**Event Travel Careers of Singaporean Artists and Producers:
An Arts-Informed Life History Approach**

By
Sandra Goh Mei Ching

A thesis submitted to the Victoria University of Wellington in fulfilment of the
requirements for the degree of Doctor of Philosophy

Victoria University of Wellington

2017

ABSTRACT

Artists and producers engage in event tourism in the course of their leisure and work but existing research on event tourism has placed emphasis on the event audience rather than artists and producers at events. An event travel career is developed when a person travels to participate in events ranging from local to regional and international scale. Getz and Andersson (2010) event travel career trajectory (ETCT) has been used to study serious amateur sport athletes and yoga devotees, looking at motivations, changing travel styles, spatial and temporal patterns, event and destination choices and their competing priorities as constraints to travel. However, participants in the arts world have not yet been identified as serious event tourists. Further, the event travel career progression of artists and producers in the performing arts world has yet to be established to determine their purpose, and frequency of travel at each stage of their career. This study aims to investigate how amateur and professional artists and producers develop their event travel career using the ETCT to examine the factors that constrain or facilitate their event travel career, the extent to which artists and producers conceptualize themselves as serious event tourists, and the role open access and other events play in the ETCT.

A social constructionist paradigm is adopted with the use of an arts-informed life history approach to gather and interpret the stories of 19 Singaporean artists and producers representing three generations. The participants are well known to the researcher who performed the role of both the insider (member of Singapore arts community) and the outsider (PhD researcher) in this study. The arts-informed method involved creative inquiries (memory maps, drawings, and symbolic items) to invite participants to construct their ETCT visually over three research meetings. Pamphilon's (1999) zoom model was adapted to analyze and interpret the stories in three parts: individually; against the participants' cohort; and as part of the macro environment. The findings shed new light on the foundational stage of event travel career; the constraints, facilitators and motivations to travel; and social world events and destinations as key drivers in the development of an event travel career. The findings also revealed higher travel activity by the semi-

professional and professional artists and producers in the arts, unlike the amateurs in sport tourism.

This study contributes to the field of theory by developing an integrative framework of event travel careers, that incorporates Unruh's social world theory and Stebbins' serious leisure career perspective to examine and trace the event travel career development of serious event travellers. The study suggests that artists and producers are serious event travellers who start as hobbyists or leisurists before they develop their event travel career as semi-professionals and professionals. This study also contributes a different context in the study of ETCT by focusing on the development of Singapore's arts scene, through the ETCTs of her artists and producers as amateurs, semi-professionals, and professionals – a move from the Western context found in extant research on event travel careers. Further, this study contributes methodologically to the development of the use of the arts-informed life history approach with Pamphilon's (1999) zoom model, to enable a more holistic and structured analysis of the individuals' stories, and the macro-environment of Singapore. The arts-informed life history research approach provides fruitful ground for future research in event travel career and should be repeated. It is capable of eliciting information about the past beyond the principal topic to inform the present.

ACKNOWLEDGEMENTS

In Singapore, we have an acronym that describes the PhD process as 'Permanent Head Damage'. The past three years have been the most challenging, DRAMATIC, but also the most rewarding stage of my life. One of the initial challenge was to enable myself to smile through my PhD – yes, smile through my PhD. My goal was to walk in and out of every supervisory meeting with a SMILE. The picture of the seven dwarfs was one of the pictures that bore a deep impression for me. It was introduced to all new PhD students in my cohort at our orientation by a speaker. We were told that every PhD student would display the personalities of these dwarfs, and eventually become a Doc. Looking back, I can identify with the characters of the seven dwarfs, and I am glad that after being dopy, bashful, sneezy, sleepy, and grumpy, I am very happy that I am finally sharing the complete work of my thesis with you. My hope is that you will smile through reading this thesis. My passion in the events sector is reflected in this thesis and I am thankful that I can bring this passion into my research.

MANY PEOPLE, have contributed to the completion of this project. First and foremost, thank you Lord for sustaining me night and day in completing this thesis. I could never understand how the clock in my body worked through those graveyard shifts. To my supervisors, Karen Smith and Ian Yeoman, thank you for mentoring me, reading multiple drafts of my works, providing constructive feedback, challenging me beyond what I know I could achieve scholarly, and above all, allowing me to be creative. The research approach taken in this study would not have been successful without your vote of confidence, an adventurous attitude

towards research, and most importantly, your commitment to the project. Douglas Pearce for reigniting my interest in research, and teaching me about the art of tourism frameworks. To my colleagues and friends in the arts and events industry, thank you for the gift of sharing your stories with me, and also the time you put into those creative inquiries. To the forerunners and scholars who have inspired my work, Ardra Cole and Gary Knowles, Barbara Pamphilon, Robert Stebbins, David Unruh, and Donald Getz. Madeleine Collinge, who proofread this thesis, and Karen Commons who taught me the art of clarity in writing. Special thanks to Asia Research Institute, National University of Singapore, for hosting me as their visiting scholar during the data collection period. Flashback appreciation to the panel who approved my research proposal: Robert Cavana, Richard Norman, and Julia Albrecht, who also wrote the colleague's report. My examiners, Donald Getz, Deborah Jones, and Tomas Pernecky, for reading, reviewing, and approving my thesis. My faithful cheerleading colleagues and friends in the School of Management, Sarah Kimani, Maryam Mirzaei, Simon Collins, Geoff Harrison, Qi Hongxia, Tuan Ngoc Le, Solmaz Nazari, Tinat Nhep, Jharna Joshi, Tai Anh Vu, and Mary Ashby. Big THANK YOU to my parents, Robin Goh, Anne Khoo, and my aunt, Grace Goh, for sacrificing your time to help me with the children, so that I get more time to work on this project. To my children, I thank you for giving me the consciousness of time, and an ever mindfulness and discipline to finish this thesis in good time. To my husband, Jonah Goh, thank you for ever starting me on this PhD journey I never thought I would embark, let alone, complete it.

THANK YOU ALL for helping me along this first step in my academic career!

TABLE OF CONTENTS

ABSTRACT	2
ACKNOWLEDGEMENTS	4
List of Figures and Tables	9
FOREWORD	11
1. Introduction	12
1.1. Background to the research	14
1.2. Research purpose and research questions	16
1.3. Methodology.....	17
1.4. Contribution to knowledge.....	19
1.5. Thesis outline	19
2. LITERATURE REVIEW	22
2.1. Introduction	22
2.2. The demand and supply of event tourism.....	23
2.3. Serious event tourists through the perspective of serious leisure	25
2.4. Perception of amateur and professional artists and producers	29
2.5. Social world theory.....	31
2.6. Event travel career trajectory (ETCT)	36
2.6.1. Motivational	38
2.6.2. Travel style	40
2.6.3. Temporal	41
2.6.4. Spatial	41
2.6.5. Event Types	42
2.6.6. Destination criteria	43
2.6.7. Critique of ETCT studies.....	44
2.7. Open access events	48
2.8. Conceptual framework of event travel career	51
2.9. Conclusion.....	55
3. RESEARCH PARADIGM AND METHODOLOGY	57
3.1. Introduction	57
3.2. Research paradigm	58
3.3. Researcher's role: The 'I' in the research	64
3.4. Arts-informed life history approach	66
3.5. Research design: Production and process.....	69
3.5.1. Location in Context: Singapore	71
3.5.2. Representatives from different cohorts: The participants	72
3.5.3. Preparation for the meetings: creative inquiries and life history conversations.....	75
3.6. The analytical model – The zoom model.....	85
3.6.1. Meso-zoom – individual dimension	89
3.6.2. Micro-zoom – oral and visual dimension	91
3.6.3. Macro-zoom – individual and society	94
3.6.4. Interactional-zoom – The researcher and researched	95
3.6.5. Applying the zoom model	97
3.7. The pilot study.....	100
3.8. Reflection of the arts-informed research approach and the zoom model.	108
3.9. The 'new' generalizability, reliability and validity	109
3.10. Ethical implications	112
3.11. Limitations	115

3.12. Conclusion	117
4. SINGAPORE, A RENAISSANCE CITY	119
4.1. Introduction	119
4.2. Uniquely Singapore.....	120
4.3. Singapore pre-millennium (1960 to 1990).....	121
4.4. Singapore in the new millennium (2000–2009).....	128
4.5. Singapore post-millennium (2010 onwards).....	131
4.6. Conclusion.....	134
5. LIVES IN CONTEXT	136
5.1. Introduction	136
5.2. Lim Sing Yuan's life history.....	137
5.2.1. Sing's memory map.....	141
5.3. Peter Huang's life history	150
5.3.1. Peter's ETCT	153
5.4. Jonathan Lim's life history	161
5.4.1. Jonathan's ETCT.....	167
5.5. Ching-Lee Goh's life history	172
5.5.1. Ching-Lee's ETCT	177
6. FINDINGS and ANALYSIS – CONSTRAINTS, FACILITATORS, MOTIVATIONS, AND SERIOUS EVENT TOURISTS.....	186
6.1. Introduction	186
6.2. Travel constraints	187
6.2.1. Lack of Resources.....	187
6.2.2. Time and distance.....	192
6.2.3. External environmental factors	195
6.2.4. Self-imposed constraints	199
6.2.5. Authenticity of the art form as a constraint.....	199
6.2.6. Other constraints	200
Summary of Constraints.....	201
6.3. Travel facilitators	201
6.3.1. Foreign host country support.....	201
6.3.2. Positive overseas partnership	202
6.3.3. Social worlds.....	204
6.3.4. Singapore government support.....	207
6.3.5. Family and work support	207
6.3.6. Programme	208
6.3.7. Technology.....	210
Summary of facilitators	211
6.4. ETCT: Motivation to travel to events	211
6.4.1. Personal/professional development	213
6.4.2. Networking and collaboration.....	215
6.4.3. Social worlds.....	216
6.4.4. Invitation	218
6.4.5. Leisure while travelling.....	218
6.4.6. Prestige.....	219
6.4.7. Other motivations: Beyond self-actualization, passion and work.....	220
Summary of Motivations.....	221
6.5. Serious event traveller	221
6.6. Conclusion.....	228
7. INTEGRATIVE FRAMEWORK FOR SERIOUS EVENT TRAVELLERS	230
7.1. Introduction	230

7.2. Integrative framework of artists and producers' event travel careers	231
7.3. Serious event travellers as actors and members of social worlds.....	234
7.3.1. Potential serious event travellers	235
7.3.2. Serious event travellers.....	238
7.4. Travel constraints, facilitators and motivations to travel.....	240
7.5. Social world system of artists and producers	243
7.5.1. Participation by event type	243
7.6. Social world destinations	252
7.7. Spatial-Temporal dimension: Travel distance and seasonality	253
7.8. Conclusion.....	255
8: DISCUSSION AND CONCLUSION	257
8.1. Introduction	257
8.2. Contributions to event travel career trajectories and social world theory	259
8.3. Contributions to the constraints and facilitators to travel	263
8.4. Contributions to serious leisure, event tourism and ETCT	267
8.5. Contributions to types of event and ETCT	269
8.6. Contributions to research methodology: arts-informed life history approach and the zoom model.....	272
8.7. Delimitations	274
8.8. Limitations.....	275
8.9. Future research directions	276
8.10. Implications for stakeholders in the arts.....	278
8.10.3. Implications for event and festival organizers.....	280
8.11. Afterword: A personal reflection on the study.....	281
9. APPENDICES	284
Appendix A: Breakdown of participants by type	284
Appendix B: Participant information sheet	285
Appendix C: Interview guide	287
Appendix D: Consent form.....	291
Appendix E: Tania Goh – semi-professional artist and professional producer	292
Appendix F: Joyce Teo – semi-professional/professional artist and producer	295
Appendix G: Danny Loong – professional artist and producer	298
Appendix H: Kavitha Krishnan – professional artist	301
Appendix I: Xyn Foo — amateur & semi-professional artist & producer.....	303
Appendix J: JP Nathan – professional producer.....	307
Appendix K: Simone Khoo – semi-professional artist and producer	309
Appendix L: Dr Robert Liew – professional arts presenter (producer).....	312
Appendix M: Mary Loh — amateur artist and professional producer.....	314
Appendix N: Rydwan Anwar — professional producer	317
Appendix O: Tama Goh — professional artist	320
Appendix P: Annie Pek — professional producer.....	323
Appendix Q: Angelina Choo — semi-professional artist & producer.....	326
Appendix R: Roy Ong — former professional producer	328
REFERENCES	331

List of Figures and Tables

Figure 2.1: Arts-related tourists: a classification framework (Hughes, 2000, p. 59)	30
Figure 2.2: Levels of Social World Analysis (Unruh, 1980, p. 287)	33
Figure 2.3: Actors in the Social World (after the ideas of Unruh, 1980)	34
Table 2.1: The event travel career trajectory	38
Table 2.2: Event travel career trajectory (ETCT) studies	46
Figure 2.4: Yoga devotee career trajectory (Patterson et al., 2016, p. 307)	48
Figure 2.5: Typology of planned events and venues: An event-tourism perspective (Getz and Page, 2016, p. 594)	49
Figure 2.6: Conceptual framework of serious event tourists	53
Figure 3.1: Research design	70
Table 3.1: Profile of participants	75
Figure 3.2: Creative inquiry II – memory map	77
Figure 3.3: Participant’s personal journal	78
Figure 3.4: Creative inquiry I – symbols of participants’ pasts	79
Figure 3.5: Creative inquiry IV – symbols of participants’ present career	81
Figure 3.6: Staging for the life history conversation	83
Figure 3.7: Life history analysis adapted from the zoom model by Pamphilon (1999) for the purpose of this study	88
Figure 3.8: Different types of memory maps by participants	93
Figure 3.9: Simplified version of coding map for this study with NVivo 11	99
Figure 3.10: Sher Yen’s creative inquiries I and II	102
Figure 3.11: Sher Yen’s Memory Map (Creative inquiry II)	103
Figure 3.12: Development of life history interview 1 with Sher Yen	105
Figure 3.13: Development of life history interview 2 with Sher Yen	106
Table 4.1.: Historical timeline of Singapore (1960s to 2010s)	123
Figure 4.1: Map of Singapore’s central area: selected arts infrastructure and cultural-heritage districts (Chang, 2000, p. 822)	125
Figure 4.2: Perceived changes in the arts scene (NAC, 2013, p. 19)	133
Figure 5.1: Sing’s creative inquiry I	138
Figure 5.2a: Sing’s creative inquiry IV – 100-year Anniversary of Frankie Manning	139
Figure 5.2b: Sing’s creative inquiry IV – programme	139
Figure 5.3: Sing’s creative inquiry IV	140
Figure 5.4: Sing’s memory map mapped out by the researcher with the transcript	141
Table 5.1: ETCT of Sing	142
Figure 5.5: Peter’s creative inquiry III: Memory map	152
Figure 5.6: Peter’s ETCT as mapped out by the researcher following the transcript	153
Table 5.2: ETCT of Peter	156
Figure 5.7: Jonathan’s creative inquiry II & III – Memory map	163
Figure 5.8: Jonathan’s creative inquiry I – <i>Rosencrantz and Guildenstern Are Dead</i> by Tom Stoppard	165
Figure 5.9: Jonathan’s creative inquiry I – <i>Chinks in the Armour (Perth)</i>	166
Figure 5.10: Jonathan’s creative inquiry I – <i>Kyogen</i> , graduating production (Sydney)	166

Table 5.3: ETCT of Jonathan.....	167
Figure 5.11: Ching-Lee's creative inquiry I.....	174
Figure 5.12: Ching-Lee's creative inquiry II – Memory Map.....	175
Table 5.4: ETCT of Ching-Lee	177
Figure 6.1: ETCT Constraints, facilitators and motivations.....	212
Figure 7.1: Integrative framework of artists' and producers' event travel careers	233
Table 7.1: Serious event travellers as actors and members of social worlds.....	237
Figure 8.1: Researcher's creative inquiry.....	283
Figure 9.1: Tania's creative inquiry I.....	292
Table 9.2: Tania's ETCT	294
Figure 9.2: Joyce's creative inquiry I	295
Table 9.3: Joyce's ETCT.....	297
Figure 9.3: Danny's creative inquiry I.....	298
Table 9.4: Danny's ETCT	300
Figure 9.4: Kavitha's creative inquiry I	301
Figure 9.5: Xyn 's creative inquiry I	304
Table 9.6: Xyn's ETCT.....	306
Figure 9.6: JP Nathan's creative inquiry I.....	307
Table 9.7: JP Nathan's ETCT.....	308
Figure 9.7: Simone's Creative Inquiry I.....	309
Table 9.8: Simone's ETCT	311
Table 9.9: Dr Liew's ETCT.....	313
Figure 9.8: Mary's creative inquiry II.....	314
Table 9.10: Mary's ETCT	316
Figure 9.9: Rydwan's creative inquiry I	317
Table 9.11: Rydwan's ETCT	319
Figure 9.10: Tama's creative inquiry I.....	320
Table 9.12: Tama's ETCT.....	322
Figure 9.11: Annie's creative inquiry I – ESCADA Fashion Event.....	323
Table 9.13: Annie's ETCT.....	325
Table 9.14: Angie's ETCT	327
Figure 9.12: Roy's creative inquiry I	328
Table 9.15: Roy 's ETCT.....	330

FOREWORD

There is much literatures on the motivation of event and festival attendees, and lately sports participants as serious event tourists. However, no one has yet considered artists and producers as serious event tourists. Most of my travelling plans as an event producer in the industry had involved travelling to observe different festivals and events. I have also witnessed artists and producers in the field travelling to different countries to present their art. As part of my job, it was necessary for me to travel to observe, learn, and gain new inspiration to create new events and at the same time, identify potential artists to programme in my events. However, even after I turned full-time in academia as a lecturer, I continued to have that propensity to return to a particular festival and event. Whilst leisure travel could have been associated with these travels after I went into academia, it was not completely leisure. Part of me was entrepreneurial and part of me was curious and yet another part of me was seeking adventure through some of these trips to form event business initiatives. Although this study is not about who I am, it is dedicated to the expansion of knowledge about the study of event tourism. Through 19 lives, their stories and their event travel career trajectories, this study challenges the existing role of event tourism in today's context. It is believed that this study will offer a fresh perspective of the supplier or producer of events and question to what extent can we consider artists and producers as serious event tourists -- the new and yet not so new potential consumers of event tourism.

1. Introduction

Figure 1: A street performance at the Edinburgh Festival Fringe
Source: www.dickinofedinburgh.co.uk

The artist in the picture (taken at the Edinburgh Festival Fringe) may take centre stage at the festival, but this is not the case in event tourism research where more attention is paid to the audience that surrounds the artist (for example, Crompton McKay, & Society, 1997; Kay, 2004). On the other hand, as the literature reviewed in Chapter 2 reveals, sports event tourism has found a good balance where the athletes and participants, spectators and fans have all received well-distributed attention from researchers.

Touring may be said to be an essential activity on the part of artists (Oliver, 2006) and producers, yet no studies about them have been conducted by tourism researchers. It is possible that they could be subsumed with the rest of the tourists under investigation. Prentice & Andersen (2003), for example, have conducted research on repeat visitors to the Edinburgh Festivals, but did not make a distinction between the audience and the performers and other production crews. However, researchers in sport tourism have singled out serious sport tourists from the regular

tourists. It is believed that people with specific interests in sports will form event-specific careers. These careers will form a trajectory that can be measured in terms of six dimensions: motivations, changing travel styles, spatial, temporal patterns, event types and destination choices (Getz & Andersson, 2010). Although Hughes (2000) has attempted to segment arts-related tourists, they are still confined to the audience as attendees and visitors. Even the meaning of event tourism suggests attention only to the event attendees, much less the producers of the events who travel to the event:

- 1. The systematic planning, development, and marketing of events as tourist attractions, catalysts for other developments, image builders, and animators of attractions and destination areas; event tourism strategies should also cover the management of news and negative events.*
- 2. A market segment consisting of those people who travel to attend events, or who can be motivated to attend events while away from home.*

(Getz, 1997, p. 16)

This thesis sets out to include the artists and producers, as they are key participants in event tourism. In today's context, event tourism should go beyond attracting attendees as audiences to the event. This study proposes that artists and producers should be considered as potential participants and/or partners in event tourism and that a study of their event travel career trajectories (ETCT) will help justify the significance of this group to event tourism. This study examines how artists and producers in the performing arts world develop their ETCTs. It also examines the constraints and facilitators experienced by them across different historical, cultural, and political periods. Through a collaborative approach, nineteen artists and producers from Singapore were invited to recall their event-related travel journeys separately, across different stages of their event careers, using a variety of media to co-construct their ETCT. This media included personal narratives, photographs, memory maps, artefacts and metaphors. The interaction between the researcher and the researched also forms the analysis in the study, as the researcher assumes both the role of insider and outsider of the study. This introductory chapter presents a background to the research, the research problem and research questions, methodology, contribution of the study, and concludes with an outline of this thesis.

1.1. Background to the research

This study was inspired firstly, by my envy for the vibrant arts scene in Edinburgh every August, and secondly, by my very own journey as a practising academic. The city of Edinburgh doubles the size of its population every August (Edinburgh International Festival, 2016) when local, regional and international audiences, actors, producers, impresarios, volunteers and students on summer holiday breaks all pour into the city to be part of the festival extravaganza. Encompassing rehearsal, 'bump-in' time, and the actual duration of their shows, artists and producers expect to stay in Edinburgh for at least a week or up to a month. I studied and lived in Edinburgh for a year, working on my Masters dissertation about the success of the Edinburgh Festival Fringe. For the purpose of my research, I worked with the Fringe Society for seven months as an observer participant in the performers and venues department. I began to wonder why, in this part of Europe, all the creative talent gathers and I started challenging myself to attract a similar pool of talent to Singapore, where I was based. However, what halted the plan to start Asia's probably first Night Fringe (similar to the Edinburgh Festival Fringe), was my lack of knowledge about what might motivate these foreign artists and producers to take financial risks on their own to take up the possible collaborations with different event and tourism stakeholders in Singapore. As a practising academic, I found myself returning to Edinburgh, even though my role as an educator did not require me to participate in the festival. Although I had made repeat visits to Edinburgh, the motivation differed from the first to the last visits – which also included a trip to the border of Belgium and Netherlands to discuss the possibility of touring a festival tent. Event-related tourism literature has been written about event attendee motivations (Mayfield & Crompton, 1995; Formicam & Uysal, 1995; Nicholson and Pearce, 2001), but a gap remains in existing studies about the artists and producers who were unidentified from the crowd.

'Event tourism' refers to a phenomenon in which tourists from outside an event locale visit during the event period (Getz, 1997). Artists and producers often travel to perform their art, yet the attention given to tourism by the artists has been limited (Tribe, 2008). Artists and producers are regarded as suppliers of event products

(Allen et al., 2011) and not as consumers of the product. There is a substantial body of work covering different types of sport tourists and the coverage of sports events seems more holistic compared to the arts. Researchers have included participants, spectators, fans, and officials as serious sport tourists (Gammon & Robinson, 1997; Green & Chalip, 1998; Gibson, Willming, & Holdnak, 2003; Smith & Stewart, 2007). This study argues that the potential of art event suppliers, such as the artists and producers, as serious event tourists warrants attention.

The notion of serious event tourists is inspired by the serious sport tourists in Getz and Patterson (2013); and Getz & McConnell (2011; 2014). Sport is regarded as a type of event tourism. Participants in sports are believed to form a community in the social world. Unruh's social world theory (1980) suggests that there is no formal organization in the social world; it could be formed anywhere. These participants go through a systematic pursuit of an amateur, hobbyist, or volunteer activity in the pursuit of special skills and knowledge (Stebbins, 1992). According to Getz (2008), such serious pursuit is substantial and interesting enough for the serious sport tourists to develop an event-travel career trajectory, where one could move from competing in local to regional and international events. The same concept has been used as a scaffold in this study about serious event tourists in the arts.

This study will advance the work on the ETCT that has already been established for serious sport tourists (Getz & Andersson, 2010; Getz & McConnell, 2011; 2014; Lamont, Kennelly, & Wilson, 2011; 2012; Getz & Patterson, 2013), and a recent study on serious yoga devotees by Patterson, Getz and Gubb (2016), to include the players in the arts. The ETCT is not only a concept but a potential tool for gaining new insights about serious event tourists. The gaps identified in existing studies are incorporated in the conceptual framework (Figure 2.8) that guides the research design.

Singapore is the context of this study. Tkaczynski and Rundle-Thiele's (2011) comprehensive review of studies of event attendees revealed most studies were based on events organized in the USA and Australia. Besides South Korea, studies in other parts of Asia were few or absent. Adding Singapore to the research agenda will provide researchers with another basis of comparison in Asia. The turning points

experienced by Singapore under its different historical, cultural and political climates are considered, alongside the development of the artists' and producers' event travel career trajectories. Such consideration allows the researcher a parallel view of the nation's turning points against the individual's turning points. This has helped to make sense of the participants' motivation to travel as well as their constraints and facilitators. It also draws attention to what event tourism means to Singapore and the participants.

1.2. Research purpose and research questions

The overarching aim of this research is to investigate how amateur and professional artists and producers develop their event travel careers using the ETCT. The purpose is to ascertain what motivates them to travel to participate in events, how they make decisions about their travel destination and what type of events they participate in at different stages of their event careers. The research questions are:

- 1) How do amateur and professional artists and producers develop an ETCT?

The ETCTs of participants were mapped from the beginning of their career to the present, identifying significant milestones and discussing how each dimension on the ETCT changes from one stage to another.

- 2) What are the factors that constrain or facilitate their career on the ETCT?

The internal and external constraints and facilitators experienced by participants, and the impact of these on the progression or regression on the ETCT will be explored.

- 3) To what extent do amateur and professional artists and producers conceptualize themselves as serious event tourists?

The research will identify the criteria used by artists and producers to differentiate between professionals and amateurs in the arts. It will examine whether the professionals perceive their participation in event tourism as part of their work and whether the amateurs perceive it as leisure.

- 4) What role do open access events play in the ETCT of the amateur and professional artists and producers?

Open access festivals are non-curated events where artists and producers choose to present their works (Frew & Ali-Knight, 2010). This research will identify at which stages open access festivals appear on the ETCT, to examine if there is a difference in the significance of the open access festival's role to the professionals and amateurs.

As the research developed, the findings considered the range of different types of events (not just open access festivals) participants were involved in across different stages of their ETCTs. The original research question is retained to show how the arts-informed life history research approach has enabled the development of the question.

1.3. Methodology

To analyze artists and producers changing travelling patterns on the ETCT at different stages of their career, an arts-informed life history research approach was adopted. The choice of the research approach is central to the purpose of this study and this is also complementary to the research paradigm of social constructionism. Different forms of communication including the use of creative inquiries were used for co-constructing and re-constructing the past. Therefore, this study involves the active participation of the researched and the researcher for sense making. The arts-informed life history approach is a hybrid of a traditional research approach and a creative research approach. Life history is an effective approach that helps to draw meaning from the past to give meaning to the present (Goodson & Sikes, 2001). It is "slow work" (Germeten, 2013, p. 620) and often requires several rounds of interviews. This study entailed three separate meetings with each participant. In life history, researchers study and analyze how people talk about their lives, their experiences, events in life and the social context they inhabit (Germeten, 2013; Riessman, 2003; Goodson & Sikes, 2001).

The research design was influenced by the researcher's worldview of the research. The collaborative effort of the researcher as the social constructionist and the

participants helped to co-construct the meaning in this study. Epistemologically, social constructionism asserts that knowledge is historically and culturally specific (Young & Collin, 2004). Hence, stories are powerful research tools, as they are stories provided by real people who have undergone changes in their event career over different historical and cultural periods. Stories of life lived also remove the gap often created by samples and faceless participants (Witherall & Noddings, 1991). In this study, stories of identified participants were elicited about the events that formed their ETCTs and the arts-informed approach helped to stimulate the recalling of the past events with creative inquiries. Although both approaches are not new, as they have been applied in the field of education (Cole & Knowles, 2001; Sameshima, 2006; Hartel, 2014) and in social science research (McIntyre, 2000; Roy, 2003), it is a new research approach in the field of tourism studies.

The arts-informed life history research approach was developed by Coles and Knowles (2001), where the creative inquiry process is an alternative form of visual communication tool that helps in the construction of fuller and richer ideas. Arts-informed research substitutes the systematic and rigorous qualities of scientific inquiry with the artistic and imaginative qualities of the arts (Cole & Knowles, 2001). The arts are used to advance the research agenda to represent the complexities of human lives through alternative processes and representational forms of inquiry. However, this research agenda is not based in the arts as they are broadly conceived. Instead, the arts are used to advance the research agenda (Cole & Knowles, 2011). The research design for this study adapted a structure used by Knowles and Thomas (2001), in their research with high school students exploring a sense of place. A total of four creative inquiries were used in this study. As a prelude to two life history conversations, a separate meeting was necessary to prepare the participants for the creative inquiries and the conversations. As part of the creative inquiry, participants were invited to draw a memory map to illustrate their ETCTs. They were also invited to bring items representative of the beginning and present stages of their event career. Nineteen lives representing four different groups of artists and producers in Singapore were studied. The participants included both amateurs and professionals and demonstrate that individuals can move between these at different points in their careers. The arts-based or arts-informed research methodology is apt considering the context of this thesis and the creative nature of the work of the

participants. As Barry (1996) highlights, studying Picasso's art in relation to his life lived can reveal much about symbolic processes, aesthetics, and how the two interact. However, it was not the intention of the researcher here to expect the participant to produce a piece of art; instead, the intention was to trigger the participants to make use of the visual capability and their creative imagination to illustrate their life history.

1.4. Contribution to knowledge

An integrative framework of event travel careers incorporating Unruh's social world theory (1979; 1989) and Stebbins' serious leisure career perspective (1992) is developed to examine and trace the event travel career development of serious event travellers. The study posits that artists and producers are serious event travellers who develop an event travel career trajectory in their regular pursuit of events as hobbyists or leisurists, semi-professionals and professionals. This study also contributes a different context in the study of ETCT by focusing on the development of Singapore's arts scene, through the ETCTs of her artists and producers as amateurs, semi-professionals, and professionals – a move from the Western context found in extant research on event travel careers. Further, this study contributes methodologically to the development of the arts-informed life history approach with Pamphilon's (1999) zoom model, to enable a more holistic and structured analysis of the individuals' stories, and the macro-environment of Singapore.

