceptions of the impacts on the environment are the most negative. All the participants stressed that there had been problems related to waste management, noise, and traffic since the start of the festival. These aspects are detailed by Van Niekerk and Coetzee (2013), who confirm that the 'remediation undertaken after the festival should be noted,

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3 as well as precautions that should be put in place the following year to help
4 minimise environmental degradation'(Van Niekerk and Coetzee, 2013: p. 353).
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6 The most recent health crisis linked to COVID-19 has meant a change of global
7 scenario, and many festivals in 2020 have been cancelled or postponed; it is
8 necessary to identify the main issues and possibilities for the future of festivals
9 (Davies, 2020). The results reflect that the agents' perceptions of the impact
10 that COVID-19 will have on the festival are negative. The perception of a lack of
11 information and communication (Dodds *et al.*, 2020) is noteworthy, causing high
12 levels of uncertainty among the agents. The perception of the impacts on the
13 industry is related to the reduction in employment and economic activity
14 generated. The perception of the impacts from the community point of view is
15 also negative, highlighting above all health concerns and the possible negative
16 experience of those attending if the festival is held. The perception of the
17 environmental impacts is not different from that before the health crisis period,
18 and the agents talk about the need for an environmental management plan.
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24 Cooperation among stakeholders is considered a key strategy that festivals
25 employ to increase their sustainability (Karlsen and Stenbacka, 2009), and the
26 role played by the organisers in the success of these events is remarkable
27 (Presenza and Iocca, 2012). It is even more relevant in the case of festivals that
28 have been put on regularly over a long period, as the overall complexity
29 increases, especially in terms of revenue, expenditure and the numbers of
30 people involved (Presenza and Iocca, 2012). Although the importance of
31 stakeholder cooperation in organising a music festival is evident, the weight and
32 frequency of stakeholder relationships are not noticeable. There is no shared
33 information about the festival manager's decision or strategies for the pandemic
34 scenario. A sense of absence of communication has been detected from the
35 interviews. The importance of stakeholder cooperation has been widely studied.
36 Identifying and engaging the broadest range of stakeholders presents an
37 opportunity for festival management to achieve specific objectives and minimise
38 adverse impacts, and advocate broader social responsibility (Van Niekerk and
39 Getz, 2016).
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43 The most important theoretical contribution is that stakeholder groups or
44 individuals inside the organisation that affect or are affected by the decisions of
45 the festival (internal stakeholders) and outside the festival organisation but still
46 affected) need to be managed differently, and festival organisers should be
47 conscious of this (external stakeholders). The interviews reflected a
48 considerable gap between internal and external stakeholders, leading to poor
49 communication and planning of the event.
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52 **Regarding** the practical implications, the results show the interactions between
53 the dimensions considered, thus demonstrating the systemic nature of music
54 festivals, where internal and external stakeholders interact and complement
55 each other. Figure 2 shows a conceptual system where it can be observed that
56 collaboration among organisations is a theme that plays a central role in the
57 management of music festivals because it constitutes the primary source of
58 strategic resources and direction from the stakeholder's knowledge and
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experience. In a health crisis context, developing initiatives that involve the stakeholders to create mutual aid and protection strategies (Davies, 2020).

5.2. Limitations and future research

The nature of the methodology employed in this paper entails some restrictions worth mentioning. The main limitation is related to the 'Visitors' section of the VICE model. The festival has been rescheduled, and there was no possibility of interviewing the visitors. Any future research should consider the perception of visitors.

Future research could focus on understanding more about internal stakeholder perceptions, which would enrich and extend the information about festivals and health crises. Such data would provide a more comprehensive picture of the topic.

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Table I. Participants' profiles

Type	Number of participants	Code	Type of stakeholder	Internal (I) External (E)
Hotel managers	2	HM	Private sector	E
Owners of catering establishments	2	OCS	Private sector	E
Healthcare workers	4	HW	Community	E
Festival volunteers	2	FV	Community	I
Council staff	2	C	Public sector	E
Media staff	2	MS	Private sector	E
Security and fire services	2	SFS	Public sector	E
Festival staff	1	FS	Private sector	I
Associations	1	AS	Community	E
Local band	1	LB	Community	E
Cleaning services	1	CS	Private sector	E