1.5. Thesis outline

This chapter has provided background information to show that I am both an insider and outsider in this study (see section 1.1). I have explained how the research problem was developed from my industry experience. I have also indicated what I set out to achieve in this study and how I plan to achieve it in the research design with the presentation of the research problem, questions and methodology for the study. The remaining chapters are organized as follows:

Chapter 2 contextualizes the study in the relevant literature. It identifies the gap in event tourism research that requires attention. The chapter will also define the meaning of leisure and work to professionals and amateurs. The concept of serious leisure will be explored to help identify the characteristics of serious event tourists. As a precursor to understanding the concept behind existing ETCT, the social world theory will be introduced here. This is followed by the explanation and review of research using the ETCT. The chapter ends with a conceptual framework of serious event tourists.

Chapter 3 is an account of the research methodology and method using an arts-informed life history approach. In this chapter, the participants in the research will be revealed, along with the participants' use of creative inquiries. Further details of the researcher as both insider and outsider will also be shared. The chapter will demonstrate how the three meetings were planned and facilitated in Singapore for each participant. It will document the challenges experienced and overcome by the researcher during data collection. The use of the zoom model as the analytical tool will be demonstrated here and this model will also shed light on the findings in Chapters 5 to 7.

In **Chapter 4**, Singapore's development in the arts will be reviewed across three separate periods: pre-millennium (1960–1999), during the millennium (2000–2009) and post-millennium (2010 onwards). The purpose is not only to introduce Singapore as the context of the study, but also to present the macro-perspective of the study that will be cross-analyzed with the ETCT of the individuals in Chapter 7.

The findings are presented in three chapters. In **Chapter 5**, the stories of four lives representing three generations of artists and producers will be presented. These lives represent the four groups of artists and producers that emerged in the study. The objective of this chapter is to address the first research question about how artists and producers form their ETCT. In **Chapter 6**, the stories of the participants in the previous chapter will continue along with the voices of the remaining participants to address the second research question on constraints and facilitators. A cross-examination of themes will be discussed to also make sense of the participants' conceptualization of serious event tourists, research question 3. The

significance of research question 4 on open access events will also be evaluated. **Chapter 7** presents the final chapter of the findings. Detailed discussion of the integrative framework of the event travel career will be made, integrating the findings in Chapters 5 and 6. The cohort's similarities and differences will be evaluated against a macro-environment representing different historical, cultural and political periods.

Finally, **Chapter 8** concludes by drawing together the findings in the preceding chapters and by revisiting the research questions. The chapter will include the contributions to theory, delimitations and limitations of the study, future research directions, and implications for key stakeholders in the arts.

2. LITERATURE REVIEW

“The essence of every festival is the artists.”

(Deventer & Reissig, 2012)

2.1. Introduction

The essence of a festival is the artists, however, researchers in events, festivals and tourism research often focus more on the audience (locals and visitors). Artists and producers are often seen only as suppliers to international festivals and events, and are less likely to be considered as tourists. This is revealed in various studies in this chapter, where the focus of the research (on event tourism markets) is the event attendees (the recipients of the event programmes). One of the objectives of this study is to analyze how amateur and professional artists and producers develop an event travel career and how they could be regarded as serious event tourists. In so doing, the study also sets out to identify the factors that constrain or facilitate their participation in international festivals and events and therefore their overall event travel career. Since there is no existing research on serious event tourists in the arts, research from serious sport tourism and leisure studies has been consulted. The study of serious sports tourists has created a hybrid theoretical concept combining serious leisure concept and the social world theory. This study has instigated a new way of looking at the motivation of a specialized group of people said to be members of different social worlds. This is unlike previous research focused on generic event attendees. Getz and Andersson (2010) combine the idea of serious leisure careers with the notion of a travel-motivation trajectory. They argue that a ‘travel career trajectory’ is likely to apply to those individuals who have special interests and become more involved over time. This is especially the case in event tourism. This study extends the existing knowledge of event travel career trajectory (ETCT) by analyzing the lives of another specialized group of event participants – artists and producers.

In order to provide background and context to the study, it is worth recalling the definition of event tourism, and to review existing studies on event tourists, and their motivations to travel. Next, I explore the level of commitment event

participants hold for event tourism by exploring Stebbin's (1992) serious leisure perspective and its application by other researchers in event tourism. In order to develop the discussion of open access events (the fourth research question in this study), the existing typology of events will be reviewed. Singapore is the context of this study, as there is very little known about its growth as the arts and entertainment hub in Asia. A review of Singapore's development over different historical, cultural and political periods will be presented in a separate chapter (Chapter 4) in order to gain further insights into its impact on the arts and cultural scene across different periods. To conclude, a conceptual framework is presented at the end of this chapter. It encapsulates this literature review in addition to exploring the research objectives about how artists and producers form their ETCT, what constrains or facilitates their development on the ETCT over different environmental conditions of time, what type of events they participate in at different stages of their event career, and how they conceptualize themselves as serious event tourists.

2.2. The demand and supply of event tourism

Getz (1997) provides two meanings for event tourism:

1. The systematic planning and development, and marketing of events as tourist attractions, catalysts for other developments, image builders, and animators of attractions and destination areas; event tourism strategies should also cover the management of news and negative events.
2. A market segment consisting of those people who travel to attend events, or who can be motivated to attend events while away from home. (p. 16)

Whilst the first meaning of event tourism focuses on the supply of events and its benefits and roles to a destination, the latter is more representative of the participants who form the demand. The supply aspect of event tourism seems to have a clearer agenda compared to the demand aspect, according to both event-specific and market-specific research. From the supply perspective, event tourism is a key feature in destination and place marketing strategies (Getz, 1997; Bowdin, Allen, O'Toole & McDonnell, 2011), as events play different tourism roles. They can

be tourist attractions, catalysts, image makers, and animators of attractions and destination areas. As such, larger scale events such as hallmark and mega events dominate the event management and tourism literature. There is a lack of balance, not only in the type of events researched, but also in the demand aspect of event tourism. The most discussed types of events in the event and tourism literature are business, sports, festivals and cultural events (Getz, 2008), with more emphasis given to sports.

It appears that the research on sports participants is more developed than studies of the arts. The demand for sports tourism has gone beyond the spectators to also include event officials and competitors (Faulkner, Chalip, Brown, Jago, March, & Woodside, 2000). Deery, Jago and Fredline (2004) argue that sport tourism is event tourism. They specify the criteria for sport tourists and argue that tourist motives are fundamental in classifying one as a sport tourist. To further distinguish serious sport tourists from the regular leisure and recreational sports tourists, they have also included a competitive element to the criteria of a sport tourist. The motivations of participants, spectators and fans have been examined (e.g. Gammon & Robinson, 1997; Green & Chalip, 1998; Gibson, Willming & Holdnak, 2003; and Smith & Stewart, 2007); and sport tourists have also been identified as serious sport tourists who have developed event career trajectories in specific sporting events (Getz & Andersson, 2010; Getz & McConnell, 2011; 2014; Lamont et al., 2011; 2012).

Unlike sports tourism, the focus of festival and event tourism is largely on the audience (festival attendees who watch and are entertained by the event programme). This study argues that the arts participant – those supplying the performance – have been largely ignored as event tourists. This limited scope is perhaps more pronounced in festivals where the professional and amateur producers and artists on tour are regarded as suppliers to the programme. In their research on festival exhibitors, Mosely & Mowatt (2011) refer to festival suppliers as the “festival product” (p. 254). However, it should be acknowledged that there is substantial research on the audience markets in both festival tourism (for example Mayfield & Crompton, 1995; Formica & Uysal, 1995; Nicholson & Pearce, 2001), as well as event tourism more broadly. Acknowledgement should also be accorded to Chhabra (2004) for having first redefined the festival visitor to include the vendors

(suppliers). His study divided the visitor into spectator, participant, and vendor segments. Chhabra's work was also cited in Mosely and Mowatt (2011) and the latter created an analytical framework to reposition the relationship between the exhibitor and the festival in three dimensions: the festival, the market place and the business. Gyimóthy (2009) also contributed to the typology of festival attendees, but, like the earlier studies, her classification of attendees in a niche festival to include casual observers, connoisseurs, and experimentalists did not include the suppliers. Like sports, this study argues the need to identify different participants in the arts who are already travelling as part of their work or leisure.

In this study, the serious sports tourism concept is developed in 'serious event tourism'. According to (Green & Jones (2005), serious sports tourism refers to "travelling to participate in serious leisure" (p. 175). The next section will examine Stebbins' serious leisure perspective as a means to understanding the development in event tourism. A continuum can be observed following the serious leisure career development over five stages, with some variation in other cases. Knowledge of the serious leisure perspective is essential, as the development from this perspective will also be discussed in the accompanying sections under social world theory and the ETCT.

2.3. Serious event tourists through the perspective of serious leisure

Before serious leisure, De Grazia (1962) and Glasser (1970) wrote about casual leisure. This was different to the concept of 'serious leisure' that emerged in the 1980s and is now a well-adopted concept for understanding participation. According to Stebbins (2008), serious leisure is defined as:

The systematic pursuit of an amateur, hobbyist, or volunteer core activity that people find so substantial, interesting and fulfilling that, in the typical case, they launch themselves on a (leisure) career centred on acquiring and expressing a combination of its special skills, knowledge, and experience. (p. 5)

The term 'career' is not used here in the vocational sense and therefore is not limited in application to remunerated work. Career progression can be understood as a growing reputation as skilled, knowledgeable practitioners who, based on this

reputation, find increasingly better career opportunities through various outlets (for example in different teams, or arts groups, tournaments, exhibitions, journals, or conferences). Stebbins (1992) refers to these practitioners as amateurs and professionals in sport, arts and science. According to Stebbins, the practitioner passes through four, possibly five, career stages: beginning, development, establishment, maintenance, and decline. The beginning stage has imprecise boundaries, as it can take much time before the interest in an activity develops, while someone else might develop the passion for an interest on the spot. One will not be considered an amateur even at this stage. At the development stage, the interest develops and its pursuit becomes more regular. Development ceases when one stops becoming a learner. The development stage is experienced by both amateurs and professionals. At the establishment stage, both amateurs and professionals focus on enhancing their status in their respective field. The latter also seek work that is more prestigious. The “line between development and getting established is much sharper for professionals, as compared with most amateurs” (Stebbins, 1992, p. 83). At the maintenance stage, one is said to be able to enjoy the ultimate pursuit of one’s passion without reservation, unless it ends with decline, retirement, career change, or death (Stebbins, 1992). This is also the stage at which they are rewarded, and their cost is minimal. Generally, practitioners spend more time at this stage in comparison with other stages. Beyond the stage of maintenance, a new world seems to await the practitioners who are willing to innovate, to elude the final stage of decline. Stebbins (1992) talks about careers outside non-sport:

They persist into ripe old age as full-time professionals, among them, Pablo Casals, Vladimir Horowitz, Albert Einstein, George Burns, Bob Hope, and Ernest Hemingway ... Alternatively, the practitioner may reduce involvement to some degree, moving to part-time professional status where he or she can continue to make money, or to post-professional status where he or she can continue to make money, or to post-professional amateur status where participation is now purely for the enjoyment of it all. (p. 92)

In his longitudinal study with amateurs and professionals, Stebbins (2007) observed that the first two stages were strictly for amateurs and the other stages were shared by both amateurs and professionals. As will be discussed in section 2.6, the event travel career is shaped by its own contingencies, also known as turning points and stages of achievement and involvement. Such contingencies could be

progressive or regressive in nature and are dependent on the condition of leisure or work or personal circumstances or both (Stebbins, 1992). Bartram (2011), whose research was about white-water kayakers, observes that it is possible for participants of serious leisure to bypass the beginner's stage and enter a more advanced stage in the career. Previously, researchers have also argued that progression is not a typical career path for leisure participants (Scott & Shafer, 2001).

There seems to be a gap in research informing how one progresses from hobbyist to professional in the arts. Amateurs in the arts are linked in a variety of ways with their professional counterparts (Stebbins, 2004; Stebbins, 2014). Stebbins (2007; 2014) defines the professional as someone who is dependent on the income from an activity (full or part-time) that other people pursue with little or no remuneration as leisure. However, researchers in serious leisure after Stebbins have rarely studied the progression of a hobbyist or amateur at their beginning stage through to their decline stage, except for Bartram's study on white-water kayakers (2011). This gap could be due to the term serious leisure, as an amateur's serious pursuit might be perceived as leisure whilst the professional's serious pursuit is regarded more as work than leisure. Nonetheless the leisure career of amateur sports participants (Kane & Zink, 2004; Bartram, 2011) and event attendees have been examined along with the participants' 'turning point' and their choice of events and destination. However, it is limiting to study amateurs to the exclusion of their professional counterparts (Stebbins, 1992). This gap is also evident in the disparity in knowledge about the amateurs and professionals in serious leisure, as extant studies conducted have been focused on specific groups of leisurists without observing their serious leisure trajectories over time. Although Mackellar (2009) provides an insightful study of the serious participants and their travel behaviour and characteristics at the Australian Winter Sun Festival, it was not her objective to observe the progression of her participants' leisure careers.

Stebbins usefully classifies leisure versus work. Although work takes different forms, it is also leisure to the individual. Stebbins (1992) states that a small segment of the population will find that leisure and work merge. Such fulfilment in leisure and work is referred to by Stebbins (2014, p. 3) as a "fulfilment career" that amateurs would

engage in outside their regular work. He refers to this work as “devotee work”, and also classifies the work as a form of serious pursuit. The difference between *serious leisure* and *devotee work* is that the latter contributes significantly to the worker’s livelihood (Stebbins, 2004). It is therefore necessary to make a distinction between amateurs and professionals, to understand whether their serious pursuits are considered a form of leisure or work.

Project-based leisure, the latest form of leisure conceptualized by Stebbins (2005) is not considered a form of serious leisure. However, we could argue that project-based leisure could be a catalyst for serious leisure. Stebbins (2008) provides a fleeting impression of project-based leisure when he states:

Project-based leisure [to] a short-term, moderately complicated, either one-shot or occasional, though infrequent, creative undertaking carried out in free time. It requires considerable planning, effort, and sometimes skill or knowledge, but for all that is neither serious leisure nor intended to develop into such. (p. 43)

In the creative industries, individuals are increasingly becoming the owners and agents of their career trajectories (Svejenova, 2005). The career contract is not with an organization, but with the self (Hall, Zhu & Yan, 2002) and therefore project-based leisure could become more significant due to more ‘free time’. Among professional and amateur producers and artists, it is not uncommon to find travel as part of business and leisure. Although it has been conceived that participation in special events is also a consideration for serious leisure participants, little research shows how this would occur (Mackellar, 2009), when it would occur and in what form.

In the next section, we will look at extant literature on amateur and professional artists and producers. As we have seen in this section, Stebbins (1992) has conducted studies on the amateurs and professionals in serious leisure. However, knowledge has yet to be developed about amateur and professional artists and producers in the realm of tourism. Although there are existing studies on arts, entertainment and tourism, the study of professional and amateur artists and producers in tourism lacks depth.

2.4. Perception of amateur and professional artists and producers

There is a wealth of research concerning the labour force in the arts outside the domain of tourism and leisure studies (Menger, 1999; Bridgstock, 2005; Throsby, 2007). Hughes' (2000) study on arts and tourism considers the audience as the tourists, but not the suppliers of the arts (professional or amateur artists and producers). Hughes classifies arts-related tourists into both 'arts-core' and 'arts-peripheral', 'holiday' and 'non-holiday' (see figure 2.1). His work has provided the inspiration to consider arts and entertainment tourism from two different perspectives: holiday as leisure or non-holiday as work. According to Hughes, some arts-core tourists would consider an arts trip to be a holiday and others would not. In the arts-peripheral cases, they could be holiday visits or business or visiting friends. 'Holiday' cuts across arts-core and arts-peripheral, as the visit could be a holiday with a purpose of going to the theatre (which might be considered work for the artists and producers), or a holiday with a main purpose of enjoying other non-art activities (for example, sun and sea). Getz (2008) asserts that business events and pleasure do mix and one might be advancing one's career because travel is required as part of work. However, identification has not yet been made clear in Hughes' research as to who the non-holiday participants are. More often than not, the demand side of the market is often examined to understand the motivation of the tourists, but not the supply side. Similarly, there is a knowledge gap in ascertaining whether work or leisure, or both, motivate event travel.

Figure 2.1: Arts-related tourists: a classification framework (Hughes, 2000, p. 59)

The career paths of both professionals and amateur practitioners in the arts are as illustrative as their art. Both hold multiple roles. Bendle and Patterson (2009) suggest that professional and amateur practitioners share mixed serious leisure in their research on creative volunteers. Their study was framed by Stebbin's (2007) mixed serious leisure where an integration of two types or sub-types of serious leisure are involved. For example, in Bendle and Patterson's study of amateur artist groups, they found amateur artists in community events also playing the part of a volunteer leader imparting skills by teaching the art amongst other non-art roles. Throsby (2007) classified the multiple roles artists play in different work choices: creative work, arts-related work and non-art work. Throsby argues that the lack of consistent work leads to different work choices. For this reason, many independent artists are registered as a business. As much as their core business is in performing the arts, artists also find themselves producing to sustain the 'business' of managing their own practice.

It should be noted that the distinction seems to be getting smaller between arts professionals and amateurs. Although the former depend for their livelihood on the arts, modern amateurs seem to be investing as much time and money practising their arts as their professional counterparts (Stebbins, 1992). Throsby (2007) attributes this to insufficient income from arts work and the lack of work. This means professionals might have to spend more time on non-arts work to gain income to supplement their arts. This perhaps explains why artists find themselves in multiple roles and as business entrepreneurs. The smaller gap is also due to amateurs who also want to produce besides performing and amateurs who want to perform on the stage that was once perceived for professionals. For the former, such participation could be regarded as an upgrade of the leisure experience (Yeoman, 2013). Bain (2005) however, overthrows the perspective of the closer gap between the professionals and the amateurs by emphasizing the inherent difficulty of differentiating the professionals from amateurs in the arts where the approval of the senior cohort in the industry has to be sought at times. This approval is often determined by the length of time the self-professed artist has been practising the art

form. According to Bain, the use of the title 'professional artist' (albeit in the visual art domain) means that they are taken more seriously, as the title implies a dedication to the art as a means of making a living.

The intrinsic and extrinsic motivation of professionals and amateurs determines how they see their activity. Their motivation determines whether they see work as work or as leisure. Amateurs are those who are intrinsically motivated, as compared to the professionals who are extrinsically motivated (Ethridge & Neapolitan, 1985). The intrinsically motivated perceive their activity more as leisure. As such, they derive satisfaction and fulfilment from the activity itself. On the other hand, the extrinsically motivated perceive their activity as work and are dependent on extrinsic rewards such as remuneration to motivate them (Juniu, Tedrick, & Boyd, 1996). Menger (2001) offers another perspective that balances both intrinsic and extrinsic motivations. He refers to the artist as an imperfect *Bayesian actor*, who acquires and revises his or her skills through learning and developing networks whilst experimenting with what he or she is capable of doing through this self-actualizing journey. According to Menger, the extrinsic goal of promoting one's art would otherwise be meaningless if it was not matched with the intrinsic goal of self-discovery and self-actualization.

Stebbins (1992) argues that serious leisure participants are part of a social world. The next section explores the arts world that amateur and professional artists and producers find themselves in using Unruh's (1980) social world theory.

2.5. Social world theory

Researchers in recreation, leisure studies, and, in recent years, tourism have used Unruh's (1979; 1980) social world theory to study the influence of social worlds and the different level of involvements in leisure and sport (Stebbins, 1992; Scott & Godbey, 1994; Getz & Andersson, 2010; Getz & McConnell, 2011; 2014; Shipway, Holloway & Joans, 2012; Getz & Patterson, 2013; Patterson et al., 2016). As a precursor to the review of the ETCT, Unruh's social world theory will be reviewed to provide insights into the elements that influence the level of involvement in

serious leisure, and to examine any impacts it might have on the ETCT of amateur and professional artists and producers.

According to Getz and Patterson (2013), the social world theory is a powerful tool that can be used to reveal the sets of influences related to special interest travel. The social world is referred to as “an internally recognizable constellation of actors, organizations, events, and practices which have coalesced into a perceived sphere of interest and involvement for participants” (Unruh, 1979, p. 115). According to Unruh, all these elements function to support multiple worlds as the diversity of modern channels of communications makes total involvement in one social world highly improbable. Following Shibutani (1955) and Strauss (1978), Unruh established the nature of the social world with individual involvement and across four dimensions: local social worlds, regional social worlds, dispersed social worlds, and the social world systems. In Figure 2.2, the vertical axis refers to the density of actors, organizations, events and practices in a progressive geographical space, and the horizontal axis refers to the level of involvement of the actors. Firstly, local social worlds refer to “congeries of actors, organizations, events and practices which are densely situated in geographical space and relatively small in terms of the social world components probably involved” (Unruh, 1980, p. 286). These local social worlds are either known or unknown to prospective members of the social worlds. Secondly, regional social worlds are more dispersed in space than local social worlds. Thirdly, dispersed social worlds are more diffuse and larger in scale than regional social worlds and may include many regions or even nations. Finally, the social world systems might be the largest coalescence of actors, organizations, events and practices into spheres of interest and involvement for participants. Of the four social worlds, Unruh refers to the art world as an illustration of the dispersed social worlds. Becker (1976) has a more simplified concept, but a more restricted and exclusive view of the art world, referring to the art world as a social base that brings people together to produce the product and the event for the purpose of art. They are not placed in any specific social worlds. Simply, they belong to the art world where they are recognized for their artistic integrity. In the ‘art world’, members must be recognized by the existing members of the art world to be accepted.

Unruh's social worlds do not have a central authority although communication is most vital to connect the members (actors) in the social world. This lack of a centralized authority was earlier delimited by Shibutani's (1955) confinement to a rather informal organization (without formal group membership). The members observe *practices* that are at times unique to the social world. Practices refer to the culture of the social world, whether through meetings, participation in clubs, travel to events, or correspondence (Getz & Patterson, 2013).

Figure 2.2: Levels of Social World Analysis (Unruh, 1980, p. 287)

Further, Unruh (1980) also illustrates the social worlds with four actors representing different levels of involvement. Each of these actors is identified by their relative closeness to the activities and knowledge essential in the social world at two extreme ends of involvement (Figure 2.3). The 'insiders' are the most active and are involved in organizing the activities besides having the knowledge central

to the social world. Next to the insiders are the 'regulars' who are the consistent participants. The 'tourists' and the 'strangers' display lower levels of involvement compared to the insiders and the regulars. The tourists confine their involvement in the social world to entertainment, profit, and diversion, whilst the strangers may carry some influence in the social world, but they are not involved in the interest of the social world. However, it is not impossible for strangers and tourists to become members of the social world they later come into contact with later (Strauss, 1978).

Figure 2.3: Actors in the Social World (after the ideas of Unruh, 1980)

According to Strauss (1978), there are countless social worlds that differ in terms of size, structure, location, and accessibility:

Some worlds are small, others huge; some are international, others are local.
 Some are inseparable from given spaces; others are linked with sites but are much less spatially identifiable.
 Some are highly public and publicized; others are barely visible.
 Some are so emergent as to be barely graspable; others are well established, even well organized.
 Some have relatively tight boundaries; others possess permeable boundaries.
 Some are very hierarchical; some are less so or scarcely at all.
 Some are clearly class-linked, some (like baseball) run across class. (p. 121)

Strauss's quote refers to social worlds as an ever-evolving process where its members move from one social world to another, either remaining in the old world and adopting the new or foregoing initial membership and adopting multiple memberships. According to Unruh (1980), it is often the extent to which this entry into, involvement in, and departure from a social world is voluntary which tends to

set social worlds apart from other units of organization which are more formal. Like Unruh, Shibutani's (1955) delimitation of focusing on the informal organization suggests that the scope exists for the examination of the formal organizations within social worlds.

The social world theory remains conceptual unless put into the context of a specific area of study. To date, the events considered under the social world theory have been largely confined to the understanding of spatial and temporal movements in sport leisure and sport tourism. Focusing on the latter, Getz's and Andersson's (2010) research on amateur distance runners examines the spatial patterns of the runners' involvement in events. They hypothesized that the involvement level of the runner would shift from local to national and ultimately to international level. This applies to the hierarchical nature of competitive events, so that, as one gets more involved in a pursuit, the desire to participate in bigger, more challenging, unique or prestigious events might also increase (Patterson et al., 2016). Whether this progression would be the same in the performing arts world, where the competitive element might not be present or applicable for some artists and producers, remains to be answered.

Getz and Patterson (2013) argue that "Social world theory provides a framework to examine the event and travel-related careers of special-interest tourists" (p. 485). The variety of art forms that represent the performing arts mean separate social worlds could be discovered in music, dance, theatre and arts in general. Unruh (1980) encourages insiders to uncover and discover the social world that may not be apparent to outsiders. As reviewed in section 2.3, serious leisure has been associated with social worlds in the study of amateur and professional leisurists and, as a result, special interest tourism. However, it has not considered artists and producers whose primary purpose when engaging in event tourism could be work. At present, we do not know what impact social worlds have on amateur and professional artists and producers and their event travel career. The social world theory will be incorporated into the analysis of the conceptual framework for serious event tourists in Figure 2.8 to study the travel patterns of artists and producers at different stages of the ETCT.

2.6. Event travel career trajectory (ETCT)

Beyond the studies of serious leisure, event tourism researchers are expanding the serious leisure perspective to include serious event tourism. Incorporating the serious leisure perspective and the social world theory, they argue that a 'travel career trajectory' is likely to form and evolve as one becomes more involved in one's social world (Getz & Andersson, 2010; Getz & McConnell, 2011; 2014; Getz & Patterson, 2013). Their studies show the progression of leisure sports enthusiasts whose level of involvement increase over time. Although we have earlier discussed that the term career is not used within the vocational context (section 2.3), I argue that we will be missing a point here if serious leisure and work are not considered together. As Getz (2008) also asserts, business events and pleasure do mix. Likewise, artists and producers on tour could also be pursuing both career and leisure.

The idea of the event-tourist career was suggested by Getz (2008) and it was hypothesized that people who engage in serious leisure will develop an event-specific career. A trajectory suggests changes over time (Getz & Andersson, 2010) and the ETCT is derived from Pearce's and Lee's (2005) travel career trajectory. The *travel career trajectory* postulates that the travellers will exhibit multiple motives and that these motivational patterns will change over their life-stages and or with travel experience. Pearce's (2005) *travel career ladder* was initially based on Maslow's Hierarchy of Needs and the author looked at the maturity of a traveller's experience and motives (from internally motivated 'self-development' to externally motivated 'experiencing nature and host-site involvement') with the progression on the life-cycle and or their accumulated travel experiences. Pearce and Lee (2005) highlight four key motivations to the travel career concept that they argue apply to all tourists: novelty and self-development, relationship, relaxation, and escape. The emphasis of the theory is in the accumulation of travel experience, postulating a career goal in tourism behaviour; as tourists become more experienced, they increasingly seek satisfaction of higher needs. However Pearce (2005) and Pearce and Lee (2005) also state that some tourists may remain at a particular level depending on contingency or limiting factors such as health and financial considerations – perhaps an answer to Ryan's (1998) critique that many do not become self-actualized.

Getz (2008) suggests that a 'travel career trajectory' is likely to apply to those individuals who have special interests and become more involved over time. It is a career that can be linked to the concept of event tourism. This study examines whether the amateur and professional artists and producers could be considered as serious event tourists who travel to more events and travel with other members of their social world (travel style). Over time, these event tourists may also exhibit less seasonality in their travel (temporal) and consider trips further afield and more by air (spatial), to more prestigious events (event types) of differing offerings and challenges (destination and event choice). The authors in these ETCT studies postulate that higher involvement leads to changes in each dimension. For motivation, there is a shift toward fulfilment of higher-order needs such as self-actualization or self-development needs. Getz (2008) suggests that a 'travel career trajectory' is likely to apply to those individuals who have special interests and become more involved over time. It is a career especially linked to the concept of event tourism. Getz and Andersson (2010) and Getz and McConnell (2011) present six dimensions of the ETCT (Table 2.2): (i) motivational, (ii) travel style, (iii) temporal, (iv) spatial, (v) event types and (vi) destination.

Table 2.1: The event travel career trajectory

Dimensions and Hypothetical Trajectory	Possible Measures
Motivational -the more involved participants become in a serious-leisure pursuit, the more they will pursue higher-order benefits	-determine the participants' benefits sought and needs met in terms of relaxation, stimulation/novelty, relationship, self esteem, and personal development or fulfillment
Travel Style -there should be an increase in event tourism incorporating family and destination vacations, resulting in more long-distance travel by air	-transport mode, travel group, length of event trips, event-specific or mixed-motive trips
Temporal -higher involvement should be reflected in greater frequency of event participation, and less seasonality of demand (because events are the attraction)	-measure the frequency and timing (seasonality) of participation in events
Spatial -there should be a progression from local to international; distance traveled to events should increase	-local, regional, national, and international events traveled to
Event Types -variety/novelty seeking should become more apparent, along with a higher emphasis on uniqueness, challenge and prestige	-assess events in terms of their level of competition, uniqueness, branding, quality
Destination Criteria -destination choices are increasingly made because of their events; attractive destinations have a comparative advantage	-where events are held and their overall attractiveness for holidays as well as events; the uniqueness or iconic appeal of the event host destination; packaging of events, or "bundling"

Source: Getz and McConnell (2011, p. 335)

2.6.1. Motivational

Research on event and festival motivation is largely focused on the audience rather than on the artists and producers. I argue that the ETCT provides a new perspective and a step up to event and festival motivation from the perspective of a specialized group of tourists. The classic motivation theories were conceptually grounded on both the escape-seeking dichotomy (Iso-Ahola, 1980; 1982) and the push-pull model (Crompton, 1979; Dann, 1977; 1981). Escape refers to the avoidance aspect of travelling and seeking refers to the approach adopted when travelling. According to Compton et al. (1997) the seeking aspect is felt more by festival participants, leading the authors to consider festivals as recreation rather than a tourism offering.

The majority of past studies were based on a singular event. Although a few researchers like Scott (1995) and Nicholson and Pearce (2000, 2001) have surveyed two or more events in their studies, the markets were representative of different groups of people attending separate events and have not considered individuals who participated in the mix of these events. The pull or seeking factors apply more to those with special interests who want a specific set of benefits offered by the event. The exact balance between generic (escapist) and specific (seeking) benefits obtained at any given event will depend on many personal factors including motives, expectations, mood and the experiences obtained.

Li and Petrick (2006) provide an insightful review on event and festival motivation studies but note a fairly consistent research framework. This could be due to the consistent focus on the visitor as the event attendee rather than also considering the suppliers to the programme, as part of the unit of analysis. Li and Petrick suggest that more effort in theoretical conceptualization is required for understanding festival and event attendees' motivations. The key difference in this step up to event motivation research is in the way the ETCT captures the higher level of involvement and event-specific motivation to participate in events. Deery, Jago and Fredline (2004) in their study on sport tourism purport that the level of intention or key driver should be found in the motivation to participate in sporting events (Getz & Andersson, 2011). It must also be emphasized that repeat visits represent an important aspect of the research under this event-career trajectory to determine the level of involvement of the 'serious' tourists. Earlier studies on event/festival attendees' motivations were focused on the attendees as the recipients of the programmes at the events/festivals and as such many of these resulted in generic motivations related to socialization and hedonism. This view is also shared by (Donald Getz and Robinson (2014) in the review of their study on the motivation of another specialized group of event attendees – the 'foodies' at food events who might be interested in competing in a culinary competition or in attending a workshop to master culinary skills. This is in contrast with the generic attendees whose interest is just to gaze at or enjoy the food at the event. As in serious sport tourism and food events, a common higher order of needs such as the mastering of skills has been observed. Personal development motivators ranked higher

compared to extrinsic and social motivators. Hughes (1996) also observes that festival tourists (arts tourists) are different from mainstream tourists. The top three qualities ¹ that define serious leisure in the arts are self-enrichment, self-gratification and self-actualization (Stebbins, 2004). These qualities are in contrast with the motives found in mainstream tourists: cultural exploration, novelty/regression, recovering equilibrium², known group socialization, external interaction/socialization, and gregariousness (Crompton et al., 1997).

2.6.2. Travel style

Unlike general leisure travel, the purpose of event-related travel will usually be related to competition (Getz & Andersson, 2010). This means that as one gets more involved in the sport, the propensity to travel to compete is higher. Travel styles will also vary in terms of mode of transport, travel group, length and frequency of trips to events. Mixed-motive trips such as vacations with family will also coincide with trips to events (Getz & Andersson, 2010; Getz & McConnell, 2011). According to Getz and McConnell (2011) the increased involvement and frequency of travel also means longer distance travel. However, their study on TransRockies Challenge participants shows that the involvement of family is subjected to the conditions of the event location. Their participants were primarily males travelling without partners or family. This is also in line with Lamont et al.'s (2012) argument that family are neglected from serious sport participants' pursuit of their event travel career and that event organizers should therefore look more into integrating family programmes in their future events. More recent research by Buning and Gibson (2016), in their study on active-sports event travel careers, reveals that travel style remains relatively stagnant even with progression on the ETCT. Another potential debate this study offers is the alternative view of non-competitive events, as the competitive component may not be present in all types of event specifically in the arts.

¹ The remaining qualities are self-expression; self-image; self-gratification; re-creation (regeneration); financial return; social rewards such as social attraction; group accomplishment in a project; and contribution to the maintenance and development of the group (Stebbins, 2004, p. 5).

² Rest and relaxation/escape.

2.6.3. Temporal

One commonality can be observed across arts, sport and tourism – the presence of seasonality issues. Temporal refers to a higher frequency of event participation as involvement increases. Seasonality is less of an issue as the event is perceived as the attraction (Table 2.2). This means seasonality patterns can change if a participant so desires to attend the event even at the inconvenience of their schedule (McConnell, 2011). However, the level of impact differs depending on the type of travel. According to Ritchie and Beliveau (1974), business travel is virtually non-seasonal compared with highly seasonal vacation travel. Although it has been observed that summer seems to be the most popular season for general tourists (Higham & Hinch, 2002) and arts festivals (Yoon, Spencer, Holecek, & Kim, 2000), Higham and Hinch observed that the sporting seasons are usually found in the cooler seasons such as autumn and winter. Higham and Hinch (2002) also assert that the knowledge of seasonality across different countries will provide the intelligence to the tourism industry in overcoming seasonality issues. However, according to Ritchie and Beliveau (1974), temporal measures could be moved through the strategic means of government and event organizers' intervention. Then again, the seasons under study are dependent on the context of the study, as the winter season differs in different continents and some countries such as Singapore have one season throughout the year. I therefore argue that the issue of seasonality may differ under different structural contexts. Also, the higher frequency of events with higher involvement may not necessarily see the availability of events in more immature event locations (Getz & McConnell, 2014), heralding new opportunities for event travel to other mature locations. These could be closer or further away from home.

2.6.4. Spatial

Higher involvement is accompanied by longer distance travel and is progressive from local to international (Getz & McConnell, 2011). According to Getz and McConnell (2014), "the quest for novelty motivates long-distance travel and events are more likely to be combined with holidays" (p. 93). This is closely related to the

progressive nature of competitive events aimed at special interests (Patterson et al., 2016). In their recent paper on progress and prospects for event tourism research, Getz and Page (2016) provide a comprehensive list of research pertaining to spatial by event and tourism researchers. Others have not examined Unruh's (1980) social world theory except for Getz and Patterson (2013) in relation to ETCT. Unruh's social world theory is framed by four dimensions: local, regional, dispersed, and the social world system (see Figure 2.2), resembling the progressive pattern that was identified by Getz and McConnell (2011, 2014). The dispersed is representative of social media world in today's context, and the social world system is international representation. However, as Getz and McConnell (2014) assert, long distance does not preclude local events, so this could imply that the social world system could also represent local events.

2.6.5. Event Types

Temporal and spatial factors are closely related to event types by demand and supply. As one progresses on the ETCT and becomes more involved in a pursuit, the tendency to participate in more challenging, unique or prestigious events may follow. The highly-involved participants seek novelty and variety in events (Getz & Andersson, 2010; Getz & McConnell, 2011; Patterson et al., 2016). However, as supply of events varies in different location, in different seasons, the need for travel fluctuates depending on the type of events available to them at home and overseas. Lamont et al. (2011) argue that the lack of events is the reason why the triathletes in their study travel to compete. The event market is a heterogeneous one and different events appeal to different audiences (Nicholson & Pearce, 2000). In serious sport tourism, competition may be the draw to travel to compete in more challenging events, but, even within sports, there are numerous events, and motivation varies in different types of sport. Likewise, in the arts, I argue that among the amateur and professional artists and producers, the temporal and spatial patterns might be different and therefore create the demand for different event types. Section 2.7 will examine the typology of events.

2.6.6. Destination criteria

The highly-involved event tourists are hypothesized to make decisions on events independent of the features of the event. Instead, the popularity of the event prevails (Getz & McConnell, 2011, 2014). Researchers have referred to event/festival tourism as a secular pilgrimage³ (Prentice & Andersson, 2003; Gammon, 2004; Getz, 2008; Patterson et al., 2016). For example, yoga devotees refer to India as the 'Holy Grail' type of pilgrimage experience (Patterson et al., 2016). However, this could also be a case where people from different contexts would consider another event destination as their holy grail. Patterson et al.'s study on yoga devotees was conducted in Brisbane, Australia. Although most respondent have referred to India as the 'Holy Grail' for yoga, 40 percent of the respondents referred to Byron Bay, in Australia as their sacred place for yoga. Aoyama (2009) refers to Andalusia, Spain, as the 'Mecca'⁴ for flamenco artists. The event itself has the potential to become a destination given its authenticity. In Aoyama's case, it seems that the event and the destination are synonymous. In contrast, Prentice and Andersen (2003) refer to the event destination as 'place non-specific' where the destination is in the event itself. Similarly, Trauer and Ryan (2005) refer to the event destination as a secondary consideration. The latter perception might pose a challenge to event organizers and destination managers who will need to compete in terms of the quality of their programmes to meet the tourism demand. Looking back, Unruh's (1980) dispersed social world (see Figure 2.2) might pose a challenge for the social media community in today's context, where little or no face-to-face interaction is necessary. Unruh refers to highly dispersed arts worlds like New York and Paris as arts hubs because of the concentration of actors, organizations, events, and practices connected to the arts world there. However, would the rise of social media alter the territorial-related outlook?

³ Pilgrimage is a journey by definition, and generally entails a visit to a sacred site plus a special event (Getz, 2008).

⁴ Mecca is a religious destination. It is mandatory for every able-bodied, financially capable Muslim to visit Mecca for Hajj (major pilgrimage) at least once in his/her life. However, if someone can perform it more than once, he/she can do so. According to Getz (2008), "other forms of event tourism can take on the form of secular pilgrimages, with events or places of high symbolic value and personal meaning becoming destinations. For example, cities that host mega events have, like Barcelona and the Olympics, turned event venues into places of pilgrimage" (p. 414).

2.6.7. Critique of ETCT studies

It seems as if the ETCT has extended beyond previous motivation studies on event tourism to examine more closely the event travel career of separate social world members across different leisure activities. However, its potential has yet to be stretched to examine the event travel career trajectory of individuals over different periods of time and across different types of events in different locations, in other words, to develop the study of ETCT using the individual as the unit of analysis. To date, studies conducted using the ETCT have been located within the domain of sports tourism (see Table 2.3). The focus of these studies was primarily quantitative in nature and they were conducted on individuals at specific events. However, the most recent studies by Patterson et al. (2016) show a shift in the research approach using ETCT, to include qualitative methods. Researchers have continued to advocate the use of longitudinal studies for future study using the ETCT. The initial study was conducted by Getz and Andersson (2010) on highly-involved amateur distance runners in a half-marathon in Sweden. The event-travel careers were hypothesized to evolve across the six dimensions on the ETCT. They used a pre-event survey about motives, involvement in sport, and event-related travel. The same research method was employed in Getz's and McConnell's research on mountain bikers (2011) and a comparative study between mountain bikers and trail runners (2014) in Canada and the USA. Researchers on the constraints of the ETCT, Lamont et al. (2011; 2012), have carried out qualitative studies using semi-structured interviews in their research on non-elite triathletes in Australia. The 2011 and 2012 studies included a sample of 10 and 21 amateur triathletes respectively. However, the development of this topic has seen the inclusion of other serious lifestyle pursuits in the most recent study by Patterson et al. (2016), in which semi-structured interviews with 15 serious yoga devotees in Brisbane Australia were conducted.

Getz and McConnell (2011; 2014) have earlier encouraged future researchers to understand changes over time, and suggest longitudinal studies on individuals. In this regard, this study posits that qualitative studies would provide more insights into understanding the trajectory of these samples that quantitative studies have

not yet been able to reveal. For example, it understands when someone enters the trajectory and how they have developed in terms of their event travel career, and what constraints and facilitators led to their decision to participate in event tourism. As Getz (2008) also proposes, a variety of research approaches and comparisons will be required and qualitative studies should be used to provide insights on the event attendees. This could include the evaluation of what people are looking for, the meanings they attach to their experiences, and influences on future attitudes and behaviour (Higham & Hinch, 2002). Further review on the methodology for this study will be presented in the next chapter.

Support for this type of ETCT has been obtained from participants in a mountain-biking event (Getz & McConnell, 2011), a half marathon (Getz & Andersson, 2010), and triathletes (Lamont et al., 2011; 2012). However, these studies are delimited to highly involved amateur athletes based in the contexts of Australia, Canada and the USA. Stebbins (1992) claims that only in sport do the career options for amateurs and professionals look similar. This might suggest that the ETCT may not be the same for amateurs and professionals in other lifestyle pursuits such as the arts. Then again, between cultures and sub-groups, different results might ensue because of different levels of involvement (Getz & Andersson, 2010).

Existing studies using the ETCT have focused on specific events in sports tourism and, until recently, the study has expanded to include other members of the social world such as the yoga devotee in Patterson et al. (2016). This move is also supported by Getz (2008), who suggests that the concept of the ETCT should also be applied to other types of lifestyle events such as ballroom dancing and food (Getz & Patterson, 2013). The samples taken from existing research should expand beyond a single type of event to widen the scope of the study. Special events are also indicators for serious participants but a research gap exists to show how it would occur (Mackellar, 2009) and what type of special events participants might engage in. In this study, the ETCT is applied to the arts.

Table 2.2: Event travel career trajectory (ETCT) studies

Researchers	Career Trajectory Characteristics	Methodology	Context
Getz & Andersson, 2010	Drawing from theory on serious leisure, social worlds, ego-involvement and travel motivation Measured in terms of six dimensions: motivations (especially the pursuit of higher-level personal needs); changing travel styles; spatial and temporal patterns, event and destination choices.	pre-event survey; questionnaires; 7-point Likert scale; 18 motive items; 39 statements ($n = 1,863$)	High-involvement amateur distance runners; sweden
Getz & McConnell, 2011	Similar to Getz & Andersson, 2010	post-event survey, questionnaires; 17 motive items; 40 statements ($n = 128$)	High-involvement mountain bikers; Canada
Getz & McConnell, 2014	Similar to Getz & Andersson, 2010, Getz & McConnell, 2011	online post-event survey; 17 motive items; 5-point Likert scale; 38 statements (Runners $n = 116$; Mountain bikers $n = 67$)	Comparison of amateurs trial runners & mountain bikers; Canada; USA
Lamont, Kennelly & Wilson, 2011	Constraints impinging the trajectory	In-depth interview with 10 amateur athletes	Non-elite triathletes; Australia
Lamont, Kennelly & Wilson, 2012	Constraints impinging the trajectory	semi-structured interviews; 21 amateur athletes	Non-elite triathletes; Australia
Getz & Patterson, 2013	Social worlds as a framework for event and travel careers. This study investigates how people who belong to social worlds communicate about their interests and how their interactions influence travel decisions.	Netnography: 20 sites were studied on four serious pursuits	long distance running, ballroom dancing, mountain biking, and involvement with food; netizens
Patterson, Getz & Gubb (2016)	The social world and event travel career of the serious yoga devotee	semi-structured interviews; purposeful sample of 15 yoga practitioners	Female serious yoga devotee who have been practicing between half a year to 20 year; Australia.

Existing research with the ETCT seems to suggest that the career trajectory is unique to each type of special interest, but further investigation is needed in other context beyond sport. The current ETCT is not without limitations. It is still unclear how one progresses on the ETCT, hence one of the reasons for this study. The six dimensions shown in Table 2.2 have the potential for further application in both qualitative and quantitative studies of serious event tourists, to examine the event travel careers of these individuals or group progress on the trajectory. Lamont et al. (2011; 2012)

found their studies hampered by the absence of career stages in the current ETCT. They identified seven domains of competing priorities that could impinge on the individual's progression on the trajectory that were considered in the earlier studies: familial relationships, domestic responsibilities, sociability, finances, leisure, wellbeing, and work/education. They argued that the ETCT should acknowledge these non-event travel career priorities (also known as competing constraints), and periods of regression (where the focus of participating in events closer to home may supersede the idea of travelling further to participate in events). They said: "an individual's event travel career expands and contracts, or pulsates, over time rather than strictly following a linear progression" and these are dependent on the supply of events available to the participants at home and overseas (2012, p. 1077).

A gap remains to look into how constraints are negotiated to encourage event tourism (Hinch, Jackson, Hudson, & Walker, 2005). Raymore (2002) refers to leisure constraints as a half-empty cup and looks to facilitators as the other half that will enhance participation. He asserts that constraints are not the only negative influence in the absence of available facilitators. Constraints are also referred to as "career contingencies" (Stebbins, 1992, p. 70). According to Stebbins, not all contingencies are negative and some of these contingencies are a turning point. This turning point is a juncture at which the nature or direction of an amateur-professional career is seen by the practitioners as having changed significantly in the course of work or leisure (Stebbins, 1992).

A more explicit distinction is needed between the event career trajectory and the ETCT. In the recent study by Patterson et al. (2016), Figure 2.4 was developed to present the career trajectory of yoga devotees, but we do not yet know if they have a sustainable ETCT. The trajectory shows a linear progression from the introductory stage to the 'aha' moment before the catalyst of change and the consideration of a serious career in yoga. The 'aha' moment refers to a feeling of realization where the regular devotee then decided to take yoga more seriously beyond the regular routine (Domash, 2010) to pursue a yoga career and eventually form an ETCT. The catalysts of change may include participation in events related to yoga such as yoga

festivals, retreats or establishing a mentorship relationship. These suggest not only catalysts of change but also catalysts to the start of an event travel career as a yoga devotee. This catalytic pattern is similar to Stebbins's (1992) career turning point.

Patterson et al.'s (2016) study could provide more in-depth study into the catalysts of change to study the progression of how one progresses from one stage to another on the ETCT. It should be noted that the participants for this study were women and they were selected through convenient sampling. 15 single women were included in the study. It is possible that variations may result with participants who are women with children and this means the limitation to the study of the ETCT highlighted by Lamont et al. (2011; 2012) has yet to be incorporated to reflect a more holistic ETCT.

Figure 2.4: Yoga devotee career trajectory (Patterson et al., 2016, p. 307)

Now that the ETCT has been discussed, it is essential to know the availability of different types of events people can travel to. The next section begins by examining the current typology of events and especially open access events that pertain to RQ4 (Chapter 1): What role do open access events play in the ETCT of the amateur and professional artists and producers?

2.7. Open access events

Typology of planned events

Figure 2.5 shows the typology of four main categories of planned events in the context of event tourism: business, festivals and culture, entertainment, and sports. However, the open access event has yet to find its space within those categories of planned events. According to Getz and Page (2016),

Planned events in tourism are created for a purpose, and what was once the realm of individual and community initiatives has largely become the realm of professionals and entrepreneurs. (p. 600)

If events were once the realm of individual and community initiatives, I argue that many of these events have taken root from different serious leisure and social worlds (see sections 2.3 and 2.5). Whether events act as powerful travel catalysts in the social world of differing interest groups (Getz and McConnell (2014) or vice versa (i.e. the social worlds act as powerful travel catalysts), remains to be examined. Getz (2008) also connects professional associations with these event types, suggesting the presence of a multiplicity of involvement by social worlds’.

Figure 2.5: Typology of planned events and venues: An event-tourism perspective (Getz and Page, 2016, p. 594)

About open access events

“Fringe festivals are open access noncurated multi-art festivals where artists choose to present their work” (Frew & Ali-Knight, 2010, p. 231). An example is the Edinburgh Fringe, hailed by Forbes (2014) as the “Biggest Arts Festival in the World”. Unlike other festivals, in a fringe, multiple artistic directors manage them (Goh, 2007)⁵. A typical festival would have a festival director who curates what goes into the festival programme, whereas the open access festivals “do not produce any shows, invite anybody to perform, or pay no fees to performers. [They] do however, help [the performers] every step of the way” (Edinburgh Festival Fringe, 2008, cited in Frew & Ali-Knight, 2009) by providing resources and support (Melbourne Fringe Festival, 2006, cited in Frew & Ali-Knight, 2009). The Edinburgh Fringe open access policy states they remain against artistic vetting and want to encourage freedom of artistic expression (Edinburgh Fringe Society, 2004, cited in Frew & Ali-Knight, 2010). Just how important are open access events/festivals to the amateur and professional artists and producers? In order to examine this, it is therefore essential in this study to explore it as a type of event that amateur and professional artists and producers would attend.

Any city could set up a fringe festival and invite any members of the arts to be part of it. The size of open access festivals is largely dependent on the number of participants for each year because they are uninvited and have more than one artistic director, unlike the other conventional festivals. The potential of repeat visitors, specifically artists as visitors, is also higher for unsolicited festivals of this nature (Goh, 2007). According to Caust and Glow (2011), open access arts festivals have a unique capability to attract both formally trained (professionals) and informally trained (amateurs) artists locally, interstate and internationally. Participants in open access arts festivals like the Adelaide Fringe Festival may not be seeking an economic return. In the arts, participants consider affordable venues, and the opportunity to develop their craft and creativity, as the main outcome they could gain from the festival and, as such, amateurs might still take such risks, contrary to Getz’s proposition (2008) that “events are too important, satisfying

⁵ Unpublished Masters thesis on the sustainability of the Edinburgh Festival Fringe.

numerous strategic goals—and often too risky—to be left to amateurs” (p. 404). Mosely and Mowatt (2011) in their study on ‘Reconceptualizing and repositioning festival exhibitors within tourism research’ assert that participants at festivals could be considered legitimate business associates or ‘exhibitors’. This new perception is important for this study as I also argue that amateur and professional artists and producers (as suppliers to events) are potential serious event business tourists who need to travel for their livelihood. Further, a study of the repeat visitors to open access festivals may provide insights into the ETCT of serious event tourists.

Previous published studies about open-access events in the tourism and arts management literatures are focused on the atmospheric and programming perspective of the open access festival but lack information on the profile and characteristics of the participants (for example, Blanchette’s (1977) research on Amsterdam’s Festival of Fools; Champagne’s (1977) study on Avignon; and Frew and Ali-Knight’s (2005; 2009) studies on the Edinburgh Festival Fringe and Melbourne Fringe). Although Frew and Ali-Knight (2010) suggest looking at the experimentation of fringe festivals, it is apt for this study to also consider the perspective of the amateurs and professionals in such an open access festivals.

Drawing from the literature reviews of the concepts and theories Getz and his colleagues have applied to the studies of ETCTs of serious sport tourism, a conceptual framework is drawn to conceptualize amateur and professional artists and producers as serious event tourists.

2.8. Conceptual framework of event travel career

Inspired by, and building on, Getz’s (2008), and Getz and Patterson’s (2013) studies, the serious leisure perspective, social world theory and the ETCT are brought together to develop the conceptual framework for this study. The limitations in earlier studies of ETCT have also been noted and will be incorporated into the construction of the conceptual framework in this section. Section 2.3 revealed a gap in identifying the travel activities of the event tourist as amateurs and professionals. Although highly involved amateur serious sports tourists and their ETCTs have been

studied, no researchers seem to look at the combination of leisure, work and event tourism. It is evident that the combined study using serious leisure and the ETCT is still young. A conceptual framework for serious event tourists has been developed (Figure 2.6) to examine the changes on the continuum with regards to the event type, destination criteria and the career contingency. Unlike previous studies, this research will not be confined to recruiting participants from a specific event in order to make room for comparative research (Nicholson & Pearce, 2000) within the cohort.

The conceptual framework integrates existing knowledge of the concept of serious leisure and the ETCT, to operationalize the concept of serious event participants and their ETCT. The purpose of the framework is to form links and relationships to examine the ETCT of serious event tourists (leisure/work) at different stages of their career.

Getz and McConnell's (2011) six dimensions on the ETCT (motivation, travel style, temporal, spatial, event types and destination criteria – see section 2.6) are applied on the left section of the framework. Stebbins' (1992) serious leisure career stages (beginning, development, establishment, maintenance, and decline) are on a horizontal continuum. Together, they capture the changes in the dimensions of the serious event participants over time. The participants' association and movement in the social world will also be observed under *spatial*. Although the concept of ETCT and serious leisure has been dealt with together by existing researchers (Getz & McConnell, 2011; Getz & McConnell, 2014; Getz & Patterson, 2013), the continuum of the career stages has yet to be developed. This framework proposes a structure reflecting the stages of the serious event tourists over different time periods, with the travel patterns along the continuum. The artists' and producers' participation in different types of events across different event career stages will also be observed and its significance will be examined in the conceptual framework.

Figure 2.6: Conceptual framework of serious event tourists

The two-way arrow on the continuum proposes that it is possible for amateurs and professionals to slide back and forth on the continuum due to the career contingencies they experience along the way. Stebbins (1992) notes that these contingencies could be a positive or negative turning point in the career, although the constraints identified by Lamont et al. (2011; 2012), and incorporated in the framework, are mostly negative. Bartram's (2001) study observes the demographic end of the career contingencies that he regards as stratifiers: age, class, gender; although not all stratifiers are relevant for all types of study. The contingencies identified by these authors are largely intrinsic and this is perhaps due to the leisure context of these studies. However, Pearce (2012) notes that the progression from one stage to the next (the transition) in a process is often not explicit because of the complexities of the world. For this reason, external environmental factors should also be considered (Pearce, 2012) in the career contingencies alongside the internal factors. The external factors include political, sociocultural, economic, technological, competitor and entertainment (Allen et. al, 2011). In addition, the transition from one stage to the next is depicted along the timeline on the career stages with a break,

to indicate the underlying mechanisms that result in the change at the point in time of the individual's career.

The framework depicts two blocks, the first block representing the amateurs and the second block representing the professionals. Adapting Hughes' (2000) perspective of arts-related tourists (holiday and non-holiday, in figure 2.1), the professional artists and producers in the framework are classified as serious event tourists (work), whilst the amateurs are classified as serious event tourists (leisure). The two arrows on the serious event tourists' block suggest the opportunity for movement between the amateur and professional at different career stages. It is possible for an amateur to turn professional and vice versa, by taking on a new leisure activity (Stebbins, 1992).

As discussed in section 2.7, the open access event is included as a specific type of event to be observed in this framework and it is to be considered alongside the career contingency and facilitator on the horizontal axis. Potentially, this creates another opportunity to examine whether an open access event is a strategic event or platform used to move the amateur artist or producer to a professional artist or producer or whether an open access event is a type of event used as a strategic marketing tool by the professionals to test their new production and skills. Whether they are amateurs or professionals, the travel patterns of the artists and producers may change and/or differ over time. As Green and Jones (2005) affirm, "travel enhances the career path for serious leisure participants" (p. 177). The literature review for this study has revealed the application of the serious leisure concept and the ETCT in certain types of serious sports tourism involving amateurs, but the conceptual framework described here incorporates the professionals and thus proposes to examine both the serious amateur and professional in their leisure and work pursuits. As with any theoretical framework, Green and Jones posit that the concept of serious leisure cannot explain all participation in sport tourism. Likewise, this conceptual framework of serious event tourists cannot be representative of all participation in event tourism. Although, the constraints of event travel were examined, it was to provide insights regarding non-participation and disruptions in an existing ETCT. The conceptual framework did not consider participants in event

tourism who do not have an event career and/or an ETCT – a delimitation of this study.

Moving forward, the conceptual framework will be used to map the ETCT of individual participants in this study. The next Chapter will elaborate on the methodology and the analysis of the ETCTs.

2.9. Conclusion

Event tourism study has seen a fertile development to include the study of the travel pattern amongst serious sport tourists. These are tourists who have developed their level of involvement over a period of time and are unlike the regular tourists who are incidental event tourists or passive spectators at a sporting event. The blended approach of the serious leisure perspective, social world theory and the ETCT has provided valuable insights into the involvement of serious sport tourists in sports event tourism. The various dimensions on the ETCT have allowed researchers to explore the development of amateur sports athletes across six dimensions: motivation, travel style, types of events, temporal, spatial, and choice of destination. The studies on ETCT have also expanded to include other lifestyle pursuits such as yoga, where several catalysts of change were observed that led yoga devotees to a higher level of attainment in their careers. Although a career trajectory for yoga devotees has been developed, the gap remains as to how an amateur and professional develop from one stage of their career to the next (relating to RQ1) in the presence of internal and external constraints and over different historical and cultural periods, (relating to RQ2). Furthermore, earlier research placed more emphasis on sport, neglecting other pursuits such as the arts. In sport, we witness the study of a holistic market that includes the fans, volunteers, spectators, competitors and their officials, but the arts have not received similar attention besides studies done on regular attendees at festivals. In order to understand the changes across the ETCT, researchers have advocated the use of the longitudinal research approach. Existing methods employed are largely quantitative, although semi-structured interviews and netnography were also employed in previous studies.

A conceptual framework has been constructed to address these gaps and to guide the design of this research. Both amateur and professional artists and producers in the arts are included in the study. This includes practitioners in various art forms such as music, dance, theatre and mixed-genre arts. The multiple roles performed by the artists and producers are therefore acknowledged and the framework also includes the career stages to allow the movement and study of developments across different historical and cultural periods. The premise is taken to associate amateurs with leisure and professionals with work, as their purpose of travel. In order to gain insights in to the development on their ETCT over a period of different career stages, the arts-informed life history research approach will be employed. In Chapter 4, we will take a tour to the past and present of Singapore as we review the development of the arts and cultural scene there through different historical, cultural, political and technological periods before we zoom in to the methodology used for this thesis in Chapter 3.

3. RESEARCH PARADIGM AND METHODOLOGY

A life is made up of a great number of small incidents and a small number of great ones (Roald Dahl, 1941)

3.1. Introduction

As shown in Chapter 2, researchers for event-related tourism have often taken a quantitative approach, which is less interactional (sections 2.6.3 and 2.6.5) with the participants of their studies. The unit of analysis is more often the event rather than the participant. The selection criteria of the research approach in this study are based on two rationales. First, it fits the research philosophy of this study. Second, the arts-informed life history research approach enables recalling past events to form the event travel career trajectory (ETCT), which is central to answering the research questions. The arts-informed life history research approach is used for the construction of data with 19 Singapore artists and producers in Singapore. The arts-informed life history inquiry approach involves the use of life history, narratives and creative inquiries. According to Cole and Knowles (2001), such a creative inquiry process could be an alternative form of visual communication tools that helps in the construction of fuller and richer ideas.

In this chapter, I will explain my research philosophy, and discuss how that decision scaffolds into the selection of the arts-informed research approach to study the ETCTs of amateur and professional artists and producers. To align with the principle philosophy of this study, social constructionism explains how people experience and perceive the world they are part of (Slife & Williams, 1995) as well as acknowledges the importance of the individual's perspective of their social world (constructivism). In order to provide a holistic coverage of the perspectives of both the participants and the researcher, Pamphilon's (1999) zoom model was used as the method of analysis. I will also explain how I situate myself both as the insider and the outsider in the study. The research design will be explained in section 3.5, followed by a discussion of the pilot study and the refinements. I will also demonstrate the operation of the zoom model with the help of selected cases in this study.

3.2. Research paradigm

Locating my research paradigm for this study is challenging as I felt I had to acknowledge a 'religion' or my belief system as a researcher, and there are different practices within the same religion. Within the event travel career literature, it is not explicit what the philosophical ideas are behind the research design are not explicit, although, according to Slife and Williams (1995), they are largely embedded in research and are not explicit to readers. In sport tourism (sport being another type of event in event tourism), Smith and Weed (2007) acknowledge that their studies were limited by the non-existence of narrative research. In the previous chapter, I noted that early researchers of event travel career concept display a post-positivist approach, making use of hypotheses and quantitative surveys, and have acknowledged that a different approach would further the knowledge of the concept. Cohen, Duberley, and Mallon (2004) further affirm that when examined across different philosophical perspectives, new discoveries can be made. In a tourism context, Pernecky (2012) also suggests that "socially constructed tourism realities have a tremendous power to create new ways of being" (p. 1128) because tourism cannot stand and maintain on its own; instead, it is subjected to meaningful construction and transmission of meaning. This will be crucial as society evolves and as tourism takes on new meaning over different historical and cultural periods.

The research design offers a constructivist and social constructionist approach, incorporating an alternative inquiry – the creative inquiry (Cole & Knowles, 2007; Montuori, 2012), to study event travel careers. The terms constructivist and social constructionist are problematic and need to be clarified first before I elaborate on creative inquiry in section 3.4 under the method. Although Lincoln, Lynham and Guba (2011) consider them together as constructivist, researchers such as Crotty (1998), Young and Collin (2004), and Pernecky (2012; 2016), argue that constructivism adopts a more individualistic outlook while social constructionism offers a more holistic approach to include the perspective of the social world, or collective generation. Event and tourism researcher, Pernecky, (2012) distinguishes the difference between constructivism and constructionism as follows:

... when engaging in constructionist research and it may prove useful to employ the term constructivism to examine the meaning-making activity of individuals, and reserve the term constructionism for the study of the collective generation and transmission of meaning in tourism (p. 1132).

Martin and Sugarman (1999) argue that the weakness of constructivism lies in its reliance on “an individually sovereign process of cognitive construction to explain how human beings are able to share so much socially, to interpret, understand, influence, and coordinate their activities with one another” (p. 9). Essentially, what this means according to Young and Collin (2004) is that constructivism posits a highly individualistic approach without reference to social interaction, contexts, and discourses that make self-reflection, meaning-making, autobiography, and, hence, career possible. Further, “knowledge and meaning are historically and culturally constructed through social processes and action”(p. 373). That being said, the concept of the event travel career is a contemporary concept, and is therefore subjected to the interpretation of the changing social world that defines it. Cohen et al. (2004) argue that social constructionism has the potential to reconceptualise the meaning of career to more adequately capture the analytical richness of the career concept, by consulting other members of the social world. On this note, the paradigm of social constructionism is therefore situated in this study to make sense of the cohort’s (the collective group of Singaporean artists and producers) social construction of the event travel career, on top of the individual’s construction of lives. In order to gain the social world perspective of event travel career, it was pertinent to examine the individual’s event travel career before comparing it with their cohort’s event travel career. Thus, for the purpose of studying the ETCT of artists and producers, meaning is reconstructed from an individual’s social and cultural background, before comparing it with their cohort’s across the same historical and cultural periods. Social constructionism incorporates a critical dimension that is valuable in considering change and development. It “ask[s] a new set of questions—often evaluative, political, and pragmatic—regarding the choices one makes” (Gergen, 2001, p. 2). Chapter 4 is to be considered along with this Chapter as it reviews the development of Singapore’s arts scene over the years. To move this study forward, the term social constructionism will be referred to

encompass the characteristics of both constructivism and social constructionism in this study.

Guba and Lincoln (1994) identify three 'levels' of basic beliefs: ontology, epistemology and methodology. Each paradigm has its own set of beliefs that differs in its ontology and epistemology. Ontology is "the study of being" (Crotty, 1998, p. 10). Ontological assumptions are concerned with what constitutes reality (Scotland, 2012). "Epistemology is concerned with the nature and forms of knowledge" (Cohen et al., 2007, p. 7). In other words, epistemology is concerned with how knowledge can be created, acquired and communicated, and what it means to know (Scotland, 2012). Epistemology is also concerned about the nature of the relationship between the would-be knower and what can be known (Guba & Lincoln, 1994). Ontologically, both positivists and post-positivists believe in a single reality, although the latter acknowledge that what is unknown is less than absolute. Social constructionism has a different set of beliefs. It adopts a relativist ontology that multiple realities exist, whether locally or specifically constructed, or co-constructed (Guba & Lincoln, 2005). Unlike Guba and Lincoln, Crotty (1998) did not include ontology as part of the research design process. Crotty asserts that "ontological issues and epistemological issues tend to emerge together" (p. 10, cited in Pernecky, 2016, p. 15). Ontologically, in social constructionism, people are not considered to have a discoverable nature. Social constructionists are interested in how meanings are formed through social interactions (Burr, 1995).

This study therefore supports the ontological consideration as it adds depth and breadth to the study, to also discover any association with early foundations and exposure to specific form of leisure activities (or form of arts) that might lead to the epistemological consideration of answering the research question. It is where I would argue that the authenticity of lives lived emerges to make sense of their world in relation to others. Such authenticity was displayed through the stories narrated by the individuals that date back to the time before their event career actually started. For example, the participants shared about their upbringing and their initial exposure to the arts. This study is built on the basis that social constructionists construct knowledge with different individuals, and is also interested in the

background of the individuals and how they make sense of their past to explain their present event travel career trajectory (ETCT). An individual's past could be located in a different context, and, ontologically and epistemologically, it is sensible to separate the two to provide a meaningful study of individual's event career development in the context of their historical timeline. This is contradictory to Gergen (1994)) and Andrews' (2012) position, renouncing ontological issues to only deal with knowledge creation epistemologically. As an epistemology, social constructionism asserts that knowledge is historically and culturally specific. According to Stead (2004), meanings differ across cultures and contexts and no word or thought is an expression of a reality. Culture is not perceived as static as it is co-constructed in a changing environment (for example technologies, travel and migration) and as people meet another from other cultures. There are therefore multiple 'truths' (Stead, 2004; Guba, 1996) and what I considered as multiple realities in the individual stories narrated in the context of its time. These stories are again negotiated and renarrated from the perspective of the researcher both as an insider and an outsider. Social constructionism views people as having multiple personalities and these personalities are displayed under different contexts and times (Stead, 2004). This means that selves take on meaning in relation to other people in different contexts (Stead, 2004; Young & Collin, 2004) and is therefore subjective. However, this is not to disregard objectivity; rather I believed that people have identities that evolve as they move from one social-cultural setting to another over time.

The relationship between the social constructionist (the researcher), the participants in the research, and the participants in the social world, is paramount to the formation of meaning in the real world. This belief orients the epistemology of this study, and, in turn, the methodological decisions (Philips & Hardy, 2002) and the analytical approach. Burr (1995) suggests that our identity comes not from within the person, but from social interaction with people. Stead (2004) argues, there are as many realities as there are people, and through language, realities are co-constructed, and are not self-evident; and our constructions are therefore temporal and cultural and connected to the time in which we live. Epistemologically, the researcher cannot separate from who we are and how we make sense of others,

ourselves and the world as we are shaped by our lived experiences (Guba & Lincoln, 1994). The findings will be influenced by the interaction between the researcher and the participants (Guba, 1996). There are however, consequences for how one approaches event travel career research, just as Cohen et al. (2004) have observed in career research. First, we need to clarify the socially and culturally embedded nature of event travel career, to “facilitate the understanding of the individual agency and social context.” (p. 410). In the context of this study, it may also be necessary to separate the meaning of event career from event travel career. The second consequence, pertains to the notion of constructed realities. The research method “should bring contradictions and struggles over meaning to the surface” (p. 410). In the context of this study, this meant analyzing and comparing different perspectives across different cultural, historical and political periods, as well as to compare lives lived with existing theories. Third, as researchers, we are cautioned to acknowledge the narrow assumptions and values we bring to the research process that might contradict with our participants’. Section 3.3 reveals my identity as a researcher. Cole and Knowles (2001), remind researchers to articulate clearly, within the definitions of our work, our assumptions, experiences, and passions. Knowledge is constructed through lived experiences and through our interactivity with other members of the society. The active participation of the researcher in the research process is imperative to ensure that the knowledge produced is reflective of their reality (Denzin & Lincoln, 2011).

In line with my ontology and epistemology, the methodological decision was to use a method that enabled the participants to revisit their past to tell me the story of how they started their ETCTs. The life history approach was used as a method for the study as it enables the reconstruction of individual history focusing on specific aspects of their lives, through storytelling (Porta, 2014). It also examines “the turning points at the intersections between individual experiences and environmental transformations” (p. 29) which I drew from studying individual’s turning point of their career across different historical, cultural and political periods. Storytelling was used to “open up the multi-faceted nature of career: chronology and sequence; narrative sense-making, retrospection; and the link between individuals and social structures” (Cohen & Mallon, 2001, p. 49). I was able to compare the

individual's ETCT with their cohort's (the other participants). Wall, Hall, & Woolner (2012) posit that the use of a visual research method yields different data qualitatively, compared to what may be termed 'more traditional' social research methods. In order to enhance the level of engagement with the participants during the preparation of their life history conversation, I used the arts-informed life history research approach to help participants with the recall and sense making of their lives lived to inform their ETCTs to date. According to Cole and Knowles (2007) the arts-informed life history is influenced by, but not based in, the arts broadly conceived. The methodology incorporates the languages, processes, and form of literary, visual, and performing arts (Cole & Knowles, 2001; Cole & Knowles, 2007). I engaged participants in the preparation of the life history conversation by drawing memory maps of their ETCTs, and preparing items representative of the beginning and present stages of their careers (see section 3.4. for a detailed discussion of the method).

All our acts in lives are under descriptions; some are more formal and available than others (Hacking, 1999). Existing career literature has operationalized new terms for emerging careers because of different cultural and historical contexts (Cohen et al., 2004), has explained how individuals and career areas are interwoven within their context (Collin, 1997) and has also recognized the way that social meanings influence the construction of a career (Gottfredson, 2002). As described, social constructionism in these areas of research has paved the way that would help contextualize alternative career opportunities associated with the artists and producers who are often full-time in their creative leisure or work. This study seeks to unfold new perspectives and insights on the amateur and professional artists and producers. The blended approach of arts-informed and life history research approach will be used in this study and the method will be elaborated in this chapter.

In 2008, Tribe addressed the lack of methodological innovation in tourism and argued that tourism should develop new methodological insights to advance the field. He advocates the use of an artistic lens to view tourism research. Tribe highlighted "the limited explanatory power of words" (p. 941) and posits that art expands the scope of tourism beyond text. However, before Tribe's observation

about the lack of innovative research, it was observed that visual methods have been used by tourism researcher Philip Pearce (2005) in the study of respondents' perceptions of tourist destinations. Participants were engaged in drawing spatial images of a destination based on their memory. As photography and tourism are intrinsically linked (Garrod, 2009) a large body of research was also found employing the use of photography and photographs to elicit tourists' perceptions of destination images and tourist behaviour (Jenkins, 2003; MacKay & Couldwell, 2004; Garrod, 2009; Scarles, 2010). Visuals such as diagrams and drawings have been used to elicit technical information, and interpretations and judgements (Brien, Varga-atkins, Umoquit, & Tso, 2012). However, in this study, the visual method was used to enhance the experience of recalling the participants' pasts, and as prompts in the storying of their lives up to the latest stage of their event career.

Now that my research paradigm is made known, it is necessary for me to introduce the 'I' in this research. The use of 'I' and 'the researcher' have been used interchangeably in this study. Who I am and what my beliefs are have provided the context in to which my ontological, epistemological and methodological decisions have rested.

3.3. Researcher's role: The 'I' in the research

The role of the researcher is to construct an image of the world as they see it (Ratner, 1997). My perception of the professional and amateur producers and artists is shaped by my personal experiences as a practitioner in Singapore from 1996 until 2006. As a practitioner, I have had the opportunity to be involved in both performance and production in my capacity as a professional and an amateur. At the earlier stage of my career, I was a professional event manager (producer) by day and an amateur a cappella singer (performer) by night. After accumulating over 10 years of working experience in the event sector, in 2007 I took up a scholarship by the Scottish government to pursue a Masters in International Festivals and Events from Edinburgh Napier University.

The root of my interest in the research topic dates back to my curiosity about the festival city of Edinburgh. I am amazed by how the city has been successful in attracting international artists and producers year after year. I have been there on several occasions, in different capacities and I have also witnessed repeat visiting artists and producers from Singapore travelling to the event. My first visit was an invitation by The British Council Singapore in 2001, in the capacity of a producer. In 2006, I returned to Edinburgh as a student to pursue my Masters. Curious about the success of the Edinburgh Festival Fringe, I worked with the Edinburgh Fringe Society as an intern with the venues' and performers' department. I used this participant observation for my Master's dissertation on the success of the festival. As an intern, I was able to gain access to the venue managers (producers) and also the artists and explore what they had learnt from their experiences and the factors that relate to their sustained period of involvement with the Fringe. I imagined Singapore would benefit from an event like this and I attempted to initiate a Night Fringe in Singapore in 2011.⁶ One of the challenges was understanding the motivation of local and overseas artists and producers in order to lure them from existing and successful Fringes to Singapore's new Night Fringe. Subsequently an unforeseen change in my family circumstances halted my plan for the Night Fringe. However, the gap in my knowledge about touring behaviour of the amateur and professional artists and producers during the process of planning the Night Fringe later formed the inspiration for my thesis topic.

Upon the completion of my Masters, I joined Temasek Polytechnic in Singapore as a full-time lecturer in the Diploma in Leisure and Resort Management, and taught festivals and event management in the diploma from 2007 to 2014. In 2014, I was given another opportunity to pursue my interest in researching about events and tourism with Victoria University of Wellington under the Victoria Doctoral Scholarship. Although, no longer a full-time event practitioner, the heart of an event producer still remains in me today – whether I am in academia or in the industry. My experience in the industry has helped animate and make sense of many of the theories that are found in the event and tourism text books and journals. Given the

⁶ In 2011, Singapore Arts Festival was on a one-year hiatus to reposition the festival and I saw this as an opportune time to implement the Fringe.

personal experiences presented in and out of the festival and event sector in Singapore, I am able to present myself both as an insider because I still consider myself a practitioner in the industry (although I am not as active as before) and an outsider of the study because of my present status in the academia. The insider role was significant in the method for the study as familiarity with the participants also helped in the collaborative nature of the study while building trust and relationships. I found myself weaving in and out of my role from an insider to an outsider during the entire process of the research as I theorized as an outsider to make sense of what I understood about the participants' lived experiences as an insider. Being an insider also meant my past has bearings on my interpretations of the data. The 'I' can therefore be found featured during the design, collection and/or construction and the analysis of the data.

In the following sections, we see how the arts-informed life history research method elicits the past of individual participants, to interact and make sense of the individual's life against their cohort's and the greater macro environment, and the researcher's past experiences and present status as a researcher.

3.4. Arts-informed life history approach

Underlying the ontological, epistemological and methodological perspectives are the research questions that formed the choice of the research method. The first two research questions, 'How do amateur and professional artists develop an ETCT?' and 'What are the factors that constrain or facilitate their career on the ETCT?', relate to the differing trajectories of artists and producers at different stages of their career over time. The third and fourth research questions are more conceptual but require in-depth interviews with the participants to reconstruct their lived experiences. The research questions are: 'To what extent do amateur and professional artists and producers conceptualize themselves as serious event tourists?' and 'What role do open access events play in the ETCT of the amateur and professional artists and producers?'

Getz and McConnell (2011; 2014) encourage researchers to understand changes in the ETCT over time using different methods. Although they suggest longitudinal studies of individuals, Ladkin (1999) purports life history as a “worthy substitute” (p. 40) for the longitudinal method of data collection. Methodologically, this study is rooted in both the traditional qualitative research method and a non-conventional research method that seeks to understand the past in different cultural, historical and also political contexts. The interpretive approach of social constructionism employs methods that create dialogue between the researched and the researcher in order to collaboratively construct a meaningful reality (Angen, 2000). A life history research approach will be used alongside an arts-informed research approach. The arts-informed approach adds another dimension to life history, allowing the creative exhibition of lives using the creative inquiries. This should provide opportunities for the researcher and participants to interact collaboratively to construct a meaningful reality (Angen, 2000). The researcher must participate in the research process with the participants to ensure the production of knowledge that is reflective of the participants’ reality (Denzin & Lincoln, 2011). Miller (2000) asserts that the focus of interest in life history is not only the present but also the past. The focus was upon people’s complete lives or a significant portion of the participants’ lives. The use of language is dominant in this approach as storytelling will be fundamental in reconstructing the stories of the participants. As Berger and Luckmann (1967) assert “Language marks the coordinates of my life in society and fills that life with meaningful objects” (p. 36). Beyond language is the use of visuals to provide dialogue beyond what the words could describe.

Life history is an ideal research method to draw meaning from the past to give meaning to the present (Goodson & Sikes, 2001). In life history, researchers study and analyze how people talk about their lives, their experiences, events in life and the social context they inhabit (Germeten, 2013; Riessman, 2003; Goodson & Sikes, 2001). Life history research is “slow work” (Germeten, 2013, p. 620) and often requires several rounds of interviews. In order to explore the ETCT of the amateur and professional artists and producers as serious event tourists, it was necessary to trace the development of the participants over time. Previously, Stebbins’ (1992) study of serious leisure used a longitudinal study over 15 years. Ladkin (1999)

advocates the life history approach as a valuable research method for hospitality and tourism. Narrative research takes as a premise that people live and/or understand their lives in storied forms, connecting events in the manner of a plot that has a beginning, middle, and end points (Sarbin, 1986; Denzin & Lincoln, 2011). These stories are also played out in the context of other stories. The stories that people tell about their lives represent meaning making (Wertz, Charmaz, McMullen, Josselson, & McSpadden, 2011). Clandinin and Rosiek (2007) ask researchers to listen with “with an eye to identifying new possibilities within that experience” (p. 55). However, the eye for aesthetic (visual representation) is also important in drawing additional data from the participants.

“So, what is arts-informed life history research?” was the first question participants asked at our preliminary meeting before the commencement of the life history conversations. The arts-informed life history inquiry approach has the added feature of creative inquiries besides the use of life history and narratives. According to Cole and Knowles (2001), such a creative inquiry process could be an alternative form of visual communication tools that helps in the construction of fuller and richer ideas. For example, Knowles’ and Thomas’s (2001) research with high school students exploring sense of place in schools uses a variety of media to communicate their experience, including personal narratives, photographs, memory maps, and artifacts. The current research incorporates a modified structure of Knowles and Thomas’ creative inquiry concept. Poland and Pederson (1998) suggest that we do more with the images before we put them into words, as the nonverbal expression adds other dimensions into the research – also known as the ‘imagistic subtext’. In this study, participants were invited to recall their past by forming a memory map of their ETCT. They were left to their creativity how they interpreted the memory map (whether as text, visual or a combination of both). Section 3.5 elaborates on the basic starter kit provided to the participants to chart their memory map. The arts-based or arts-informed research methodology is apt considering the context of this thesis.

The arts-informed research approach provides the creative avenue enabling participants to engage the researcher with visuals such as memory maps, photos,

and items representatives of their past and presents as they story their lives. As Cole and Knowles (2008) explain, the use of arts in the arts-informed approach is not for art's sake. Instead, the purpose is: "to involve the reader/audience in an active process of meaning making... relying on the power of art to both inform and engage" (Cole & Knowles, 2008, p. 62). Essentially, I wanted to see an epistemologically inclusive and engaging way of constructing data with my participants by using the arts-informed research approach.

3.5. Research design: Production and process

Designing a research project is like producing an event – it is the beginning of a journey. When producing an event (research / life history conversation), the producer (researcher) has to decide where the location of the event is to be held (location for the data collection), who to include in the event (artists and producers), which programmes to include (research schedule), which venue to programme the productions (location of the interview) and to select an appropriate date and time for the event (schedule). Sometimes a test event (pilot study) ensues before the actual event. A debrief would usually follow after an event (my research notes). It is essential to capture the memories and sound bytes of an event and therefore the need to record and document it (the zoom model). The data collection process (see Figure 3.1), illustrates the steps taken to organize this metaphorical event that is otherwise called the research. The data gathering procedures will be described with examples taken from the interviews with the participants.

Figure 3.1: Research design

To put the participants into context, the description of each process will be preceded by a box giving a brief introduction to the participant. The arts-informed process of this research design has been inspired by Knowles and Thomas (2001) and modified to fit the objectives and purpose of this thesis. In addition to more recent photos and artifacts, symbolic items representative of their past and present were used. The artistic representation was modified to extend the use of the memory map over two life history conversations. The participants had full control over how they created their memory maps (to draw, sketch or use mixed media) although pencils and papers were offered in the initial meeting to brief them on the project (see Figure 3.2). The zoom model (the camera) by Pamphilon (1999) for the analysis of life history was also been modified to include the arts-informed aspect of the data. Instructions were provided on how to use this camera in the field.

3.5.1. Location in Context: Singapore

Singapore was chosen as the context of this study. Singapore is a post-colonial city and nation-state in the Asia Pacific Region. Singapore has witnessed different turning points politically, economically and socially in its history and development (Kong, 2012). Within Asia, Singapore's vision is to become a distinctive global city for the arts (NAC, 2013). The Singapore Tourism Board reports that Singapore is experiencing exponential growth in the arts and entertainment industry (Singapore Tourism Board, 2016). However, Singapore's door to the arts seems inaccessible or unknown to some foreign artists and producers, unlike its foreign counterparts such as Australia and Korea, which also include open-access events in their event portfolios. I had the opportunities to work with the arts practitioners in Singapore and therefore the confidence to gain access to participants and into their life histories. Singapore's arts and culture development will be discussed in detail in Chapter 4.

3.5.2. Representatives from different cohorts: The participants

Social constructionists are skeptical of classifications and dichotomies because they are not reflective of a reality as it is often carried out with a political agenda (Stead, 2004). However, in this study, it was imperative to classify the participants into amateur and professional artists or producers before the reality informed otherwise. This study was not without a research agenda and an objective and one cannot deny that a classification is in place but it was subjected to what the results of the study informed. This means that the classification itself was not static because of the differing cultural and historical contexts of time. Even Cohen et al. (2004) argue against undermining dichotomies that help explain their studies about emerging careers.

Criteria were established for the participants according to the objectives of the research questions. In order to look at the development of the ETCT over time, the participants had to have at least five years of experience in their respective role and have travelled in their capacity as either amateur or professional artists or producers. Ideally, the participants had participated in the Edinburgh Festival Fringe but this was not essential where the participant was a key informant of the research. As the context of the study was Singapore, they had to also be either be artists or producers based in Singapore. An 'artist' is defined as "someone who creates things with great skills and imagination" (Cambridge English Dictionary, 2014) and a producer is defined as "a person who arranges for somebody to make a programme" (Oxford Learner's Dictionaries, 2014). A simplified version of Stebbins's (1992) definitions of professionals and amateurs was used to define the artists and producers: first, the professionals earn at least 50 percent of their livelihood from the activity, whereas the amateurs supplement their primary income from other sources of full-time work. Second, it is possible for both professionals and amateurs to devote as much time in their art as they do in their regular occupation. Both professional and amateur artists and producers of mixed-genre arts were invited to participate in the life history interview. The same selection aimed to include a mixture of arts but primarily used music, dance and theatre as these are the arts genres most commonly found in a typical arts festival. As the focus of the study involves examining the development of the participant's

event travel career (for example the changes that occur from being an amateur to a professional), a mix of participants of different ages, ranging from early 30s to the late 60s, was sought.

In an effort to secure the commitment of the participants, invitations were first sent to those who were known to the researcher (Cole & Knowles, 2001). According to Neuman (2005), purposive sampling makes use of the researcher's judgment to find the best cases to answer the research questions. Purposive sampling was applicable in this case, as the participants were artists and producers based in Singapore that the researcher had previously worked with. In life history research, researchers opt for depth over breadth in order to make room for intensive exploration (Cole & Knowles, 2001). Although 12 participants were initially targeted for this study, 28 invitations were sent out via email and Facebook Messenger, to account for attrition rate due to unavailability or those declining to take part. The data was collected from a total of 19 participants, seven more than the target number. Although the 28 invitees were purposefully selected, the recruitment was conducted sequentially so that I could decide when/if theoretical saturation was yet achieved. The principle of saturation suggested by Strauss and Corbin (1998) was applied before considering the necessity to include more participants above the 12 targeted using the 'snowball sampling technique'. According to Rubin & Rubin (1995), theoretical saturation is the point at which "each additional interview adds no more ideas or issues to the themes on which you are now questioning" (p. 47). This is similar to Bertaux's (1981) position that life histories should be collected until a "saturation of knowledge" (p. 37) is reached. Further, Phillips and Hardy (2002) offer an alternative view that saturation is derived when the researcher has enough data to make and justify an interesting argument. In my study, these principles of saturation were relevant. By the twelfth participant, there was sufficient depth in the study and data was sufficient to contribute to the themes that emerged from the other eleven participants. However, more participants were added to contribute to the breadth of the data to understand the movement along the ETCT at different career stages, given the different macro environment. All the participants were well known to me except for one, who was identified under the 'snowball sampling technique'. She was recommended by a prospective participant who was unable to involve himself in the

research due to his commitment to other events. The nine who were unavailable declined on the grounds that they were in the midst of busy projects, on sabbatical leave, or were travelling during the data-collection period. Of these, two participants offered to answer my research questions over the internet, but, because email interviews did not meet the objective of the methods for this study, they were not included in the research. Data collection occurred between March and June 2015. August was deliberately avoided because artists would be touring the European circuit. However, it was thought June appeared to be a busy month for most of my Singaporean participants whether or not they were on tour.

Nineteen participants were classified into the following categories as suggested by the variables in the conceptual framework (Figure 2.8): professional, amateur, artist, producer. It is not uncommon for the artist to be the producer of their own show and vice versa and therefore a participant could potentially perform dual roles (section 2.4). Of the 19 participants, 10 performed the dual roles of both artist and producer (see Table 3.1). As such, having an equal number of producers and artists was not as challenging as compared to having a balanced distribution of both professionals and amateurs. For example, one could be a professional producer but at the same time consider oneself an amateur artist. With the 19 participants, I classified them into 11 professionals and eight amateurs. Although the participants were sorted according to amateur and professional artists and producers respectively according to the definitions and criteria mentioned, they were not informed of the classification prior to the conversation. Instead, the conversation with the participants later informed how they distinguished the professionals from the amateurs. Table 3.1 shows a composition of the participants in the study. The participants gave permission to use their actual names for the purpose of this research. All participants have expert knowledge of the topic. The use of participants' identity as they are known in the arts industry provided the visible bodies that Swain (2004) argues is necessary for acknowledging the rich source of data. According to Swain (2004):

if bodies are invisible or silenced in qualitative research, we are missing a very rich source of data and denying a method of investigation that acknowledges the researcher's complicity in knowledge building (p. 116).

Table 3.1: Profile of participants

Name of Participant	Type	Professional	Amateur	Artist	Producer
Joyce Teo	Music		✓	✓	✓
Roy Ong	Music		✓		✓
Peter Huang	Music	✓	✓	✓	✓
Tama Goh	Music	✓		✓	✓
Danny Loong	Music	✓		✓	✓
Simone Khoo	Music		✓	✓	
Angelina Choo	Music		✓	✓	✓
Xyn Foo	Circus		✓	✓	✓
Jonathan Lim	Theatre			✓	✓
Sher Yen Wee	Theatre / Mixed		✓	✓	✓
JP Nathan	Theatre / Mixed	✓			✓
Rydwan Anwar	Theatre / Mixed	✓			✓
Mary Loh	Theatre / Mixed	✓			✓
Sing Yuen Lim	Dance	✓		✓	✓
Tania Goh	Dance / Mixed	✓	✓	✓	✓
Kavitha Krisnan	Dance	✓		✓	
Goh Ching Lee	Mixed	✓			✓
Dr Robert Liew	Mixed	✓			✓
Annie Pek	Mixed	✓			✓
Total		12	8	12	17

Although the samples were relatively small, they were particularly informative. The familiarity helped to enhance the casual atmosphere that was necessary during the life history conversation.

3.5.3. Preparation for the meetings: creative inquiries and life history conversations

Three meetings were arranged with each participant to build rapport, as well as to have enough time to explore their life histories. The objective of the preliminary meeting was to provide the participants with the details of the research and to obtain their consent for the life history interview (Appendix B). The preliminary meeting was also used to clarify any questions that the participants had prior to the arts-informed life history conversation. The term 'life history' was self-explanatory to the majority of the participants; however, arts-informed was mostly an unfamiliar term.

Building rapport, trust and confidence – Preliminary meeting

According to Yow (1994), the relationship is the heart of life history research. This thesis would not have been written without the consent of the participants to share their life stories with me. Confirming and arranging the participants for the three meetings was no mean feat. The majority of the participants agreed to support the research on the pretext of our friendship. The preliminary meeting was an essential prelude to the life history conversations to follow. Even though this meeting was not intended as the start of the life history conversations, I was already reflecting and taking notes in my research journal. At the point when the details of the research were shared, almost every participant shared their opinions about the topic and their roles. The co-creation of meaning was already present. Some of these opinions were later used to probe for further elaboration during the life history conversations. Each meeting lasted for at least an hour and up to an hour and a half, over a cup of tea.

Good rapport facilitates openness to explore experience as well as encourage co-creation of meaning (Coles & Knowles, 2001). As I had not been in contact with some of the participants for more than eight years, the preliminary meeting was necessary to establish the relationship with them all over again before the life history conversations. Most of these initial contacts were established on Facebook Messenger or through emails and What's App. Facebook was a preferred option as it was generally perceived to be less formal than sending an email and the responses from the receivers were also faster than the response received from those who received their invitation via email. Facebook Messenger also provided a live chat platform that enabled the researcher to interact with and respond promptly to the participants, whether they were online or offline. This platform worked well for me, as I was based away from the participants' country before our meeting.

Creative inquiries

Visual images were useful when the participants were unable to use words to provide a holistic meaning of their experience. There were four creative inquiries in the research process (Figure 3.1). To prepare the participants for the creative inquiries within the first life history interview (creative inquiry II), I presented the

participants with a choice of two sheets of A3 drawing paper, or a B5 saddle stitched blank journal and a 2B pencil nicely bundled (Figure 3.2). With the two sheets of drawing paper, they could choose to draw their lives on one sheet of the paper or to join them up as two to draw on, or they could experiment on one and use the other paper for the actual memory map. Alternatively, they could select the blank journal book to record their memories during their spare time. Participants could also use their own medium to create their own memory map. fifteen chose the A3 pages, three chose the journals (although they declined the offer of the notebook, suggesting they would use their own journal; see Figure 3.3), and one declined both media as he was not interested in recalling and recording his past on paper.

Figure 3.2: Creative inquiry II – memory map

Figure 3.3: Participant's personal journal

In order to allay the fears of my participants with regards to the 'drawing'/'art' aspect of the memory map, I shared with them examples of the different forms of memory map they could use. For example, if they were not comfortable with drawing, they could use lines, symbols, stick figures, mind maps or even a mix of text to help them create the memory map. I also mentioned it could be a collage of sorts.

The participants were given at least two weeks before the first life history conversation. I also asked participants to bring an item or a photo of an item to the second meeting. This should be something that represented the start of their career in the arts (for examples, see Figure 3.4). I named this creative inquiry I.

Figure 3.4: Creative inquiry I – symbols of participants' pasts

In order to not overwhelm the participants with too many details, I left the instructions for creative inquiries III and IV until the end of the first life history conversation.

Life history conversation I

The preliminary meeting examined research questions 1 and 2 on serious event tourists and the ETCT (Figure 3.1). The role of creative inquiry I was to be an ice-breaker and to help start the storying of the participant's life. The role of the memory map in creative inquiry II was to provide a structure for the narration. Preparing a memory map in advance helped participants to recall their life histories and be engaged in the conversation within the time limit of two hours per life history conversation.

Following Cole and Knowles (2001), open-ended questions based on the principle of 'less is more' were used to allow for breadth of response and to yield richer

insights (see Appendix C). There was only one key question (“Tell me about yourself...”) used. As the first two research questions were more conceptual, I left the first hour of the conversation focused on their storying with as little disruption as I could. The sub-questions then helped with the probing for further information on research questions 1 and 2 in the second half of the conversation. The conversations were recorded so that I was free from the distraction of taking notes. However, a journal was kept to record key points that related to the research questions and any impressions – doubts, evasions, sensitive areas, strong points (Denzin, 1978), ideas, or questions that were required for further clarification.

At the end of the first life history conversation, creative inquiries III and IV for the second life history conversation were introduced.

Creative inquiries III and IV

Creative inquiry III made use of the same memory map that was drawn in creative inquiry I, so participants were asked to update it to include any events that were missing from their initial map. Extending creative inquiry II, creative inquiry IV asked participants to bring an item or a photo that represented the current status of their career (for examples, see Figure: 3.5).

Figure 3.5: Creative inquiry IV – symbols of participants' present career

Life history conversation II

In life history conversation II, research questions 3 and 4 on the constraints and the significance of open-access festivals were explored. The first interview provided a 'building block' for the second interview and there was a gap of at least two weeks before the second conversation took place. An email was sent out to the participant prior to the meeting to remind them about creative inquiries III and IV. The memory map drawn by the participant to depict their ETCT (creative inquiry I) was analyzed prior to the second interview to form specific questions I had noted down from the first life history conversation for further clarification or development.

The conversation began with discussing any updates to the memory map and sharing the item they had brought with them for creative inquiry (IV) before the storying began. The key question was to identify the different turning points in their career. Sub-questions were also created (Appendix C) to explore the aspects of their lives which were more crucial for the research questions. The same procedures

were repeated as in the first life history conversation: open-ended questions, taped interviews, and the recording of the researcher's impressions in the journal after the meeting.

Setting the stage for life history conversations

The choice of location for the interviews was crucial to ensure both visual and audio privacy (Goldman et al., 2003). Goldman et al. suggests the participant's home or workplace as the ideal location as it helps to contextually situate the life stories. However, in most cases, home remains a private space for the participants and may not always be accessible. In order to recreate the atmosphere of a casual living room environment, to facilitate long and relaxed conversation, I made use of a vacant but partially furnished home in the city to conduct the interview (Figure 3.6). The location was central and close to the arts belt. This provided me the opportunity to schedule up to three preliminary meetings within a day. The participant was given the choice of having the conversation on a sofa or at the dining table. When this space was not available, I also met at participants' homes or workplaces, as well as cafés.

Figure 3.6: Staging for the life history conversation

Although I knew all but one participant, I had not met some for more than eight years. In order to encourage their preliminary meeting with me, I suggested locations near their place of work or home and was flexible with the timing for the initial meeting. Their convenience was my priority in order to put them at ease before committing to two two-hour life history interviews. The choice of the venue and the sitting position was also important to me as I need to ensure that the spot my participants and I occupied was not too uncomfortable for a long conversation, and that we were free from distractions.

The venue for the subsequent two meetings for the life history conversation took place in the home or work-place of the participants and even in cafés and music bars. However, depending on the gender of my participants, I took comfort in inviting the female participants to my living room, compared to the males who

would normally suggest a more public area. I was also invited for lunch in the home of two participants for the life history conversation and I will describe my pilot study experience with Sher Yen (see section 3.6).

Above all, taking into consideration each participant's personality worked well for me as I was able to fit them into their most comfortable spot to help ease them into the life history conversation. There were challenges, nonetheless, and I will elaborate on these challenges in the later section of this chapter (see section 3.7). Moving on, we discussed the storying of lives where some storytellers appeared to be more confident. An emerging pattern of storytelling was also observed in the first and second conversations.

Tell me about yourself – from story to life history

“We live life forwards, but we understand it backwards” Søren Kierkegaard (Danish philosopher, cited by Goodson and Sikes, 2001, p. 35)

In this study, both verbal and visual materials formed the narrative of the life history. Their ability to tell their story was crucial to the data for this study. It must be acknowledged that a distinction could be made between confident storytellers and those who were not comfortable with storying their lives in this study. Although every individual has a story to share about their lives, we often take for granted how our lives have followed a certain pattern that formed the different discourses to explain about a subject. According to Germeten (2013), some people do not see any patterns whilst some prefer to be silent. In this study, the subject is the participant. The collaborative effort of the researcher and the storyteller was therefore crucial in the construction of history. At other times, it helped when a reliable third party was able to provide that extra life line to help the participant with the recall. For example, Peter and Simone had the help of their partners to prompt them about events they had left out during our conversation (see section 5.3).

Life history should be seen as a defined field of research where fundamental questions are in place to ensure that the subject stays on course. Germeten (2013)

highlights three different forms of narratives in the storying of the participants' lives at different stages of life history conversations: (i) the narrative of a whole life, like a novel; (ii) topic or thematic narratives like fairy tales; and (iii) narratives of turning points, similar to short stories. In order to prompt participants to share more about specific aspects of their lives that related to the research questions (especially during moments of silence and when they gave me the eye contact with the 'what's next?' look), I was prepared with the sub-questions (Appendix C).

Since the objective of the first life history conversation was to allow the participants to situate their lives in the context of the study, the goal was to provide them the liberty to 'let go' and tell me about themselves. It was through the storying of their lives that I found aspects of their lives that informed the research questions. It was observed that the majority of the participants were comfortable with narrating their life like a novel at the start. It was in the second life history conversation that I observed participants using narratives of turning points (for example, refer to ETCT tables in Appendices E–R for key events under 'Period'). This could be due to the preparation I had given them ahead of time about what the conversation was going to be. A certain structure was put in place of their story when they were clearer about the research topic. The participants were informed about the objectives of my second conversation with them. The details of the research were also reiterated to them. According to (Belli, 1998), the recalling of specific events involves a high level of recall. Such episodic recall of life events is structured thematically and temporally. Although (Conway & Bekerian (1987) discuss the autobiographical cues that help with the recall of past events, I argue that the cue from the researcher is as important to increase the quality and completeness of the life history (see section 3.6.1).

3.6. The analytical model – The zoom model

“...through these ‘stories’ life appears to be deprived of relations and structures and appears similar to a chaotic magma” (Gallino, 1962, p. 68, cited in Porta, 2014, p. 24).

Just as the conceptual framework in Chapter 2, provided the basis for the research questions and the rationale for the methodology discussed in this chapter, it was necessary to have an analytical framework to provide a structure for the analysis of data collected. This section introduces the functions of the zoom model as a holistic tool in forming the structure and analysis of the data during the data collection and analysis stage.

The complexities of human lives in this study required an analytical tool that is capable of representing different conditions over time and one that situates the researcher in the study – although, according to Cole and Knowles (2008), in arts-informed life history research, the researcher may not be the focus or the subject of the study. Pamphilon's (1999) zoom model was adapted for this study. The zoom model uses the metaphor drawn from the field of photography. Each lens is likened to the different lenses of a camera and therefore encourages the examination of life histories from different perspectives. It focuses on four levels: the macro (individual and society), the meso (the individual), the micro (oral and visual dimension), and the interactional (the researcher and the researched).

The zoom model was developed by Pamphillon (1999), whose area of research included the reconstruction of aged women's lives in 1997. The zoom model was developed as a response to the challenge of her interpretive authority. According to Pamphillon, the zoom model was developed to encompass the multiple layers of meaning found in a life history. The model "allows researcher to acknowledge and productively hold in tension both the individual and collective meanings within life histories (Pamphillon, 1999, p. 393) and, as such, fulfils both constructivism's and social constructionism's value of considering both individual and cohort perspectives in this study.

The zoom lenses enable the researcher / photographer to focus on the fine details of one and out into the vastness of a bigger backdrop (Pamphilon, 1999). The zoom model has also been used as an analytical tool by researchers using life history (McIntyre, 2000) and other types of narrative research (Schorch, 2012; Lee, 2006; Jennings, 2005). Most of these authors used the zoom model as an interpretive

approach on narrative texts, but did not make use of the model on photos except for McIntyre. Although McIntyre used the zoom model in her analysis of photographs in her life history research to interpret the meaning of photographs collected, she did not make use of the model on her narrative data. In this study, the metaphoric model was constructed and adapted by incorporating the creative inquiries of the arts-informed life history approach under the micro-zoom (see Figure 3.7). I have also used the zoom model for the analysis of both text and non-text data. As the study foregrounds the individual dimensions of a life history, it will be necessary to refocus to consider the bigger context (e.g. the social cultural dimensions) in the background (Pamphilon, 1999), in order to answer the broader research questions.

Life History Analysis (adapted from the zoom model by Pamphilon, 1999)

2

Figure 3.7: Life history analysis adapted from the zoom model by Pamphilon (1999) for the purpose of this study

Now that I have introduced the zoom model, the following sections will explain the function of each lens with the help of some cases. A brief profile of the cases will be shared in order to provide context to the case. Following that, I will demonstrate the application of the zoom model in the pilot study and document the modifications that were made in this study.

Deliberate actions were taken to schedule the participants according to their seniority (years of experience) in the arts scene. This move was necessary to prepare the interviewer for the macro-zoom where an extensive timeline and events were considered with the narratives.

3.6.1. Meso-zoom – individual dimension

The meso-zoom was the first zoom that I interacted with during my conversation with individual participant. The meso-zoom focuses on the individual dimension of the life history. The focus was on the narratives created by the individual and how he or she creates the narratives.

Robert and Nathan (case boxes 1 and 2), were both representatives of the pioneer batch of producers who were able to provide insights regarding the arts environment in Singapore from the founding year up to the present stage.

Case 1: Dr Robert Liew

Robert is in his 60s and belongs to the pioneer batch of Singaporean impresarios. He started and lobbied for event practitioners under ACEMS (Association of Concert and Event Managers Singapore), of which the researcher is a member. He was the Singapore Arts Festival's first Asian festival director. Robert now runs his own arts management company called The Arts Management Associates. In the late 1970s, he left Singapore for the United States to pursue his studies and he also found his career in arts management in New York. Robert has been instrumental in importing and presenting top artists from the classical music, dance and opera worlds. He also pioneered Singapore's International Comedy Festival.

Case 2: JP Nathan (age range 50-60)

Nathan is in his 50s and was my boss in Esplanade Theatres by the Bay. He has recently retired from the arts centre. He was a pioneer in the arts centre, and was trained as a producer. He has a strong theatre background since his university days and he was part of the theatre age where Singapore saw the birth of theatre revolutionists such as Kuo Pao Kun. Nathan has never acted but was actively involved in producing theatre productions as a student. Nathan used to observe the events the researcher organized at CHIJMES when the arts centre was still undergoing construction.

Narrative Process

According to Pamphilon (1999), "the meso-zoom turns the focus to narrative process, narrative themes and key phrases" (p. 400). This zoom provided the opportunity to consider the individual construction of life. While most participants began their stories from their childhood, there were others who skipped the earlier part of their trajectory to focus on what they may have seen as more relevant to the research topic about their event travel career. Robert (Case 1) for example, chose to narrate his story from his graduation from a local university: he said his earlier beginnings did not have any bearing on the research. Nathan (Case 2) also narrated his story from his university days, where theatre began to play a role in his life.

I know both Robert and Nathan well, having worked with them both. However, their long and vast experiences in the field were met with shorter than expected narratives. There was occasional silence during our conversations. According to Pamphilon (1999), “silence may suggest a total lack of engagement with an issue” (p. 402), or it may not be relevant for the participant. This was where my prior knowledge of Robert and Nathan led me to prompt them regarding specific incidents or events. Doing so helped to encourage them to tell me more about their connections with those events and also helped to sustain and engage them in our conversations. Upon reflecting, it could also be their personal philosophies in life that were hindering them from telling me more.

According to (Rosenthal, 1993), the narrative process can be classified into narration, description, argumentation, or theorizing. Although Robert and Nathan had tried their best to narrate and describe their lives, it seemed to me that to get their opinions on the wider issues of the research, i.e. the macro-environment of the arts in Singapore (the context of the study), would be to engage them in the development of the arts scene in Singapore. This meant moving my zoom-lens from the meso-zoom to the macro-zoom. This move helped to drive their opinions further, enlarging the frame used in the storying of their lives. The macro-zoom will be introduced in section 3.6.3.

3.6.2. Micro-zoom – oral and visual dimension

The micro-zoom can be used concurrently with the meso-zoom (individual lens). At the micro-zoom level, Pamphilon (1999) attended to the oral aspect of the account to analyze the pauses and emotions in particular. In addition to the pauses and emotions, I have added the visual aspect of the creative inquiries to this zoom. During the pilot study, Sher Yen was seen to be working on her creative inquiries (see Figure 3.11) while she narrated her story. This enabled both the use of the meso-zoom and the micro-zoom at the same time. There were also times when the participant was not drawing, but was storying their life with different creative

inquiries. These could be in the form of memory maps, photos, or memorabilia (see Figures 3.4 & 3.5).

Pauses and emotions

As the nature of my study differs from the topic about lifelong learning, in which Pamphilon (1999) developed the model, pauses and emotions may have different relevance. Annotations on the pauses and emotions were, however, made to assess the fullness of each life account and the level of passion the individuals linked to their work and leisure. For example, Sher Yen gave an account of her life from childhood to adulthood. Her emotional rollercoasters were illustrated in her story. In the following quote, Sher Yen passionately recalled her encounter with the arts. Her emotions during the storying of her life demonstrated her passion for the arts in specific fields:

... it was very natural for me to gravitate towards finding opportunities to dance ... I would just go audition I think I was the only Chinese girl who went to audition for this final year project [in a university based in the USA]. That was how much I love it. And I remember, my mom visited me during that time, very funny. Do you remember the show *Flashdance*? There was one part she went [Sher Yen dancing on the spot]. I brought my mom to watch the show [...] I was staying in the dorm that time, and I come back in front of her, I would do that [demonstrating the dance move]. It was so in me. And even today, I realized ... I think my favourite is dance. Because up to today, what I still continue doing, I just went for my ballet class last night ... Dance is something I still will do if I live up to a 100! And ... acting, only if I have the opportunity to do a musical because I love to act, sing and dance.

Visuals

Poland and Pederson (1998) suggest that we do more with the images before we put them into words, as the nonverbal expression adds other dimensions into the research – also known as the ‘imagistic subtext’. I wanted to provide a space where my participants could put their creativity to work in the production of their memory map about the development of their career in the arts. Little instruction was given to them about what they should include in their memory map except that they should include memories of their event travel related to their work or leisure. Different media of works were returned in their memory maps (Figure 3.8). As the

participants had chosen what to include in their memory maps, what was not included in their memory map also formed part of my analysis. For example, did it mean they did not travel during those years they had not included in their visual representation? According to Chaplin (1994), photographs are made. In other words, the photographer selects the subjects and the image is constructed for a specific purpose. Likewise, drawings or any mixed medium used to represent the memory maps were subjects chosen by the participants to zoom in on their life. Therefore, what had been excluded had been self-censored or regarded as irrelevant by the participants.

Figure 3.8: Different types of memory maps by participants

3.6.3. Macro-zoom – individual and society

The macro-zoom which focuses on the individual and the society entails knowledge of the other participants in the cohort before it can be effective. The macro-zoom was not present during the first pilot interview with Sher Yen. It was most meaningful when applied after the third interview, as themes would have been formed, and the researcher was able to look out for similarities or differences, in other participants. However, the priority given when scheduling the interview with the participants according to their seniority in the arts scene, ensured a comprehensive coverage of their past across different historical and cultural periods. By the fourth participant, it was apparent to the interviewer that the macro-zoom was already in use to make sense of what the (individual) meso-zoom revealed in the context of its time. Prior knowledge of the context of the study, i.e. Singapore, helped enhanced the analysis during the conversation. Chapter 4 details Singapore's arts development.

For Pamphilon (1999), "at the macro level, the focus is on dominant discourses, narrative form, and cohort effect" (p. 397); this can "reveal the variable impact of historical events on the lives of individuals by illuminating cohort similarities and differences" (p. 125). However, it was observed in this study that this zoom cannot be executed without first using the meso-zoom on at least three or four participants. The cohort's similarities and differences could then be observed across different life histories. The possibility to do so enabled the researcher to move back and forth with the macro- and meso-zooms (individual), observing factors such as the age of the individual and the cultural and social atmosphere during their era. For example, Sher Yen, Nathan and Robert were able to provide insights about how difficult it was to find full-time professionals in the arts in the early 1990s, whereas Peter, who belonged to a younger generation, had a lot more touring and funding opportunities, compared to Sing and Xyn who started their careers earlier.

For this research, the macro-zoom had also provided a wider scope to draw out more information from participants who were not inclined to go too in-depth into their lives. Although the objective of this research did not include the study of gender differences, it should be noted that the female participants tended to immerse

themselves more into their life history narratives in comparison with their male counterparts.

This zoom was particularly useful in the second life history conversation when research question 3 explored the external forces and how they impacted on the travelling patterns and careers of the participants. The life histories of other individuals within the cohort across the study were drawn into the inquiry to help the participants develop more insights and discussion regarding their own cultural and social situation. However, for ethical reasons, the names of the other participants were concealed; instead, they were identified as 'a participant in the study'. For example, technological advancement was a common chance that majority of the participants related to. Their discussions were compared with another, whilst at the same time the opinions of others were also shared to elicit further discussion. At this stage, it was necessary for me to be equipped with some knowledge of the participants' work and contribution to the industry and the series of key events during their era, to be able to fully engage with the participants in the life history conversation. For example, in section 3.6.1, the macro-zoom was used to divert the silence into further storying by Robert and Nathan. Their contribution in the industry on a macro level was then analyzed with the meso-zoom to trace for developments on their ETCTs.

3.6.4. Interactional-zoom – The researcher and researched

The interactional zoom privileged my role as both insider and outsider in this study. This zoom was operational outside the conversation, when the researcher interacted with the transcript of the conversation, as well as with the research notes after each conversation. The insider interacted with my experience as an event practitioner to make sense of their stories in relation to mine, while the outsider made sense of their stories in a broader theoretical context.

There is no photo without the photographer. As researcher, we must step into focus and not privilege our role through what Portelli (1991) calls "objective invisibility" (p. 54). The beauty and quality of this research method lies in this zoom. The life

history is a story on its own without the analytic interpretation of this researcher. The researcher's interpretive role is an active one at every point, as the researcher chooses what to extract, focus on and make visible (Pamphilon, 1999). Collaboration between me and the participant was necessary in this research. In order to gather their life history within two two hour conversations required some organization of thoughts by the storyteller. Before our meetings, some participants had requested a list of questions I would like to know about their lives in order to frame their stories around what I was interested in exploring. Mary said, "you are talking about 50 years of my life ... two-hours is not enough.". Tania had also asked for key words in preparation for the interview. Key words from the proposed research topic such as 'Event', 'Travel', 'Producer', 'Artist', 'Leisure' and 'Work' were given.

My personal insights in the analysis cannot be ignored, as I had worked with and or knoww the participants. The relationship between me and the participant was a dialectic one as the analysis was reflective of what the arts industry was like then and now. Cole and Knowles (2001) observe the merging of two subjectivities under such circumstances. However, new knowledge can also be gained while the researcher is grounded in her own perspective. As I had not worked with them for many years, my impressions of them had also stood still. It was a privilege to step back into their lives in this research to analyze their development.

The collaboration was also apparent in the analysis of the transcript and the researcher's summary. The researcher's notes included the researcher's summary of the meetings with the participants, and her notes after the conversations had been transcribed. The transcript and the researcher's note were returned separately to the participants for their comment. However, it was highlighted in the email to them, that the intent was not for them to make changes to what was already said in order to retain the authenticity of the conversation. Notwithstanding the intention that was made known to the participants, I was also open to them making changes, or removing items they deemed necessary, on a needs-be basis. Participants had feedback that the transcripts were too lengthy and therefore they had no comments.

This zoom also called for the participants' collaborative production of the data. This was especially so in my second life history conversation regarding the external factors that impacted on their ETCT. The more common issues drawn across other life histories were deliberately shared at appropriate junctures where the participants also shared similar topics. This scaffolding of building inquiries enriched and identified some of these key topics in the study. This spirit of collaboration was also acknowledged by Cole and Knowles (2001).

3.6.5. Applying the zoom model

Although Pamphilon (1999) was not explicit about which stage the zoom model was applied to during her research, her article indicates that the analytical model was applied in the reading of the transcript. The author also suggests the use of the macro-zoom to understand cohort differences and discourses before zooming in closer to the individuals with the meso- and micro-zooms. In this study, I applied the zoom model earlier during the life history conversation and to provide an analytical framework. I also added the creative inquiry under the interactional zoom. The rationale was to be able to put individual life histories into perspective and to consider them in a bigger picture when moving across different life histories. Specifically, the zoom model was a useful tool to apply at three stages of the research: (i) during the interview, (ii) when the interview was developed with more participants to be able to form comparisons with the macro-zoom, and (iii) when interpreting the transcripts.

While the conversation was being recorded, the zoom model functioned as a hidden 'camera'. The zoom closed up on the participants' lives by zooming in on the individuals (meso- and micro-zoom) and then zooming out to compare the individuals with their cohort (macro-zoom). Sub-questions were used to probe further regarding the discourses identified.

The zoom model was piloted at the interview with Sher Yen but it was after the fourth interview that the macro-zoom became more active when more participants were added to the study. The macro-zoom also enabled cohort verification. This was

where cohort norm could be compared with something that was more unique to the individual participants. The zoom model provided a frame to put the participant's story into perspective during the interview, while at the same time providing questions where cohort, cultural, and historical differences were identified. It also provided the analytical lens to help make sense of the data collected.

Narrative themes and key phrases

NVivo 11 was used for coding the interview transcripts, storing the reflection of the researcher's notes from two sources: individual interviews and transcripts of the interviews (see Figure 3.9). The parent nodes were created with the themes in the conceptual framework (Figure 2.8), the zoom lenses (Figure 1.2), and recurring themes that appear in the transcripts relating to *research method*, *serious event tourist*, *amateur professional*, and *purpose of travel*. The parent nodes from the conceptual model included *career stages*, *travel style*, *motivation*, *spatial*, *temporal*, *event types*, and *destination criteria*. Child nodes were created for the *career stages*, and *event types* reflecting five career stages: *hobby (aka foundational)*, *beginning*, *development*, *establishment*, and *maintenance*, and different types of events. Child nodes for eight themes related to event types were created: *collaboration*, *competition*, *concerts*, *conference*, *corporate event*, *national event*, *open access*, and *performing arts market*. Child nodes were also created with the zoom model and included macro- and micro-zooms. The macro-zoom was grouped into *constraints*, *facilitators*, and form of impacts (*cultural and historical*, *technology*, *political*, *media*, and *economic*). The micro-zoom was grouped into four groups of *creative inquiries* (I, II, III and IV).

Emerging child nodes were added during the process of coding and analyzing the transcripts. The nodes with the higher frequencies were selected for further analysis in the findings. Nodes that were not as prominent were also highlighted in the research, as valuable insights were also gained from the less than popular themes. The emerging nodes included *semi-professionals*, *social world*, and *mecca*. Of the aforementioned three nodes, the participants did not use the name *social world* explicitly. The nodes were largely named after the components found in the conceptual framework and the literature reviews in Chapter 2 (see also Figure 2.8),

although the emerging child nodes were named after themes that were repeated by the participants.

There was an issue of deciphering at which stage to place the quotes under the different stages of event career. However, this issue was overcome by identifying the different stages of career with the participants' turning points in their careers.

Figure 3.9: Simplified version of coding map for this study with NVivo 11

3.7. The pilot study

Using the research as event analogy, as event may require a test to ascertain any logistical risks, the research design was piloted in Singapore with a single participant: Sher Yen (see case box). According to (Teijingen & Hundley, 2001) researchers have the ethical responsibility to report issues and changes arising from the pilot study. This section will validate the key procedures of the pilot study and also detail the refinements that were made.

Case 3: Sher Yen

Sher Yen is a close friend of mine. We originally met at The Harmony Award, an a cappella competition I organized in the late 1990s. She later became the General Manager of Substation, the first home of the arts in Singapore. I am familiar with her interest in singing, acting, dancing, visual arts and in arts management. She still acts and dances occasionally and at the time of our interview, she had just resigned from her position with an arts company. I met Sher Yen before her departure to New York within a few days of my arrival in Singapore. As we were not sure when she planned to return to Singapore, the first life history conversation and the second one were scheduled within a span of three days. Because of my relationship with Sher Yen, I was confident that she would devote the time for the pilot study. It would require more than the planned two-hours per session so that she would provide me with feedback after each session. She was also allowed to stop me at any point if unsure how to proceed with the storying of her life.

I did not manage to meet her in person for the initial meeting. Although it was not the most ideal situation, I emailed her the research information sheet and the consent form (Appendices C & D) two weeks before our meeting. In addition, I explained by email what the creative inquiries (I & II) entailed for the first life history conversation.

To illustrate the development of the research design as a consequence of the pilot, six vignettes capture the interactions with the participants, the researcher's and

participants' challenges and the modifications that were made during the process of constructing the data.

Vignette 1 – breakfast chat before the life history conversation over lunch

Sher Yen met me at the train station before walking me to her apartment. Her house is intimate, cozy and eclectic. I was immediately greeted by a seasoned keyboard, shelves of books, and a racing bike, upon entering the house. The furnishings and the décor gave away the interest of one who appreciates sports, literature, art and music. It shows the 'artsy' character of the owner. The recording did not begin at the breakfast table although Sher Yen was already talking about how she had not been able to find time to prepare her memory map. She had her coloured pencils, and drawing papers laid out on the table but had not had time to produce the memory map. She shared what she liked about my research and the creative inquiry, and her concerns with them too. For example, she was doubtful about her skills in drawing and that my suggestion to use a stick figure was complicated for her. She also mentioned vaguely that she was an "accidental producer", to make sure that she was an appropriate candidate for the study. I recorded her concerns in my own research journal after the breakfast. My reflection of every detail was key to me, as I knew I would not be able to record these impressions immediately, as I could with the audio recorder during the conversation. Although Sher Yen had planned to chat over lunch, I suggested starting lunch earlier before we launched into the life history conversation. This was a measure to ensure my concentration was on the interviewee only.

Vignette 2 –creative inquiries I and II (participant did not prepare the memory map, one of the creative inquiries)

I was greeted with Sher Yen's mountain of archival information at the same table as in Vignette 1. She had explained earlier she did not prepare her memory map as she had not had the time to prepare it because of the number of things she had to do before her New York trip. She had pulled out a stack of materials that reminded her of previous events and productions she was involved in (Figure 3.10). These items included photos, newspaper clippings, brochures, flyers, promo packs and even invitation letters to international events.

Figure 3.10: Sher Yen's creative inquiries I and II

It was a challenge to get the participant to draw, especially when they were not confident with the subject of 'art'. Sher Yen revealed that she was shy about demonstrating her drawing as she did not think it was going to be up to standard. Sher Yen also mentioned that it was difficult to draw one's life story, as there was too much in it. She explained that she could make it up by using some of those materials as she storied her life. However, she encouraged retaining creative inquiry II in the research design as it would help the participants with the recall of their past.

Sher Yen later attempted to draw her memory map in the second life history conversation. During the first life history conversation, I attempted to chart her life on my research journal. I shared that with her in our second life history conversation. She decided that she should make up for it by drawing her own memory map. Contrary to my text-filled mind map of her life, she drew a more pictorial map of her life (Figure 3.11). However, the drawing was more focused on

her discovery of life from her childhood to her present adulthood. Her age was also indicated on the drawing. Looking at the picture alone does not tell one about her travelling experience. However, it does suggest that she is still engaged in music and dance and she is a much happier person. Acting seems to have faded from the picture, though, and that enabled me to probe further about the reason why she had left out acting.

Figure 3.11: Sher Yen's Memory Map (Creative inquiry II)

Vignette 3 – storying beyond the focus of the research and my presence

I left Sher Yen with the storying of her life without any guidance as to when she should begin and whether her stories should be told in a chronological order. It was 'free roaming' (although she attempted to narrate her childhood, providing some background to her life history) and I was ready to listen to everything to be able to fill the knowledge gap I had about her life. I did not want to disrupt her when she was narrating, but I was more active in the second hour of the conversation in order to focus on the context of travel and events. I felt I had the whole of Sher Yen's life and secrets in my hands but not every detail was relevant to the focus of the research. It was necessary for me to make sense of all this valuable information.

Although Sher Yen liked that she could ramble on, she suggested that I should provide some guidance and feedback to guide the participants during the interview.

Vignette 4 – where is the zoom model?

I was conscious that I had the zoom model to test but it was not all functional to me. With one life I only had Sher Yen's story to zoom in on. It was necessary for me to speak to more participants within the cohort before the use of the macro-zoom could be maximized. Prior to that, my insider's knowledge had helped facilitate the interaction with Sher Yen and her narratives.

Vignette 5 – what about open-access festivals?

Although Sher Yen had been to the Edinburgh Festival Fringe, the event did not surface in her narrative until I probed further into our conversation.

Vignette 6 – returning the transcript

Participants were told that the transcripts would be returned to them for verification. Sher Yen mentioned that she realized a lot of what she had said was not relevant to the research question. The transcript was too long for her to do any editing. She tried but it was too exhaustive to go through every detail. She said in an email, "what is more important is that I know what you want to write about me."

Although I had planned to follow the research process shown in Figure 3.1, there were some variations in Sher Yen's case. Figure 3.12 illustrates these variations in life history conversation 1.

Figure 3.12: Development of life history interview 1 with Sher Yen

A prelude was planned by Sher Yen to include breakfast before life history conversation 1 (Vignette 1). Her preamble was somewhat intentional to prepare an atmosphere for her, the storyteller. We did not have creative inquiry II to work with, so instead creative inquiry I was used as an alternative to reconstruct her story (Vignettes 2 & 3). Sher Yen began storying her life in chronological order at the beginning of our conversation, but, as the storying continued it was less structured (Vignette 3). I tried to map out her life as she narrated so as to provide myself with a quick point of reference to probe for clarification, to seek for deeper meaning, or to look out for possible gaps and patterns so Sher Yen could elaborate further.

Figure 3.13: Development of life history interview 2 with Sher Yen

Figure 3.13 shows the variation in life history interview 2. I presented Sher Yen with creative inquiry II produced during and after the earlier interview. She interacted with it before producing her own creative inquiries II and III (memory map) as her narration continued. This action saw Sher Yen reiterating certain parts of her life that were shared in the previous interview. She also revisited creative inquiry I to provide reference to her story but did not bring an item to represent the present (creative inquiry IV). The figure also shows Sher Yen's engagement with research

questions 1 to 3 except for 4 on open access events. The pilot revealed that the term 'open access event' ought to be made known to the participant in order to engage them about the subject.

Refinements to research design

The following refinements were made following the pilot study:

- **Preparation for the life history conversation**

Reminders were sent via mobile phone and email to the participants ahead of the meeting to prepare items for their creative inquiries. The participants were also reminded about the purpose of the research and the method I was using to collect the data in the reminders.

- **Structure of the conversation**

Before as well as at the beginning of our meeting, the participants were informed about the structure of the conversation, as they would need to distill their life history within two two-hour conversations. Subsequently, participants were advised to begin storying their lives with creative inquiries (photo and memory map) that were presented during the first hour. Guidance was rendered to them with the sub-questions in the second hour of the conversation. The first hour was dedicated to the participant's storying without my voice. I began each conversation providing an overview of our previous meeting, to reiterate what the research or area of focus was about in order to re-orientate the participants who might have forgotten what the research or the day's conversation was about.

- **Responses to participants not engaging in creative inquiries**

Creative inquiry II was subsumed in creative inquiry I where the memory map was not prepared (Figure 3.12). These were representatives of a series of photos, souvenir magazines, newspapers, promotional and marketing materials and so on. Each item helped formed links to the participants' event travel career. To prepare myself for the conversation with participants without the creative inquiries, I prepared myself with the charting of their ETCT during and after the interview. This

formed creative inquiry III required in life history conversation II. With the chart, I spotted gaps to follow up with questions in the second life history conversation.

- **Reflection**

Immediately after the meeting, I captured the items that were shared, on camera, and interacted with both the visuals and the conversation with the participants within the day. I reflected on what they said, and I also noted questions that needed to be followed up in the next conversations. Their feedback about life history interview 1 was considered for implementation, in order to enhance the experience of the life history interview 2.

The data collected from the pilot study was included in the main study, as no changes were made to the research questions or interview schedule.

3.8. Reflection of the arts-informed research approach and the zoom model

The arts-informed research enabled collaboration between the researcher and the participants. The arts-informed life history approach provided a methodological enhancement to an otherwise conventional qualitative research method (Cole & Knowles, 2011) and thus the level of accessibility. The participants were involved in the 're-enactment' of their lives lived in the drawing of their memory map. These were avenues for individual's creativity and the participants were also able to decide on relevant aspects of their lives to share. Multiple realities exist (Guba, 1996) and each life is lived under different cultural and historical contexts. Life history is most apt, as different lives are represented to reflect these diversities. The method ensured adequate time between the participants and their pasts as they recalled and restructured their pasts. The method was adaptable and flexible in catering to participants with varied interpretations of the arts-informed life history as well as an ideal approach for participants who demonstrated different levels of confidence in storying their lives. Epistemologically, the issue with multiple realities was resolved with the use of the analytical zoom model. In order to capture the different cultural and historical contexts of lives lived, which is the central tenet of social

constructionism, Pamphilon's zoom model (section 3.6) was an ideal companion as an analytical tool throughout the research process. The macro lens enabled the researcher to consider the lived experiences under different cultural and historical contexts and in comparison with their cohort in seeking similarities and differences. The key strength of social constructionism is the reflexivity it offers the researcher (Johnson & Duberley, 2000). The interactional lens provided a window for the researcher and researched to be epistemologically engaged, and their relationship is key for sense making and the co-construction of meaning. Cohen et al.(2004) caution us "to reflect critically on our own intellectual assumptions in our social construction of any version of reality" (p. 420). The use of the zoom model has helped with averting such assumptions. Further, both my lived experiences as a researcher-producer (insider) and researcher-academic (outsider) co-existed to make meaningful interpretation by fusing the subjectivities of lives together.

3.9. The 'new' generalizability, reliability and validity

In this study, social constructionism presents a different perspective of, validity, reliability and generalizability. (Lincoln & Guba (1985) for example, purportedly draw from epistemological assumptions associated with social constructionism and recast validity as 'trustworthiness'. In qualitative studies, Sandelowski (1993) also argued that validity issues should be linked to 'trustworthiness' and not to 'truth' or 'value' as they are for the positivists. Trustworthiness encompasses credibility, dependability, transferability, and confirmability. In positivist terms this would mean internal validity, reliability, external validity, and the issue of presentation respectively ((Lincoln & Guba, 1985; Graneheim & Lundman, 2004). However, Sandelowski considered reliability (dependability) as a threat to validity (credibility) and argues that reliability should be replaced by validity or trustworthiness. Taken in the context of this study, the emphasis is therefore placed on the credibility of participants and the researcher. Following Sandelowski's argument, I also argue that if multiple realities are constructed, then 'repeatability is not an essential property of the things themselves' (p.3), and as Rolfe (2006) concurs, we should not expect other researchers or participants to derive the same themes and categories as the researcher. Put simply,

any attempt to increase reliability involves a forced or artificial consensus and conformity in the analysis of the data, which is usually at the expense of the validity or meaningfulness of the findings” (p. 305).

Although I attempted to incorporate a range of artists and producers across different arts genre to enrich the data, but in no way claim that this adds to the ‘generalizability’ of my findings, the value of credibility should not be ignored. The participants in this study have expert knowledge in their field of arts and are public figures in their respective social worlds. The disclosure of their names (as they have allowed it) also means some form of credibility, reliability and validity is attached to the data, even though I did not seek to overcome the issue of reliability and validity, as it is not part of the tenet of the paradigm of social constructionism.

Scholars have been applying different instruments to increase the reliability of information collected using life history (Porta, 2014). The human memory is not often reliable and the ability to recall increases the subjectivity of the data collected. How do we know what is not revealed contradicts that which was revealed? However, Porta urges scholars to place the form of the interview at the centre of the investigation. This means focusing on the nature of the individual memory and historical conscience to reveal the broad lines of how the events have been organized, and not the facts. The zoom model provides a holistic framework to analyze beyond the individual’s memory as it looks across the cohort’s historical and cultural conscience alongside the individual’s own recount.

As for the arts-informed, Eisner (1981) purports that validity in the arts is in the persuasiveness of the personal vision of its creator. It is determined by the extent to which it informs. The accompanying Creative Inquiries with the life story articulated these visions that would be otherwise kept silent if not interpreted with the collaboration of the researcher. All data is valid as long as someone can find it to be an accurate reflection of their own reality (Denzin & Lincoln, 2011).

The focus on specific aspects of individual lives of a specific group provides justification for its capability to generalize, as well as an arts-informed life history

oriented means of considering reliability and validity of the data collected from a representative group. As Dhunpath (2000) asserts, “the postmodern age can be confusing and chaotic”, as are individuals who are “constantly remaking themselves as an active, ongoing social project” (p. 545). However, through this study, I could argue that life history is capable of turning back the clock to focus on specific aspects of a life for different individuals. By carefully selecting a sample that represents the diverse components of the group such as generations, gender (Porta, 2014) and affiliation to specific art form, generalizability of data can be achieved by studying the characteristics of the representative group (Lafaille & Wildeboer, 1995) of amateur and professional artists and producers within Singapore. According to Lafaille and Wildeboer (1995), generalizability of interpretations would have been achieved in a complete population in subsequent research by repeating the original theme of research. The current sample is regarded as a strategic representative group, as they represent some of the groundbreaking artists and producers in Singapore’s arts scene. Their insights are valuable and as a foundation to future studies with a younger cohort in Singapore, served as a basis for comparison. Although the context of the study was Singapore-based artists and producers, the sample provided also an explorative generalizability with its focus on a strategic representative group. Potentially another study looking at the same representative group in another geographic location could be carried out in the future. Can generalization be achieved from a case or from a narrative that has not been subject to quantification? Eisner’s (2006) answer is “yes”. According to Eisner, “What needs to be done is to think about generalization in a way that is quite different from its statistical parent” (p. 14). I agree with Eisner that creatives not only provide us with a structure to organize our perception, but also put into context how we generalize our daily lives. An example of how we could locate such conceptual generalization would be the perception we form after watching a film, or reading a storybook – some of those perceptions could fit into certain aspects of our lives.

I subscribed to Lincoln and Guba (1985) and Sandelowski (1993), that validity should be recast as trustworthiness given the method that I have selected for the study that involves relationships between the researcher and the researched. I therefore agree with Porta (2014), that the focus of reliability in the study should be

on the participants' lives lived as they have understood it through time, and therefore I am not after facts that could be repeated, but the interpretation of the meaning of lives as the participants have understood it as they develop professionally. I also agree with Eisner (2006) that generalizability can be achieved by looking out for certain aspects of lives that are similar within a cohort and, as Lafaille and Wildeboer (1995) assert, a strategic representative group could be organized into cohorts, although I would suggest looking for related themes, as language between different cultures vary. Future study would, however, be necessary to inform further on the feasibility of this generalization.

3.10. Ethical implications

"Life history research demands that stories and chapters of a life be reopened, re-examined and retold" (Cole & Knowles, 2001, p. 41). The epistemology of social constructionism is also interested in how meanings are formed through social interactions. This involves interaction with the researcher and the other participants. Smythe & Murray (2000) have argued that narrative ethics are inextricably entwined with epistemological issues. The main ethical issues for this study are: naming the participants, narrative ownership or authority over narratives, and researcher renarration of lives lived, which are part of the epistemological consideration when designing the research. This section will elaborate on the ethical considerations and implications of this study. All of this inquiry complied with the human ethics policies of Victoria University of Wellington. Participants' participation was voluntary, and they were also given the right to withdraw their participation in the study up to 14 days after receiving the transcript of their interview. Participants' actual names are used, although they were given the option to request that certain comments be kept confidential and that they may decline to answer any particular question(s). Participants were also given the option to receive a summary of the results from the study.

Unlike in social science research where the identity of their participants were concealed for safety reasons, the ethical considerations for this study did not see the need to conceal the identity of the participants. The context of this study about the development of ETCTs of artists and producers carried a low impact on causing

harm to participants as it was not a study about, for example, individual mental health or political undertakings; rather, the credentials of the participants took precedence over their anonymity. The naming of the participants was also to acknowledge them as the owner of their own stories. The participants enjoyed recalling their past achievements and they took pride in the journeys they have walked. They believed in the posterity of their stories, and that it would contribute to the knowledge about Singaporean artists and producers. According to Laoire (2007), "the decision to name or not to name has implications in terms of ethics as well as researcher autonomy" (p. 385). Choosing to name the participants requires the participant to have power over the final product. However, in my case, instead of following the popular notion of providing the participants with the power over their narrative, it was important for me to acknowledge that the researcher's power over the text was deemed necessary to interpret and interact with the insider's and outsider's perspective on the study. The onus was therefore on me as the researcher to deal ethically and respectfully with power and accept the responsibility to do so rather than to abandon it (Joy, 2003). Laoire, also subscribes to the notion that a spectrum exists where anonymity might have to be negotiated at some stage. Applying this notion, I have instead ensured that confidentiality was honoured to the participants to protect them from any harm. For example, the findings reported the constraints caused by a local authority, but the individual was not named.

Singapore was identified as soft authoritarian state (Ooi, 2010). Participation from artists funded by the government may return a diplomatic response. I used probing questions to explore the impact of politics, culture, and so on, on their travel careers. However, the objective of the study was not to cause harm and the opportunity to not ask questions they may have felt uncomfortable with was highlighted in the participant information sheet during the interview.

In life history research the researcher is accountable to the participants, themselves and the text for maintaining fidelity in their relationships (Cole & Knowles, 2001). As the research involves the stories of individual lives and the unconventional form of creative inquiries, the researcher should consider the complex challenges that arise in research situations (Wertz et al., 2011). Zeller (1995), cautions against the danger of straying into fiction for the sake of maintaining the anonymity of the

participants. Zeller also cautions against self-absorption on the part of the researcher and the researched in the report. The participants are identified in the research, however, in the event where participants were not comfortable with disclosing their identity, efforts were made to shift the attention from the person who told the story to the content of the story. It was also necessary to share the insights of other participants during my conversation with the individuals under the macro-zoom. However, the identities of those other participants were concealed. Where a participant was not comfortable recalling their past on the memory map (creative inquiry II), I respected that and continued with the proceedings of the life history interview.

The transcripts of the conversations and the profiles of individuals (see Chapter 5 and Appendices E–R) were returned to the participants for further review. Cole, (1994) underlines the importance of the participant engaging with the printed account of the interview so that he/she can " check accuracy of the data " (Measor & Sikes, 1992, p. 219). The participants were instructed to look out for errors. They were explicitly discouraged from adding new materials to what we had not discussed during the life history conversations. The following presents a copy of the message sent via email, and or Facebook Messenger, to the participants.

At this point, I primarily want to check that you are okay with the inclusion of these sections in the thesis. I don't want you to add extra information that we didn't discuss in the conversations, nor am I looking for you to 'tidy-up' any quotes, unless I have reported anything inaccurately or you have a strong desire that the information is not included. Please bear in mind that this is my interpretation of our conversations, not a full biography of your life and achievements.

Hagens, Dobrow, and Chafe, (2009) see the returning of transcripts to the participants as a problematic means of verifying and improving the precision of the transcriptions. They highlight the possible impact of losing important data should the interviewees decided to delete it. In my case, the participants did not have time to review their transcripts as they were long and time consuming to read. The researcher's notes with a summary of the conversations were also shared with the participants during the final conversations with the purpose of gaining their

feedback regarding my interpretation of their stories. The latter was more effective in generating a response from the participants. The purpose was to watch out for any opposition they had to my interpretation of their lives.

Finally, the participants were reminded that my interpretation of their lives was incomplete, and not representative of their complete life. The findings were drawn to answer the research questions set out for this study. Smythe and Murray (2000), suggest that participants need to be reminded of the issue of multiple narrative meanings from the outset. In the future, I would include it earlier in the consent and information form to participants, that their narrative will be renarrated by me, rather than to leave it till after the life history conversation.

3.11. Limitations

The potential limitations of the study are partly due to inherent issues associated with life history research. First, the relativism of truth (Dhunpath, 2000): this study was conducted in the context of Singapore-based artists and producers; their life history could be different from another person's life history in another context, such as cultural, social, economic and political environment. Although Singapore is part of Asia, differences exist in cultural norms even amongst different Asian countries. As such, it will require future studies for cross-cultural comparisons. Truth is also manipulated through the narrative ability of the participants in their positive expression of lives (Porta, 2014), as the participants reconstruct a "restructured" (Kohli, 2014, p. 65) self-image of themselves. However, the focus should instead be placed on the form of the interview, rather than the facts, to increase reliability (Porta, 2014). As Passerini (1989) agrees, what the memory recalls, even though selective, is true. It is therefore the responsibility of the researcher to make sense of their stories according to the context of the study.

Second, the incompleteness of a retold life (Cole & Knowles, 2001): given the limited time frame for each conversation, the stories may not be as complete and coherent as the participants would have desired them to be. However, Porta (2014) acknowledges that such recount illuminates the biological period of time that was

most memorable to the participants and where more time was invested. Porta also asserts that life history can be topical, focusing on specific aspects of individual life. To this extent, the conceptual framework in Chapter 2 provided the perimeters for the scope.

Third, as with other qualitative methods, a certain degree of subjectivity is unavoidable in the interpretation and the presentation of findings. In order to resolve this issue, the participants' quotes are used as they were recorded (Porta, 2014) in the presentation of relevant data.

Fourth, time is the most challenging of all limitations. There were three cases (Jonathan, Simone and Angelina) where the participants were only available for one life history conversation due to factors that conflicted with the research questions or the availability of the participants. However, as these participants were regarded as key informants for the research (see Appendix A), they were retained or accommodated for the purpose of gaining their wisdom and industry knowledge for further examination in this thesis.

Fifth, transcribing and reading the interviews requires a great deal of time. Massive selection is necessary and, in line with Porta (2014), my background knowledge of the industry and participants helped with selecting relevant materials in successive readings of the transcriptions. A brief semi-codified scheme in the summary after each interview also helped with the selection of relevant materials within a transcript.

Finally, although knowing all but one participant before conducting this study brought advantages in terms of access, there were also limitations that delimited the study. Even if Singapore is a small arts scene, I have not included younger amateur artists and producers who have emerged more recently. I have also not included classical musicians and dancers, or more of Jonathan's counterparts in the theatre scene.

3.12. Conclusion

In Porta's (2014) words, life history is an "irreplaceable methodological tool" (p. 6) for analyzing individual participation, its stages and its dynamics. The method is apt for research that aims to make sense of the ETCT of amateur and professional artists and producers. This is in line with the social constructionist ontological paradigm to create meaning by constructing individuals' histories and evolutions.

The arts-informed life history provided a blended approach, allowing the sharing of data through narratives and creative inquiries. The creative inquiries served as a tool to help participants with their recall of their past. It is also a useful tool to retain participants' interest, while helping them achieve a sense of ownership for the research. Although challenges were presented in the four creative inquiries within each interview, I was able to adapt the research to the participants without compromising the research and the data collected.

Pamphilon's (1999) zoom model was adapted for use with the arts-informed life history research approach. The zoom model is a good companion of the research approach as it enabled a close-up analysis of the individual life while also establishing and making sense of lives lived over different cultural and historical periods. The four zooms (meso, micro, macro and interactional) ensured that the individual's story was not isolated from their cohort's stories, and the macro environment. The same analytical lenses were employed throughout the research.

The methodology was derived from the conceptual framework drawn in Chapter 2, to explore the pattern of event travel engagement between the amateur and professional artists and producers throughout their event careers and how they make sense of the differences between work and leisure. Their constraints and facilitators were also examined. Nineteen participants (11 professionals and eight amateurs) were involved in the life history interviews. The participants were representative of different types of arts (music, dance, theatre and mixed genre), as Chapter 2 reviewed that artists and producers often play multiple roles and the mixing of roles in different genres of arts is a possibility.

The subsequent chapters will uncover the stories of these individuals. In order to do that, the next chapter will zoom in to the macro environment of the context of the study – Singapore.

4. SINGAPORE, A RENAISSANCE CITY

“Research needs to be historically grounded and contextualized in order for us to understand fully the effects of policy...” (Kouritzin, 2000, p. 16)

4.1. Introduction

This chapter sets out the context of the study and traces Singapore’s arts and cultural development from the 1960s to the 2010s. This context will form the basis of the macro-zoom lens, which will be used in comparison with the individuals’ life stories in Chapter 5 and their constraints and facilitators to travel in Chapter 6.

“Events and their social and cultural meanings are constantly shifting” (Getz, 2007, p. 110) and this shift in meanings is said to be true as one’s life cycle progresses (Unruh, 1983). In presenting the historical events of Singapore’s arts and culture, it is pertinent that the discussion about social, cultural, environmental, and economic context be put in place (Getz, 2007). It was essential to first zoom out to gain insights into the macro-environment of Singapore during the periods of the participants’ careers before zooming in to the life history of nineteen Singaporean artists and producers in Chapter 5.

The chapter begins by providing an overview of the development of Singapore’s government vision to be a ‘Renaissance City’ and a ‘Global City for the Arts’. According to Kouritzin (2000), it is important to appreciate the different phases of political decisions in respect of the life histories of the participants that were impacted by those decisions. The review of Singapore’s growth from an industrial economy to a knowledge economy will help the reader appreciate the various turning points that the participants experienced in chapter 6 and the rationale behind the patterns of their event travel career trajectory (ETCT) in Chapter 7. As Young and Collin (2004) assert, theory, research and practice, and people’s lives are features that will help construct meaning in a social, historical, and cultural context and make sense of how a career is constructed in the process of these changes. To present this history, documents, literature reviews and the participants’ stories from the arts-informed life history research will be incorporated.

C. L. Goh (2012) took a practitioner's viewpoint and observed the changes and development in the arts and culture scene in Singapore over three key turning points: the pre-millennium, millennium, and post millennium. This study will trace the historical past of Singapore's arts and culture using these in three phases. The first part will review the effort by the government prior to the new millennium (1960 to 1999). Singapore gained independence from Malaysia in 1965. Therefore, the pre-millennium period will be considered from the 1960s onwards. The second part will review the development during the new millennium decade (2000–2009). Finally, the third part will review the efforts by the government post-millennium (2010 and beyond). Following Comunian and Ooi (2016) who look at higher education (in the creative field) as being integral to developing a creative economy in Singapore, the aforementioned periods in this study will present Singapore's development through its cultural policy, creative education and the development of creative talents. Information pertaining to venues and audience development are also included to allow an assessment of the impact with the change of cultural policies over the years.

4.2. Uniquely Singapore

Singapore was founded in 1819 by Sir Stamford Raffles and was established as a trading post by the British East India Company. Its colonial past (1819–1945) saw occupation by immigrants from China, India, the Dutch East Indies, and the Malay Archipelago. From 1826 to 1867, Singapore along with two other trading ports on the Malay Peninsula – Penang and Malacca – and several smaller dependencies, were ruled together as the Straits Settlements from the British East India Company headquarters in India (Nations Online, 2016). In 1965 Singapore separated from Malaysia to become an independent and sovereign state, and celebrated its 50th anniversary in 2015.

Singapore is a global city-state and has “the political capacity and legitimacy to mobilise strategic resources to achieve (national) objectives that are otherwise unimaginable in non-city-state global cities” (Olds, 2007, p. 961). This has an impact on the speed of decision-making and implementation (Comunian and Ooi, 2016). The rapid speed of change in the cultural development of Singapore has been apparent over the years (see

Table 4.1) and the Singapore government's cultural policies seem crucial to continue the growth in the post-millennium period.

The population composition of Singapore has increased over the years. As of the end of June 2016, the total population of Singapore was 5.61 million (0.52 million were permanent residents and non-residents made up 1.67 million). Of the 3.41 million Singapore citizens, the majority were Chinese who formed 76 percent of the population, while the Malay community formed 15 percent, Indians 7 percent and others 2 percent (Singapore Department of Statistics, 2016).

4.3. Singapore pre-millennium (1960 to 1990)

“There was a time when people say that Singapore won't make it but we did...”
(Opening verse of the Singapore National Day Theme Song, 1987)

State of Cultural Policy

Before the early 1990s, Singapore was known as a cultural desert. There were no cultural policies prior to the 1970s (Kawasaki, 2013). As a post-colonial city and nation-state in the Asia Pacific region, Singapore had big ambitions and the country's vision is now to become a Global City for the Arts. Before arts and culture were given national priority and attention, economics played a prominent role in nation-building strategies (Chang, 2000). Singapore was just beginning to pave the way for the formation of the National Arts Council in 1989. The approval for the construction of a national arts centre, The Esplanade Theatres on the Bay, was passed the same year (1989) in a landmark report by the Advisory Council on Culture and the Arts, dubbed the 'Ong Teng Cheong Report'.⁷ The National Arts Council was established in 1991 and The Esplanade opened in 2002, suggesting that Singapore's arts and cultural scene was still at its infancy stage in the 1990s. Meanwhile, creative education was still observed to be at its early stage by Comunian and Ooi, (2016) who conducted a study on the development of creative higher education in Singapore during the summer of 2003.

⁷ Named after Singapore's then second deputy Prime Minister.

Table 4.1 provides a historical overview of Singapore's arts and cultural environment. Street art dominated the performing arts in this period with traditional cultural performances by Chinese migrants (The Esplanade Co Ltd, 2013) in Chinatown. Chinese opera was a main attraction as was Basawang⁸ performances by Ethnic Malays, Strait-born Chinese, and Indians. Chinatown and many of the cultural-heritage districts shown in Figure 4.1 formed the prominent arts belt. Most venues were not purpose-built for the arts. The government did not fund arts education.

The economic recession of 1985 shifted the focus from economics to the arts for a maturing nation. The arts were seen to stimulate the economy by attracting foreign talent, tourists and investment. Philip Yeo, the Economic Development Board's Chair in 1992, commented on the arts as an instrument for economic development:

There is now in Singapore a major opportunity to develop the arts, not only for cultural enrichment, but also in the interest of economic growth. There will be significant spinoffs: generating revenue, providing employment for creative talents, attracting overseas business, developing tourism and providing a catalyst for urban renewal. Creativity from the arts sector will add to the cutting edge of the Singapore economy in the coming decade (EDB, 1992, p. 3, as cited in Chang, 2000, p. 823).

It was towards the end of this era that Singapore welcomed the creative economy rhetoric. Florida (2012) emphasizes creativity in three key areas: technology, business and the arts. By embracing the creative economy concept, the Singapore government pumped in investment to upgrade both hardware (arts venues) and software (creative talent). The latter was found to be lagging and required additional attention (MTI, 2002).

⁸ Bangsawan is a Malay term used to describe traditional Malay opera or theatre. It is often performed by a troupe, fusing Malay and western music, using Indian, western and Malay instruments (Straits Times Press, 2013).

Table 4.1.: Historical timeline of Singapore (1960s to 2010s)

Pre Millennium 1960s - 1990s	Millennium 2000s	Post Millennium 2010s
- 1960s - 1970s: Nation building, economic development. No cultural policies (Kawasaki, 2013)	- Cultural & creative economy	- Investment in education infrastructure (in line with its creative economy vision) (Comunian and Ooi, 2016)
-1970s: Identify the need for a national arts centre (Esplanade, 2013)	- Arts as a commodity for economics (export & import of creative talents)	-2010: Creative Industries Apprenticeship Scheme (WDA) - co-funding (Kong, 2012)
- 1977: 1st Singapore Arts Festival (Esplanade, 2013)	- Clear definition for the creative industries (Lee, 2004)	-2010: A more inclusive Singapore Arts Festival
- 1980s & 1990s: Cultural economic policy approach (Kong, 2012)	- International audience development with Singapore Seasons (NAC, 2016)	-2010: Arts and Culture Strategic Review (ACSR) was launched by MICA to plan for Singapore's cultural development up to 2025. (Kong, 2012)
-1985: NAC introduced Arts Housing Scheme (NAC, 2008)	-2001: Economic Review Committee formed (make Singapore into 'city for the arts' in the creative industries context) (Ooi, 2008, 2010)	- Make arts and culture an integral part of the lives of all Singaporeans. (NAC, 2008)
-1989: The Report of the Advisory Council on Culture and the Arts, dubbed the 'Ong Teng Cheong Report' (Kong, 2012)	-2005: Renaissance City 2.0 (RCP II) was introduced - industry focused.	-2011: ACSR recommended giving more support for practitioners (NAC, 2012)
-1990s: EDB created a Creative Services Development Plan (Kong 2012)	-2008: Renaissance City Plan III (RCP III) was launched - attractive place to international talents by 2015 (MICA, 2008)	-2011: Improving infrastructure to make the arts more accessible, such as building performance arts centres in the heartlands, and affordable rehearsal facilities. (MICA, 2008)
- 1995: Aimed to become the Global City of the Arts' by 2000 (MICA & STPB, 1995)	- Incentives to promote community development, arts philanthropy and sponsorship (MIICA, 2008)	- ACSR 2011 recommendation, a strategic move to develop the arts from bottom up.
-1999: Renaissance City Project (RCP I) was initiated to develop cultural software (Kong, 2012)		- ACSR to utilise public facilities and business spaces for arts and cultural activities, build a downtown arts and cultural district, and relax censorship to encourage artistic spontaneity. (Kong, 2012)
		- ACSR recommended a mentorship and apprenticeship programme to support emerging talent (Kong, 2012)
		- Overall increase in the level of funding at all levels: audience development, institutions development, venue and content development, and professional development (NAC, 2012)
		- Revised funding scheme to focus on 3 tracks of assessment:(i) art-making, (ii) supporting the professional development of the industry, or (iii) reaching out to the community (MICA, 2008)

Pre Millennium 1960s - 1990s	Millennium 2000s	Post Millennium 2010s
-1963: New National Theatre opens in Fort Canning Park (Esplanade, 2013)	-2000-1001: Conference Hall refurbished (Esplanade, 2013)	-New framework for arts spaces (NAC, 2013)
-1965: Singapore Conference Hall opens (Esplanade, 2013)	-2000: University Cultural Centre opened (Esplanade, 2013)	- Creating arts clusters (Kong, 2012)
-1980: Drama Centre offering semi-residential to arts groups	- 2001: Singapore Repertory Theatre new home DBS Arts Centre (Esplanade, 2013)	-2010: Victoria Theatre & Victoria Concert Hall started a 3 years upgrade (Esplanade, 2013)
-1990: The Substation (Esplanade, 2013)	-2002: Esplanade Theatres on the Bay Opened (Esplanade, 2013)	-2011: Kallang Theatre reopened (Esplanade, 2013); Goodman Arts Centre (NAC, 2016)
-1992: Raffles hotel Jubilee Hall (Esplanade, 2013)	-2004: The Arts House at the Old Parliament opened (The Arts House, 2016)	-2012: Star Performing Arts Centre (5,000 seats)
	-2005: New Drama Centre opened (Esplanade, 2013)	-2014: Opening of Aliwal Arts Centre (NAC, 2016)
-1984: LASALLE College of the Arts established (Comunian and Ooi, 2016)	-2001: Yong Siew Toh Conservatory of Music, National University of Singapore (Esplanade, 2013)	- Support for continuing education and training for arts and culture professionals (NAC, 2012)
-1999: Two former private arts institutions get equal funding as Polytechnics (Comunian and Ooi, 2016)	-2005: Master of Arts in Interactive Design, Nanyang Technological University	-2011: NUS Yong Siew Toh tied up with Johns Hopkins University (NUS, 2016)
	- LASALLE College of the Arts and Nanyang Academy of Fine Arts offered publicly funded diploma programmes & degree programmes	-2012: LASALLE tied-up with Goldsmiths College of University of London. (Comunian and Ooi, 2016)
	-2006: Creative Industries Scholarships were created (Kong, 2012)	- More degree courses offered in higher education institutions (Comunian and Ooi, 2016)
	-2007: New York's Tisch School of the Arts developed, offering Masters degrees (Kong, 2012)	
	-2008: Pre-tertiary School of the Arts (SOTA) opened (Comunian and Ooi, 2016)	
-1980s : Arts, culture and tourist dollar potential (Kong, 2012)	- Audience development at the constituent level, while wanting to create a more sophisticated audience in the arts	- A heightened awareness and interest in the arts
-1979: Singapore Symphony (SSO) was formed (Esplanade, 2013)	- Arts as a commodity for economics (export & import of creative talents)	-2015: Launch of Creative Producers Development Programme (NAC, 2016)
-1988: Singapore Dance Theatre (Esplanade, 2013)	-520 new arts companies were formed	-A wider variety of international programmes for arts practitioners
-1993: Singapore Repertory Theatre (Esplanade, 2013)		
-1997: Singapore Chinese Orchestra formed (Esplanade, 2013)

Figure 4.1: Map of Singapore's central area: selected arts infrastructure and cultural-heritage districts (Chang, 2000, p. 822)

Venues

It wasn't until the 1970s that discussion began on constructing a national arts centre. In the 1980s, the Drama Centre provided semi-residential programmes to arts groups. This suggests the presence of small arts groups and interest groups in the arts. A series of arts housing programmes were developed in 1985. Under these, disused and vacant government properties were refurbished to provide subsidised work spaces for artists and arts groups (MITA, 2000; Chang, 2000). A theatre practitioner, Kuo Pao Kun, established the Home of the Arts, Substation, in 1990. Table 4.1 and Figure 4.1 show the development of arts infrastructure in Singapore. The arts housing scheme has expanded to include more refurbished venues for artists and arts groups, signalling the growth in the number of arts practitioners.

State of Creative Education, Graduates / Careers (Creative Talents)

Artists set up the first two arts educational institutions in Singapore. It was not until the 1990s that a multitude of projects by the Singapore government to develop

Singapore's arts and culture scene took shape. There was the challenge to balance the 'hardware' with the 'software' in the arts. T. Sasitharan, artistic director of The Substation, a non-profit arts organization, was cited in Chang (2000):

In Singapore, we are attempting to put the cart before the horse. I think, as always, Singapore's economic development has been premised on providing the infrastructure and the software will catch up with the available infrastructure ... I think what is important in the arts, of course, is not the hardware but the education, the training, the support of the software, the people. The support of the people-ware. That has to precede the development of the hardware. (p. 824)

Arts housing projects were early priorities of the National Arts Council as compared to programmes that were launched to provide education and training for artistic talents in the 1990s. Although it was noted that the Arts Education Programme was rolled out in 1993 by the National Arts Council to expose students to different art forms, the purpose was to cultivate audiences in the arts, but not to train artistic talents. As observed by Chang and Lee (2003), the push to develop the young was not immediately adopted by the Extra-Curriculum Activities Council⁹ under the Ministry of Education, alluding to lack of local talent in the performing arts to teach. This suggests that exposure in the arts was underway, but not the training of artistic talents until the mid-1990s with scholarship grants for overseas tertiary studies in the arts.

Although creative education was not available in Singapore for professional artists during this era, national arts companies were formed. The Singapore Symphony Orchestra was formed in 1979, Singapore Dance Theatre in 1988 and the Singapore Repertory Theatre in 1993. The development of these national arts companies bears testimony to Singapore's developing cultural policies. The lack of local education suggests that the artists were either local talent trained overseas or talent imported from overseas.

⁹ Now known as CCAB or Co-Curricular Activities Branch.

Value of Arts and Culture to the Community

During this era, the arts seemed to be appreciated by a bourgeois market (Chang, 2001), attending imported productions that they associated with quality (Chang and Lee, 2003). Local productions did not receive as much appreciation as the imported productions. Even parents would frown upon the pursuit of the performing arts as a career (Kong, 2012), with a lack of awareness and low perception of Singapore art globally. Arts and culture were also recognized for the potential tourism dollars it could bring to Singapore.

International Recognition

By the late 90s, Singapore was still at its infancy stage in developing its supply of artistic talents, despite the efforts in developing the arts and culture scene since the mid-1980s. Comunian and Ooi (2016) also observed a big number of amateurs involved in many artistic forms in this pre-millennium period. Chang (2000) referred to the arts in Singapore as a “virgin industry” (p.825) that needs to be pervaded by global talent before it could conquer the world. He asserted that Singapore would become a ‘Global City of Borrowed Arts’ if local talents did not rise to the agenda. Meanwhile in the late 90s, Singapore was already recognized for organizing internationally renowned events and attracting locals and tourists. Blockbuster productions from the West End and Broadway such as *Les Miserables*, *Phantom of the Opera*, *Miss Saigon* and *Cats* were presented in Singapore (T. Lee, 2004). However, artistic achievements by homegrown talent continued to be discriminated against by local audiences (Chang and Lee, 2003).

Singapore’s production overseas faced another constraint where the perception for Singaporean art was low. Some local plays included Singlish (Singaporean-English) that was not appreciated by foreign audience. Other constraints included the lack of capital to venture overseas or that the companies were too small to attract enough corporate sponsorship to remain viable (Chang, 2000).

4.4. Singapore in the new millennium (2000–2009)

State of Cultural Policy: The Rise of a Creative Economy

By the end of the 20th century, the hardware (institutions and infrastructure) for arts and culture had been put in place. However, the need to develop the software remained. The Renaissance City Plan (RCP I) was drawn up in 1999 to develop the cultural software (Kong, 2012). The benchmark was to be comparable to cities like Hong Kong, Glasgow and Melbourne by 2005 or 2010 (MITA, 2000). One of three phases in the project, the initial phase focused on audience development, arts management and developing artistic capability through the provision of arts grants, scholarships and bursaries for training and education. While this was in place, it should be noted that the bulk of the grant for arts development was allocated to major arts companies. Additional funds were also pumped in to encourage promotion of artists overseas. A new grant was also formed to cultivate new artists ('New Artist Discovery Scheme'). It seemed as if the new millennium was perhaps the best time to be involved in the arts and entertainment sector.

RCP II launched in 2005, and focused efforts on an industry approach for developing arts and culture. It aimed to build new arts and cultural industry capabilities, foster more arts through business partnerships and internationalizing Singapore's arts (Kong, 2012). Cultural diplomacy programmes such as 'Singapore Seasons' were launched to showcase Singapore to major cultural cities like London in 2005 and emerging tourist markets in Beijing and Shanghai in 2007. The Singapore Season is a multi-agency effort to showcase Singapore's artistic achievements in key global cities (NAC, 2008). Collaborations were also initiated with leaders in the arts that included the Arts Council in England, Edinburgh International Festivals, and the Arts Council in Scotland.

RCP I and II had thus far concentrated on supporting content creators. While support for this core group of professionals would continue, RCP III introduced in 2008 was extended to support arts businesses and specialized arts services to bridge the gap formed by the shortfall of expertise, such as in arts management. RCP III was launched by MICA. Additional funds of \$115 million were injected into the arts and culture sectors over the next five years (*The Straits Times*, 2009). The

purpose of RCP III was to further build Singapore as an attractive place for talent by 2015 (MICA 2008), and encourage the community to be involved in developing and preserving its own arts and heritage (MICA 2008, p. 35). Recommendations included building a world-class cultural and entertainment district, promoting Singapore as an arts hub and destination, showcasing locally made content internationally, and creating arts clusters. In addition, proposals more targeted towards community development aimed to improve arts and humanities education, and strengthen community relations through sponsorship to the arts.

The definition for the creative industries was clearer and this translated into a clearer agenda for arts practitioners who sought funding support. Nonetheless, the government recognized that artists in Singapore received less funding in the form of grants per capita from the Government than in Europe and the USA. The idea was to involve the private sector in pulling more funds for the creation of arts – a People-Private-Public Partnership (MICA 2008).

Venues

By the 2000s, the performing venues in Singapore looked set to receive world-class talent. Esplanade Theatres on the Bay opened in 2002. The Singapore Conference Hall was refurbished in 2000. In the same year, the University Cultural Centre also opened its venues to the public. The Drama Centre was reopened in 2005 in a new venue with a slightly bigger capacity.

State of Creative Education, Graduates / Careers (Creative Talents)

The highlight of 2001 was the education reform policies (Kong, 2012) that brought about the formation of Singapore's first conservatory for music – Yong Siew Toh Conservatory of Music at the National University of Singapore. In 2008, a pre-tertiary school of the arts, SOTA offered young Singaporeans the opportunity to pursue different form of performing arts in visual art, dance, music and theatre. By 2005, the awareness of the arts among a new generation of Singaporeans was heightened. Such awareness also translated to an open-mind to careers in the arts and entertainment sector (Kong, 2012). This awareness was supported by the new status LASALLE College of the Arts and Nanyang Academy of Fine Arts ('NAFA') had received. Being now under government's funding support, like those in the polytechnics, students interested in pursuing the arts post-secondary were able to receive subsidies from the government. NAFA also collaborated with Tisch School of the Arts offering a Masters programme (Kong, 2012).

Value of Arts and Culture to the Arts Community

The limited resources of a small city-state and a young domestic market for the arts were perhaps the reason why artistic talent left the country for further education and exposure before the new millennium. With the opening of Esplanade Theatres on the Bay, artists such as violinists Vanessa Mae and Seow Yit Kin, and pianists, Melvin Tan and Margaret Leng-Tan, all familiar names on the world stage, have returned to Singapore (Chang, 2000) in the new millennium as homecoming artists.

International Recognition

The report on Singapore by *Time* magazine in 1999 and *Forbes* in 2009 could sum up the outcome of RCP I and II. Singapore is "lightening up" (MITA, 2000, p. 21) to become 'a world's cultural capital' (Sherman, 2009), all within a span of 10 years,

meeting the aims that were set out in RCP I. However, despite lightening up, some critics assert that Singapore's censorship law has to lighten up in order for creative talent to acknowledge Singapore as a Global City for the Arts. According to Chang (2000), and Chang and Lee (2003), while Singapore may not have achieved a renaissance in the specific artistic sense, in wider social and economic contexts, it is certainly on track to becoming a Renaissance City.

4.5. Singapore post-millennium (2010 onwards)

State of Cultural Policy and a Growing Creative Economy

While the arts scene is growing, ticket sales for Singapore's flagship arts festival, the Singapore Arts Festival (founded in 1977) dipped by half in 2011 in comparison to the previous year. An Arts and Culture Strategic Review Committee (ACSR) was formed immediately after the close of the festival in 2012. This brought about the hiatus of the Singapore Arts Festival in 2013 after its 13th run. A report by the ACSR was released in 2012 and highlighted the need to cultivate local audiences in the appreciation of arts. This attention seems to shift the attention of policy makers from making Singapore a Global City for the Arts into one that brings the attention back to the different community groups at the grassroots level. Recommendations were made to help audiences develop their interest in the arts. At the same time, there were also more opportunities for arts practitioners to receive professional training, mentorship and apprenticeships. Beyond supporting arts companies and business, the recommendation also included a more supportive environment for freelancers and content creation. Arts businesses were also supported with schemes to encourage co-development of cultural businesses (NAC, 2012).

Venues

By this time, the infrastructures for the arts were already in place. Victoria Theatre and Victoria Concert Hall, the oldest venues in the city were given a grand makeover. More than ensuring available venues for performing arts, new strategies for arts housing (to house the arts groups and their companies) also resulted in the formation of a new framework by the NAC, signaling an increased demand in the

number of artists and arts groups requiring arts housing assistance. The new framework offered affordable arts housing to amateur and professional artists and arts companies. Unlike the one-size-fits-all model of the 1980s' arts housing scheme, the new framework catered to specific developmental goals as follows:

- Incubation scheme;
- Scheme for developing artists and arts groups;
- Arts centre scheme;
- Co-location with community or commercial spaces;
- Partnership for storage solutions (NAC, 2015).

Goodman Arts Centre (opened in 2011) and Aliwah Arts Centre (opened around 2014) were the outcome of the new arts housing scheme. Both properties were old schools converted to use as arts facilities.

State of Creative Education, Graduates / Careers (Creative talents)

Quality and recognition matters to the Singapore government (Comunian and Ooi, 2016). Of significance is the collaboration between the Singapore arts schools and renowned arts school overseas. The National University of Singapore (NUS) and The Johns Hopkins University launched the world's first Joint Bachelor of Music Degree programme in 2011. This joint degree programme is the first and only international undergraduate conservatory music programme of its kind in the world and allows students to attend classes on campuses in both Singapore and Baltimore, US. LASALLE joined with Goldsmiths College of the University of London to offer 14 publicly-funded arts degree courses over a five-year deal from 2012 (Wong, 2012). Professionalization is also expected in Singapore's developing arts scene. Diploma courses in arts management at LASALLE are also offered at Masters level in its MA in Arts and Cultural Management.

Beyond education, arts practitioners are also given the push to hone their professional skills in arts management and creative producing overseas. The Creative Producers Development Programme was established in 2015 to cultivate creative producers (a relatively new term in Singapore). The programme offers a residency with an established arts company overseas. Participants understudy the

company and are mentored on their future projects by experienced practitioners both locally and overseas.

Value of Arts and Culture to the Community

It is apparent from Figure 4.2 that Singapore has more educated and cultured audiences who are more appreciative of arts and culture post-millennium. The NAC survey also shows Singaporeans' level of participation in the arts. Among residents who were engaged in arts and culture during their childhood, 49 percent were current arts attendees and 16 percent were actively participating in the arts. However, the report was not explicit about what those active levels of participation were.

Figure 4.2: Perceived changes in the arts scene (NAC, 2013, p. 19)

C. L. Goh (2012) reflects that Singapore's cultural atmosphere seems somewhat "parochial and insular" (p. 192) as the review by ACSR meant more attention at the grassroots level, neglecting the mature audience in the arts who have more diverse options. However, the later appointment of a controversial theatre director, Ong Keng Seng, as the new artistic director for the renamed Singapore International

Festival of Arts in 2014, suggests that the concern of Goh might be challenged.

International Recognition

Meanwhile, Singapore's vision to be a Global City for the Arts continued to be contested by critics. Ong Keng Seng¹⁰ said the reason he spends most of his time overseas is because the home soil is still not fertile for local artists (Martin, 2008, as cited in Ooi, 2010). Ong's view was echoed by Ooi (2006) who argues that creativity is bounded by the lack of freedom of expression. In a radio interview with 93.8FM, Ong noted that whilst censorship is for the good of the people, it stifles the artistic freedom of the artists to create art (Jagdish, 2005). Leo & Lee (2004) argue that the government will eventually need to relax its paternalistic and authoritarian modes of rule to be economically viable. Ong questioned whether an arts scene can exist in Singapore when there is no viability. To the authorities in Singapore, lacking the freedom of expression in certain quarters does not mean that a city cannot become a City for the Arts. They believe that the arts and culture can still grow without having to delve into prohibited areas. Nonetheless, perceptions are formed beyond Singapore and a global city becomes one when it is approved by others (Chang, 2000).

4.6. Conclusion

The words of the Dean of Nanyang Technological University (Loh, 2006) should bring home the message that low tolerance of failure and quick success cannot be expected of the creative industry. Singapore needs to be patient to reap the economic benefits of its cultural policies (Kong, 2012).

This chapter is not intended to be exhaustive, but provides the reader with an opportunity to understand the context of the study. Transporting the reader across three different periods, I observe that the arts today are definitely more vibrant than the arts scene I knew when I left to join academia in 2007. I have since lost count of

¹⁰ Ong Keng Seng was residing in New York when he was invited to return home to be the festival director.

the number of event companies and events that are offered in Singapore. Singapore still has constraints to overcome, but nobody is stopping it from being adventurous. Singapore is on par with Hong Kong, Melbourne and Glasgow, the countries it has benchmarked against in terms of portfolio of events and arts administration. It is beyond the scope of this study to evaluate Singapore's success in terms of equalling these countries in quantitative terms, such as the number of tickets sold and tourism revenue earned. Coupled with the knowledge of different historical, cultural and political periods, those developments will be revisited in the analysis of how individuals form their ETCTs (Chapter 5) and how they negotiate with different constraints and facilitators (Chapter 6), and to understand the pattern of the ETCT when constructed together in Chapter 7.

5. LIVES IN CONTEXT

5.1. Introduction

This chapter will focus on research question RQ1 to study how amateur and professional artists and producers develop their event travel careers (ETC). Four Singaporean artists and producers, Sing, Peter, Jonathan, and Ching-Lee, have been selected from the nineteen participants to represent four different forms of art: dance, music, theatre and mixed arts genre respectively. The selection of represented lives lived was also based on presenting artists and producers from three different generations. Sing and Ching-Lee represented the first generation Singaporean artists and producers respectively; Jonathan represented the second-generation theatre practitioner (artist and producer); and representing the younger generation was Peter (music artist and producer). The development of their ETC will be examined through different cultural, historical, political, economic and environmental periods over different career stages using the event travel career trajectory (ETCT) to analyze: (i) turning points, (ii) participants' concept of amateurs and professionals, (iii) purpose of travel, (iv) motivation, (v) travel style, (vi) temporal, (vii) spatial, (viii) event types, (ix) destination criteria, as well as (x) facilitators and (xi) constraints.

The career stages spanned *foundational, beginning, development, establishment, and maintenance*. Each stage was defined by the turning point of the participants. The turning points were denoted by key events experienced by the participants at each stage of their career in the ETCT table. The foundational stage was added to capture participants' foundation and introduction to the art (usually during the periods they received their education and up to early tertiary level) as it seemed apparent from the analysis of the transcripts that it was key to explaining the beginnings and later development of participants' event travel careers. The beginning, development and establishment stages represented the active periods of developing and moulding one's career, whilst the maintenance represented a more fulfilled, laid back and possibly pre-retirement stage.

Each life will open as a narrative giving the background of the participant with the meso-zoom. Further insights about each participant were accessed from the creative inquiries (e.g. memory maps and symbolic items shared at the first and second conversations) using the micro-zoom. The ETCT was then co-constructed with the researcher's interpretation and interaction with the participant's story and creative inquiries using the interactive-zoom. Of the nineteen participants, six participants did not produce a memory map. In these cases, it was necessary for the researcher to construct the ETCT based on the participant's story before the key themes and patterns drawn from the memory map were incorporated into the ETCT table. An interpretive process of the ETCT table followed this as the data were analyzed vertically using the aforementioned eleven dimensions and horizontally across different career stages.

5.2. Lim Sing Yuan's life history

Sing represents the first-generation artist in Singapore and was the founder of lindy hop dance¹¹ in Singapore and possibly Asia. Sing would never fail to inject life into events that had live jazz music in them. A trained lawyer in the 1980s, Sing did not practice law but instead left Singapore to pursue a creative career in England. Whilst working as an advertising professional, Sing discovered lindy hop in London and later started Jitterbugs London and Singapore. She had since retired from the management of Jitterbugs Swingapore (the dance group and dance studio) but found her way back as a freelance dancer. Sing taught lindy hop and she devoted her time producing lindy hop related events and had found more opportunities and time to attend dance events overseas. She married her partner in dance and together they have three children who are also dancing and competing in the dance world.

Sing's story through storytelling and creative inquiries

Sing did not share her memory map as she did not have the time to prepare. However, she was a good storyteller and she was able to narrate her story using the different turning points in her life. Figure 5.1 shows Sing dancing with Frankie Manning on his 80th birthday in New York City. Frankie was one of the forerunners

¹¹ The lindy hop (or lindy) is a partner dance that originated in 1920s and 30s Harlem, New York.

in the lindy hop world. Sing was his mentee at the beginning stage of her career. It would have been rare to watch a petite Asian woman from Singapore dancing with Frankie in the early 1990s. Sing appeared to be the only Asian woman in the crowd. Since then, Sing has developed into an accomplished artist in the lindy hop world. In 2014 (maintenance stage), Sing was again the only Asian woman invited to co-produce the 100th year anniversary of Frankie Manning in the famed Apollo Theatre in Harlem alongside three other producers from America and Canada. This event showed her reputation and credibility beyond England, where the beginnings of her lindy hop career started. Sing's creative inquiry IV (Figure 5.2a) depicts Sing in the middle of the stage at Apollo Theatre in Harlem and the programme highlights (Figure 5.2b). The event featured iconic dancers who were part of the lindy hop revival and community. Sing's participation in Frankie's 100th birthday was a significant event. The programme she had brought along as her creative inquiry helped me gain immediate and up-to-date insights into Sing's most recent career development.

Figure 5.1: Sing's creative inquiry I

Figure 5.2a: Sing's creative inquiry IV – 100-year Anniversary of Frankie Manning

SWINGIN' FRANKIE'S WAY PROGRAM	
OPENING OVERTURE A MESSAGE FROM FRANKIE	
CONDUCTORS' SKIT MUSIC: SWINGIN' IT FRANKIE'S WAY PERFORMERS: GEORGE GEE/ GORDON WEBSTER /MICHAEL HASHIM/ BRIAN LAWTON/ RAY DAVIS/ SAMUEL COLEMAN/ NATHAN BUGH/ JEN- NIFER JONES/ JOSIE SAY/ KRISTAN JACKSON/ SARAH DECKARD	
FEMALE VOCAL SOLO MUSIC: DO NOTHING TILL YOU HEAR FROM ME/ MISS THING PERFORMER: WHITNEY MARCHELLE	
DUET TAP MUSIC: BROADWAY PERFORMERS: JOSEPH WIGGAN/ JOSETTE WIGGAN	
COMEDY SKIT MUSIC: IT DON'T MEAN A THING PERFORMERS: NORMA MILLER AND HER JAZZ MEN	
FLASH ACT MUSIC: YOU NEVER KNOW AN APPLE IS RIPE PERFORMERS: JUAN VILLAFANE/ KEVIN ST. LAURENT/ NATHAN BUGH	
PAS DE DEUX MUSIC: STARDUST PERFORMERS: AQUA LACEY/ ELIJAH AVRAHAM/ RAPHAEL THOMAS	
SPANK DOO WOP MUSIC: STORMY WEATHER PERFORMERS: REGINALD ROWSON/ HERMAN SEAY /BILL HUDSON/ BERNARD TAYLOR	
DANCE ACT MUSIC: HIP CHICK PERFORMERS: JENNIFER JONES/ JOSIE SAY/ KRISTAN JACKSON / SARAH DECKARD	
TAP NUMBER MUSIC: SUNNY SIDE OF THE STREET PERFORMERS: CHAZZ YOUNG / CATRINE LJUNGGREN	
	MALE VOCAL ACT MUSIC: HONEYSUCKLE ROSE PERFORMERS: STEVEN MITCHELL
	COMEDY SKIT MUSIC: TILL TOM SPECIAL PERFORMERS: SUGAR SULLIVAN/ BARBARA BILLUPS/ CHESTER WHITMORE
	THE EMPRESS OF JAZZ MUSIC: CARAVAN/ DAWN'S DANCE PERFORMERS: DAWN HAMPTON /BRIAN LAWTON/ RAY DAVIS/ SAMUEL COLEMAN/ NATHAN BUGH/ RAPHAEL THOMAS / JAHMAL CHASE/ ELIJAH AVRAHAM / RON PARKER
	CHESTER MADNESS MUSIC: CHESTER WHITMORE PERFORMER: CHESTER WHITMORE
	THE CLASSICS CLUB MUSIC: RIDING ON A BLUE NOTE PERFORMERS: STEVEN & VIRGINIE/ CHESTER & ANGELA/ CHARLIE & BEVERLY/ CLYDE & AMANIEYEA/ DAVID & RAMONA/ ELLIOTT & CATRINE/ CHAZZ & ERIN / JONATAN & SILVIA/ LENNART & EWA/ MARCUS & BARBU/ DEXTER & MICKEY/ RYAN & SING/ SIMON & KAREN/ SONNY & MARGARET/ LANCE & JODI / ROB & DIANE
	FAST LINDY HOP MUSIC: TRAFFIC JAM PERFORMERS: JESSICA LENNARTSSON/ GABRIELLA ROSATI/ MIMMI GUNNARSSON/ JENNY DEURELL / RIKARD EKSTRAND/ FREDRIK DAHLBERG/ FELIX BERGHALL/ SAKARIAS LARSSON
	SHINY STOCKINGS MUSIC: SHINY STOCKINGS PERFORMERS: MABLE LEE / CHAZZ YOUNG/ SHINY STOCKINGS DANCERS
	BIG APPLE MUSIC: FLYING HOM PERFORMERS: HARLEM HOTSHOTS (LINDY HOP PERFORMERS + FATIM TEFFAH) AND FRIEND

Figure 5.2b: Sing's creative inquiry IV – programme

Creative inquiry IV (Figure 5.3) shows Sing settling comfortably in her new dance home, the House of Timbre, celebrating lindy and the opening of the new Star Wars movie in 2015. Sing continues to create a new wave of interest and trend for lindy hop dancing as she takes younger dancers under her wings back to her past. Figure 5.3 also shows new faces in the lindy hop community. Would this suggest the start of another ETCT for Sing? At the maintenance stage, Sing continued to be filled with energy and drive for her art setting up a new chapter, a new home, and forming a new venue partner — a professional artist with more time and still adding events to her schedule as I am writing.

Figure 5.3: Sing's creative inquiry IV

5.2.1. Sing's memory map

Figure 5.4: Sing's memory map mapped out by the researcher with the transcript

Sing's ETCT was derived from a map (Figure 5.4) that I drew following her transcript, as she did not produce her memory map in time for the interview. The map was then matched against Sing's quotes under the relevant nodes on ETCT that have been created using NVivo (see Table 5.1). Table 5.1 shows the derived ETCT from the analysis of the memory map and the interview transcript. The period followed the different turning points in Sing's career from her foundational year in dance.

Table 5.1: ETCT of Sing

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Turning Point I: Period	1970s - 1980s	1980s - 1990s	1990s	2000s	2010s
Turning Point II: Key Events	SCGS / NUS	UK	UK; Singapore	SEA Jam	SEA Jam / Competition
Hobbyist	Artist	Artist	Artist		
Amateur	Artist / Producer				
Semi Professional		Artist / Producer	Artist / Producer	Artist / Producer	
Professional					Artist / Producer
Purpose of travel	Leisure	Leisure	Work / Leisure	Work / Leisure	Leisure
Motivation		Exposure; enrichment; invited	Invited; development (art form);	Source for talent; invited; networking	Self-actualization
Travel Style		Weekend camp (solo); competition '92 (partner)	Camp & competition '98 (team)	Camp & competitions '12 '13 (partner - Team)	
Temporal					
Spatial	Philippines	France; Europe; USA	USA; Asia; Europe	USA; Europe; Asia	USA, Europe; Asia
Event Types	Cultural exchange	Camp; competition	Camp; competition	Camp; special event	Camp; competition; special event
(Example of Events)	Singapore Youth Festival	US Open; Dance Camp	US Open, Dance Camp	SEA Jam; Tribute to Frankie Manning 100th yr Anniversary	Herräng Dance Camp; The New Orleans Swing Dance Festival
Destination Criteria		Event	Event	Event; programme; mecca; low cost	Mecca
Facilitators		low cost facilities; environment (dance community, culture)		Partners willing to travel	Available grants
Constraints			Commercial so no benefit from grants; small grants; expensive venues; studio management; family; lindy hop not recognized as an art form earlier on		

Dance started as a hobby for Sing while she was in secondary school. The school has one of the best dance studios amongst other schools in Singapore (not every school has a dance studio and the majority would conduct their dance activities in the school hall). It was clear that Sing already had the foundation of a dancer from a young age. A foundational stage was added to the beginning stage of Sing's ETCT because lindy hop was adopted as the dance she specialized in later. Dance had started as a hobby in school but this hobby had to stop when Sing completed her education. To Sing, then, dance was stereotyped as an activity for the young. She would have been too old to pick up dancing in her twenties. She said:

I had thought [heavy tone] which is how we're brought up ... dance is for kids ... is for those young people ... now that you're working already, you should not be doing these things or it's not appropriate. But, I went to a club where people were dancing lindy hop or partner dances or salsa and I realized this is a dance for adults.

She found lindy hop, a partner dance in London and embraced the art as a serious hobby. Although she started lindy hop dancing around 1988, it was not until 2015 that she considered herself a professional artist and producer.

Sing started competing with her instructor in the US Open two or three years after starting lindy hop at the beginning stage of her dance career. It was not uncommon for her to attend dance camps over the weekend in America or in Europe. She would leave on a Friday and return to work by Monday morning. It became necessary for Sing to move on to the next level of her career in dance when she took over the management of a dance studio in London. Jitterbugs London was born with Sing's initiative to make the school a more viable outfit for her teacher. She was also given the opportunity to teach when her teacher was away. With the competition and the camps, the bulk of her travelling experience with lindy hop seemed to happen during the beginning and development stage of her career.

Although already established as an artist and producer in England, Sing's development stage was prolonged because of her return to Singapore upon her mother passing away. This meant a second life for her ETCT. She had to redevelop her ETCT in Singapore. She had no team to begin with and this led to the opening of Jitterbugs Singapore. Sing was still working full-time in the advertising sector and

dance was still a serious hobby at the development stage. Developing the local base was necessary to Sing as no one knew what lindy hop was about. Once established, it was observed that Sing backtracked to show and share the experiences she had in the beginning and development stages of her ETCT. Sing has a two-dimensional ETCT: ETCT UK and ETCT Singapore.

At the established stage, Sing had established the presence of Jitterbugs Swingapore in Singapore and in Asia. Sing also started SEA (South East Asia) Jam, a dance camp that immerses lindy hop dancers in workshops and masterclasses by experienced dancers from the international lindy hop community. It was during this stage that more dance camps were seen to emerge in other parts of Asia. The art became more a business for her and soon found itself subsumed into the agenda of local parents caught in the development of the elite educational system in Singapore. The dance school was to become a hot house for potential performing arts students. With the shift in focus, Sing retired from the studio business. At the maintenance stage, she continued with the dance camp and found herself actively producing events, choreographing for dancers participating in competition in the local, regional and international platforms. This seemed to suggest the possibility of Sing starting another ETCT at the maintenance stage as the professional artist and producer emerged. She said: *"I'm closer to being a professional because I don't run a studio, I teach dance, my income is from teaching dance and dance related."*

Semi-Professional Artist and Producer

Beyond her hobby, Sing saw dance as part of her lifestyle. She had identified the dance as a form of art she could grow old with. It started as a hobby and it remained as one serious hobby for a very long time. Although Sing was actively dancing, she did not consider herself an amateur or a professional. Since her full-time work was not from dancing, she did not consider herself a professional. Notwithstanding that, Sing could not regard herself as an amateur when she was competing and felt that perhaps a semipro would be a more appropriate term. She said:

I also wouldn't say I'm amateur. I will say that's fair because if I do a competition and I say oh I'm amateur, everyone will throw stones at me right? So, that's not fair or is there somewhere in between?

Dance stopped becoming a hobby for Sing at the established stage when she started a family. She left her job in advertising and focused only on dance and her family. However, this meant she had less time to focus on herself as a dancer compared to the beginning and the development stages of her career. She said:

I guessed the real mark when it really stopped really being a hobby was quite a few years later. Because I was always doing my full-time advertising job. But it was when we started a studio back in Singapore, came back to Singapore, and this girlfriend started a studio ... with me then ... I got married then I had a kid and as I said, when the kid was coming along, it's like something has to go. Cannot do three things at this pace. So, motherhood and dance. So, I guessed that's when it became not a hobby anymore. Yeah ... so that was in the year 2000, 2001 when my child was born.

Having supported many dance teachers in her career, Sing would not consider herself an accomplished professional dancer until recently. At the later stage when she was only dancing and not managing the business of the dance studio, did Sing regard herself as a professional artist and producer. She is now free to produce and also dances in her own production of events. She has since returned to competing, stretching her limits as an artist.

Purpose of Travel

In the beginning, the purpose of travel was all in the name of having fun with her hobby. To Sing, the discovery of this new dance form had changed her lifestyle. This seemed to imply that travelling over the weekend for workshops, camps and masterclasses at the beginning stage was for leisure. However, in later years, when she was invited as part of the programme of an event, for example a camp, she began to see it as a combination of both work and leisure. Sing said:

We went to America, we competed, then we won. You know ... we did well. So, I was all doing this as a hobby so I was like really happy because it became my lifestyle.

But, in later years, I decided no, I want to spend money and enjoy. So sometimes when I go and work there, I enjoy it in a different way. You're still working you know ... so your mind full of cannot party all night long ... and our party is dancing, not drinking or whatever. I can't participate all night long. I'm like ok, I better go to bed because tomorrow morning I got to wake up and teach class.

In the meantime, at the maintenance stage, dance was significantly a form of leisure for Sing as work moved into the foreground. Even though she is still running SEA Jam (dance camp) today, which could still be regarded as part work for her, she is socializing more and has also found herself more involved with event tourism. She mentioned spending more 'me time' in her story, which means time to pamper herself:

Yeah, my me time ... sharpen the saw, fill back the pot whatever you want to say ... so, and it was again so inspiring you know ... I competed and I won so that was a bonus [big laugh]

Travel Style

Although different stages of Sing's career experienced changes to her available time for travelling and developing herself as an artist and producer, Sing's ETCT revealed her consistent engagement in event tourism across the different stages of her career. Even while she was working full-time in advertising and running a studio with her partner, she had the time to engage in trips regionally. As subsequent sections will reveal, there were changes in the type of events she participated in and the travel distance she could manage to reach these events.

Sing's ETCT revealed the bulk of her travelling during the beginning stage of her career in England and the later stage of her career when she was based in Singapore (see maintenance stage) when the studio business was behind her. In the latter, more freedom meant more available time to engage in event tourism. Sing said:

So now I'm like a freelance again for my dancing part, I'm a freelancer again. So, with the freedom comes that limitation. But let's be positive; let's look at the freedom. With that freedom means that I could go to events that interest me hopefully.

A pattern could be observed in the ETCT when Sing attends competitions. She participated with her teacher in the US Open at the beginning stage of her ETCT but returned to the same competition with a team from Singapore under the development stage. The later part of her career saw her participation in Korea with a partner in 2012 and she subsequently returned to the same competition with a team in 2013.

Temporal and Spatial Patterns

Sing's temporal and spatial patterns were grouped together as her narrative revealed. Sing had planned her travel ahead of time because of her responsibilities at home. Although she did not return to the same event on an annual basis, it was observed that Sing repeated her visits to some of these events two or three years later. An example of such is her attendance at the Herrang Dance Camp. Although the event in Herrang is significant to her professional development, Sing's ETCT revealed that other constraints such as her responsibility in the dance school and family have reduced her attendance in the dance camp. The issues with these constraints will be discussed in the next chapter. The constraints meant that the attendance at these events was seasonal to a large extent and was dependent on Sing's schedule at the dance school and her responsibilities at home.

When based in England, Sing would frequent camps in America and Europe as the flights were affordable and the distance was shorter. However, when based in Singapore, Sing had to look at opportunities to spread her influence in other parts of Asia through the organization of SEA Jam. She said:

When I was in London, I used to hop over to the US quite easily. You could get a flight for £300 to return to New York or to LA very reasonably. And you can do it in a long weekend; like I'll leave Friday, come back Monday.

SEA Jam started its base in Singapore before Sing took it to the other parts of South East Asia such as Malaysia and Bangkok. As a producer, she saw the need to expand her camps to other regions if not for reinventing her dance camps with programmes that differentiates them from similar dance camps. Competition from other dance camps in Asia also meant she needed to meet the demands of her camp attendees who had the option to join other camps. Regardless, the next camp is a road trip to Malaysia. The programme and the mode of travelling have changed, but the distance of the destination did not see any significant change. Sing believed that the position of her camp should be about the quality of the programme and not about the destination, although she recognized that the latter is important in delivering the experience as well. She said:

We want to talk to people who seriously want to learn. Those people who just want to have fun, good time, ok, you go to other camp. But if you seriously want to learn [with emphasis], you come to our camp and position it as such you know.

As Asia gained new territories in the world of lindy hop, Sing also participated in the Korean version of the lindy hop competition. However, she would eventually return to her 'mecca' in Herrang and New Orleans where the soul of lindy hop resides.

Event Types

Sing has a destination she would return to every two or three years: the Herrang Dance Camp in Sweden. Sing competes to develop herself as a dancer. Competition pushes her limits as an artist. As seen in her ETCT, the period when Sing was developing as a studio manager under the establishment stage, was also the period when she cut back on developing herself as an artist. Sing shared:

I use competing because that is the platform that you present yourself ... I was always running events, I was always doing performances but those were not pushing myself you know ... that was just like just churn it out ... [laugh] Whereas competing is putting yourself out very much so you know.

Camps and competitions are two regular events found on Sing's ETCT as an artist. The camps were regular events to upgrade and update her about lindy hop, whilst the competitions provided her the platform in which to challenge her art in choreographing and dance. At the maintenance stage, Sing was invited as a judge in a dance event in Washington DC.

Sing is an icon in the lindy hop world. With the studio business behind her, she has demonstrated a series of events she could be involved in. As lindy hop develops in other parts of Asia, Sing is also a regular presence in other regional events. She was also amongst the four organizers who produced Frankie Manning's 100th Year Anniversary in Apollo Theatre in New York. Sing looks to Asia to inspire but still focuses on Europe and America for the needed inspiration. She said:

So our SEA Jam was to play on South East Asia jam because at that time, we were the only [emphasis] country in Asia, including China that did lindy hop. I was very eager to bring in the teachers from the States to

come and share you see ... so, I will run SEA Jam and 2002 was my first one. So, it has been running for 14 years now.

Destination Criteria

As an artist, the destination did not matter as much as the event and the programme. The programme refers to the instructors or calibre of artists available at the event. When I asked Sing if she would pick the destination first or the event when deciding where to go for her next tour, she said “*event, event*”.

Sing has also hosted other lindy hop dancers coming through Singapore. She shared that it was important that Singapore has the available infrastructure for the lindy hop community to do their lindy hop before Singapore appeals to her foreign counterparts:

And for people who already know we got this lindy hop thing in Singapore is already a juxtaposition of what they know about Singapore because you know people think Singapore is very square, very boring, very strict and for me to say no, we've got this funky event you know and they know that there's this lindy hop community in Singapore, they are ok. Singapore may be quite fun after all. You know it can't be that bad if there can be a lindy hop community in Singapore.

On the other hand, as a producer, Sing believes that a good concept and programme would supersede the constant need to change the location for her camps. She has returned to Malaysia and Bangkok a few times but with a different mode of travel, accommodation and programmes. She believes in the brand of her event that her followers have come to trust. This meant that wherever Sing holds SEA Jam, people will follow. She said:

I realized the branding is strong lah you know ... if KL had done a camp just by themselves with the same teachers all that, some people would have gone but, when you say that it's SEA Jam going out somehow people have the trust that oh, we're a fun camp because you know SEA Jam was a fun camp and it's a new place ... ok, ok, it's a good idea, we'll go.

The availability of low-cost facilities was also important to her and this will be elaborated in the next chapter under Facilitators.

5.3. Peter Huang's life history

The youngest of the nineteen participants, Peter represents the third-generation artists and producers in Singapore. Peter was not the regular teenager one would come across in Singapore in the nineties. He was determined to be a singer-songwriter and wants to be happily married when he becomes established as an artist. I first met Peter and his father at a concert I had organized for the Harvard Din and Tonics, Harvard's all-male a cappella group. He soon became a regular fan of the series of a cappella concerts I had organized. Peter could be spotted with the artists learning different vocal percussion techniques. He was already a chorister in his school and had penned many songs about his life because of the disability in one of his legs. Following his passion, Peter dropped out of college and went to join the pioneer batch of music students in LaSalle-SIA College for the Arts in Singapore. Again he stopped college to pursue a music education with the esteemed Berkley School of Music in Boston. He later dropped out of Berkley to pursue a recording contract with a recording company based in Taiwan. Peter's career as a recording artist was met with many challenges and he soon found himself producing for other singers and musicians. His homecoming in Singapore saw him rekindling his passion for a cappella and he went on to resurrect and produce Aka A cappella Festival, Singapore's premiere a cappella festival, and he also founded Micappella, which became the first full-time a cappella group in Singapore. Micappella won *The Sing-Off*¹² in China and they are experiencing increased demand for the appearance overseas.

Peter's story through storytelling and creative inquiries

Initially Peter did not want to participate using the memory map to recall his past. In his case, the research methodology for this research conflicted with his philosophy about life. However, Peter agreed to share his stories with me on the condition that he will not be expected to put any of his past on paper. He said that the past is gone once he has spoken about it. What is written or drawn may affect his wellbeing because there were difficult times in his life that he did not want to be reminded of those past. So, we went into life history conversation I without any creative inquiries. Peter also brought his wife along for the conversation. His wife

¹² *The Sing-Off* is an American televised singing competition. The competition features a cappella singing talents.

was to add another interesting dimension to the life history conversation. Having Diana around helped with filling the occasional gaps that Peter had during the conversation. Peter was very detailed during the storying of his life. It was as if he had a timeline in front of him on a piece of paper. Despite that, there were times when Peter was unable to recall certain events or missed out certain key events that he was part of. Diana would be the prompter in the background or they would both interact during the interview, to straighten out facts.

Peter: I can't remember if it was a corporate thing.

To Diana: Was it a corporate thing?

Diana: Yeah, it was a corporate show. Kota Kinabalu which was in Saba ...
That was a Festival.

Somewhere in the middle of storying his life in the first life history conversation, Peter requested a pen and paper to illustrate his life as it was getting more complex for him to describe the varying turning points of his career. A matrix (Figure 5.5) was drawn to depict the different stages of his career. Arrows and other shapes were used to depict the rate of development of his career as an artist and producer. The memory map had facilitated Peter's storying of his life. Although it was prepared on the spot, Peter was able to draw references from it.

Figure 5.5: Peter's creative inquiry III: Memory map

5.3.1. Peter's ETCT

Figure 5.6: Peter's ETCT as mapped out by the researcher following the transcript

Peter's ETCT in Figure 5.6 was mapped out by the researcher while listening to the transcript of Peter's interview. The content of the map was then analyzed to fit into the table in Table 5.2. The table was then matched against the matrix (Figure 5.5) Peter had drawn to form the analysis. The periods on the ETCT are formed following the different turning points in Peter's career.

Peter's foundational years were significant to help identify what preceded his event travel career. Music was to Peter an avenue to seek solace when sports was not an option to him due to a medical condition. Peter's choral background in the foundational years had many implications in his later career as an artist and producer. Peter began travelling as a young chorister when he was in college. The colleges in Singapore were making headlines in international choral competitions and Peter's college (Anglo Chinese Junior College) was one of the reputable colleges for their choral performance. It was a progression for Peter when he founded his own a cappella group, Skritch, and saw himself composing, arranging and later producing music for a cappella. Peter attributed the discovery of his career to his early choral experience:

Subsequently the choral training experience proved quite fruitful in the sense that it gave me quite a lot of knowledge about how to sing, how to project and set me on the path to understanding what is a cappella. The school leadership of the choir allowed me to first get introduced to the a cappella scene in Singapore which very quickly became a passion in quite a critical turning point that was middle of '97.

When I was organizing a cappella concerts in the late 90s / early 2000s, Peter was a serious hobbyist and attending most events.

The beginning stage of Peter's career was long drawn as he was discovering and seeking to professionalize his dream to become an artist. He dabbled in producing his own album for his a cappella group Skritch and also enrolled himself in Singapore's premiere college of the arts, LaSalle-SIA. He was a junior over two years in the same college because he had transferred himself from a classical music course to a contemporary music discipline, which was only introduced a year after he had enrolled. At this stage, Peter was also signed to a recording company as a solo artist

but did not make any headway. The quest to finding the most appropriate music education led him to Berkley School of Music in Boston, USA, in 2005. His nine months in Berkley had formed the second turning point in his ETCT. He was to forego Berkley to pursue his second recording deal with a Taiwan recording company based in the USA. Although the second turning point had led Peter into the Chinese market in Taiwan, he found more opportunities producing than he did with his singing career.

Peter's ETCT revealed significant change from the time Micappella turned full-time, during the development stage of Peter's event career. Indeed, this was an interesting phenomenon to observe for a full-time professional artist committed to touring outside Singapore. Popular TV series such as *Glee* and reality singing competition on TV, *The Sing-Off*, were making headlines in the local media channels in 2009, forming a catalyst for Peter's music career. He went on to win the runner-up position in *Sing-Off China* and made headlines in the media in China, Taiwan and Singapore.

The third turning point for Micappella was in 2012 during the establishment stage. This was the year Micappella became the first full-time a cappella group in Singapore. As we will observe in the subsequent section, engagement both locally and overseas picked up frequency for Peter. Maintenance remains a blank at the time of research as Peter is still establishing his ETCT with his band.

Table 5.2: ETCT of Peter

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Turning Point I: Period	1990s	2000s	2009	2012	
Turning Point II: Key Events	School choir; guitar; songwriting	LaSalle-SIA College of the Arts; Skritch; Berkley School of Music; recording deals (solo)	Vocal teacher; Micappella; Sing Off	On tour	
Hobbyist					
Amateur	Artist	Artist / Producer	Producer (festival)		
Semi Professional			Artist (band)		
Professional			Artist (solo) / Producer (recording)	Artist / Producer	
Purpose of travel	Leisure	Work / Leisure	Work / Leisure	Work / Leisure	
Motivation		Education; career	Establishing the band	Viability; concerts; culture; exposure; familiarity; interaction with audience; invitation; new market; popularity;; prestige (marketing)	
Travel Style	Group	Solo	Group	Group	
Temporal			Less seasonal	Peak	
Spatial	Local	Asia, USA	Asia	Asia, Europe, USA	
Event Types	Vocal ensemble competition	Recording; musical theatre	A cappella festival; competition	Corporate; arts, music festivals; a cappella festival	
(Example of Events)	Tampere Vocal Music Festival	café gigs	A cappella Fest, Taipei; Sing Off; Hong Kong A cappella Fest	Hong Kong Asia Music Fest; China Reality TV Show Concert; Sojam a cappella festival; City of London Festival; concert	
Destination Criteria				Fans; new location	
Facilitators		Parental support	Flexibility regarding entry to Sing Off	Support for funding application& invitation; official airline (baggage); local organizer; grants	
Constraints		Health; national service; local music education	Competition	Local market reach & social media	

Professional Artist and Producer

Peter has always taken music seriously and never saw it as trivial or as a hobby. From his memory map in Figure 5.1, Peter saw himself rapidly growing as an amateur artist during his foundational years. A self-taught artist, Peter wanted to make music his professional career. However, it did not pay him to sustain it as a career until he turned professional. As a professional, he was consistently being paid the market rate to be able to rely on it to make a living. This happened during the development stage when Peter had regular income as a vocal coach and a recording producer. Peter said:

I think the threshold comes when you get an unsolicited enquiry for that one particular service at market rate unprompted ... And if that service gets consistently paid for at that rate, or higher, then professional.

Whilst Peter considered himself a professional artist at the establishment stage, he had regarded himself an amateur producer for the Aka A Cappella Festival he had organized for two runs in Singapore. His rationale for that was primarily related to the financial success and the frequency of the event.

As a professional, Peter saw himself spending less for his travel than he did as an amateur. In the beginning, most of his trips were self-funded with small grants from the National Arts Council. It could also be inferred that Peter was also receiving more invitations to perform overseas. However, as he progresses with Micappella, Peter soon found different facilitators that had taken his ETCT further. The latter will be elaborated in Chapter 6. Peter said:

I pay for less and less of my flights. At first of course you pay for your own tickets ... for the most part in the beginning; especially when you are still a student, you're not being hired for stuff.

Purpose of Travel

Peter shared that his event travel journey has often been a mix of work and leisure because he loves what he is doing. However, the extension of trips may not always be in the same country. The purpose of a complete leisure tour could take him to a separate destination. For example:

It's always a mixture. Partly because I very particularly enjoy my job. So, I am fortunate to be one of those folks that don't feel like I've worked the day (laugh). But from a very literal sense, yes, these are all work trips. But, very often, whenever I get to travel for work and when I get to go somewhere interesting, sometimes when the situation permits, I will extend the trip.

Before Peter performed part-time with Micappella, most of the band trips were perceived as incentive trips to develop band bonding more than they were regarded as work. Even after turning full-time as a musician, Peter continued with the long-haul trips to Europe and the USA. Although most of these trips did not pay them enough to cover their opportunity cost in Singapore, Peter had taken it on to motivate the band members in their career with the band. He said:

This is way more play than work. It was sort of like a team bonding exercise if you look at it from a business perspective. It's maybe like a paid corporate team bonding trip. Like an outward bound school kind of thing.

Travel Style

Peter's ETCT revealed the peak of his travelling activities in the establishment stage. Prior to that he was either home-based in the beginning of his career or based in Taiwan when he was in the development stage. He had more opportunities to travel as Micappella than he did when he was a soloist. The travelling demands had also taken off after Micappella's appearance in *Sing-Off China*, especially after the group had turned full-time. The frequency of his travel can also be observed from his ETCT. There was an upsurge in the number of events Peter had to perform in with Micappella from 2012. It was not uncommon to find Peter performing in multiple cities within a big country like China. This is a big contrast when compared to the limited platform in Singapore. Peter said:

... they put us on a bullet train and sent us all the way to the South of Taiwan. It was a one-day thing. Like in the morning we woke up in Taipei, we went to the train station, we shoot all the way down to the very south of the train line, which is like 300, 400 km south. Got out of the train, sing at the train station without any sound equipment, just pseudo/mop sing bugger off, get back onto the train, go to Tao Yuan, get off the train, sing again, bugger off, went back to Taipei and then sing again somewhere else. So, we sang at three different cities in the span of like four hours.

Temporal Patterns

Wherever the opportunities were, Peter would make sure to be there at the event even though the opportunity cost to forego a gig in Singapore could be high. He did not envisage spending as long as three months in China for *Sing-Off*, but he did when they were close to being at the top. Peter said:

After having spent three months in China with no income, it was horrendous. Had it not been that way and I have not gone to the *Sing-Off*, the financial issues would have been much easier to bear because Micappella did what Micappella had to do.

Spatial Patterns

Even though the regional countries around Singapore would seem like an obvious location for Peter to develop his career with his band, it is not necessarily so. Taiwan recorded the highest number of followers on Peter's band's Facebook page. Peter disclosed:

Taiwan has the second highest number of followers, by nationality on our Facebook page. It's not like you think Malaysia is nearby maybe Malaysia. No, it's not. Malaysia is no where near the top five.

Peter is working towards performing in his band's concerts overseas compared to being part of a programme in other events. As an individual, he sees himself progressing to perform next to prominent personalities in the a cappella and pop-music industry in the Chinese music scene. Peter saw the progression from his involvement in a cappella festivals to pop music events as advancement in his music career. As a bilingual artist, Peter's performing stage would be focused around Asia, whilst countries further afield in Europe and America remain his retreat location to get in touch with making a cappella music in English.

Event Types

Peter's involvement in events has progressed with a different focus at each turning point of his career. He was working on mainly café gigs as a soloist and was involved in a musical about his life when he was based in Taipei as a solo artist. In the earlier part of Peter's career in his band, competing was one way to differentiate his band and to bring the name of the band to the audience. Peter argued:

... in the context of China, one way of getting people to get to know you is to take part in a TV reality competition. So we do that as a possible route but we don't view it as a means of winning because it's not a necessity for us to win anything but it's a necessity for us to be seen and heard.

However, the participation in a singing competition was not as crucial later in his music career as it became clearer that it was not necessary to compete. Peter's group was presented in a concert along with the runner-up from *Sing-Off China*. At the same time, the fans for Peter's group were also growing. He said:

... it doesn't feel like competition anymore. It feels like you're doing your thing and I'm doing my thing. Also because we're geographically not in the same place ... A lot of our activities happen around Singapore ... Even when we go overseas, we don't really have a lot of shows in Taiwan.

A deliberate move was also observed from Peter's participation in arts festivals to mainstream pop-music events in the establishment stage. The move was intended to gain a commercial market for the band. He argued:

Because when you are branded as an arts entity, you no longer have access to the commercial crowd. Branding in a way. Of course the pop scene doesn't want to be interested in the highbrow arts.

Destination Criteria

Although Peter did not share explicitly that he has a mecca for a cappella music, he has alluded that America and Germany are possibly the two destinations he would look to for a cappella audience and inspiration. He revealed:

So Jam is the largest single a cappella festival in North America which is a bit of a personal triumph in a way because I have always enjoyed and preferred American based a cappella rock groups such as 5 O'Clock Shawdow, Rockapella, Ball in the House so on and so forth ... a lot of whom were introduced to me by Sandra.

Peter is also open to discovering new locations for performances, although his current focus is in Asia. He used Pentatonix, America's famed a cappella group, to describe his coverage:

... until the point that we have concurred Asia the way Pentatonix has concurred the North American continent, then they see a need to continue pushing overseas then ok, let's do it.

5.4. Jonathan Lim's life history

"Touring is not my ambition..." said Jonathan, producer and artist. Jonathan represents the second-generation of Singaporeans. It was as if Jonathan had a script prepared when he was storying his life. I was introduced to his earlier adventures in Australia with his site-specific theatrical production after a successful run in Singapore with his own theatre company, Stages. Jonathan was an undergraduate during that period of time but it was not impossible for one to imagine he was already embarking on a professional theatre career and the opportunities that were available to him in Australia. However, what had started to excite him about the culture of the other appreciating his art also drove him home to recognize his own ambition in theatre. Each time he travels, he discovers more about his identity that points him home. At the moment he feels responsible for developing the theatre scene in Singapore. Jonathan's multi-talents are perhaps what reflect a unique aspect of Singapore's theatre scene, as he not only writes but he is also able to direct, design and act.

Jonathan's story through storytelling and creative inquiries

When I write, I see what I write. I hear what I write. That's why I'm a very annoying writer because I cannot sit down and then start writing. I have to start dreaming it, until it's almost finished, and then I just take down. It's almost as if the characters are dictating and I'm just copying it down.

I pictured that if Jonathan had his memory map drawn after recalling the journey of his theatre career (like he would when dreaming about his script) he would be sitting down to recall and visualize how his career has developed over the years before he could reorder the events in his life to organize and structure his stories on the memory map. Listening to the storying of his life was almost as if I could visualize how Jonathan was replaying his past in his head to rationalize with himself why he had travelled in his capacity as artist and producer, reflecting on the past to make sense of where he is today to be able to develop his memory map (Figure 5.7).

OZ ^{Testing the waters!}
 It all began in...

JL Almond!

三月 漢文

1998 ~ HTJ RNC @ the Blue Room in Perth!

1002 + Helmut Zabatka converts SG (ms)

NDA (msw)

* JL needs Ex Council!

!!!

KPK

Enzo's Hole

only + Gf

Figure 5.7: Jonathan's creative inquiry II & III – Memory map

"I'm grateful that you forced me to explore this. Because by doing this do I realized why I travel," said Jonathan. He had organized his story according to three countries, namely Australia, Malaysia and the Philippines. Jonathan had used these countries to represent the different stages of his career in the beginning, middle and present stage of his career. Australia being the earliest, occupied almost half of his story whilst Malaysia represented his focus and work after Australia. The Philippines had been the reflection of his most recent collaboration with the artists and producers in Manila. He even came up with a title for his life history. He called it *san guo yan xi* in Chinese (three countries acting). By the title, it implied that Jonathan was focusing his story on the theatre experience he had in these three countries. This could imply that some of the details of his life could have been consciously excluded in order to focus on the travel aspect of his theatre career because the majority of his work was based in Singapore. He said:

I saw there are only two pieces of paper so I didn't want to tell my whole life story because it's very long [laughter] but I decided to talk about the three countries that sort of have found a sort of flow in my life.

The collaborative effort helped me make sense of Jonathan's ETCT and adjusted my interpretation during the analysis stage. Jonathan's ordering of his story with the three aforementioned countries was noteworthy. With his effort to find the items that represented the beginnings of his theatre career, Jonathan managed to share with me a series of photos that represented the beginnings of his theatre career. Figure 5.8 shows him in the first serious play he produced with a local poet. It was a site-specific performance that he later brought to Perth. Figure 5.10 represents his next milestone in Sydney. The show was produced and directed by him as part of his graduation piece at NIDA (National Institute of Dramatic Art). Whilst I have considered NIDA under his development stage in his theatre career during the analysis stage (Table 5. 3), Jonathan had considered it under the beginning stage of his career with these photos. Some effort was required before Jonathan found these photos. These items could have been stored away or they might not have been easily available during the meeting. I was not able to get him to share the items for creative inquiry IV (items representing his present career). However, Jonathan provided a metaphor to illustrate the multiple roles of his present career stage. He used a

pyramid to define his roles as a writer, director and actor; the three sides of the pyramid converged at the top but lean on/into each other, inseparable, almost indistinguishable yet always tripartite.

Figure 5.8: Jonathan's creative inquiry I – *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard

Figure 5.9 represents the works Jonathan had chosen to reflect on his identity as an Asian artist. However, what he discovered in travelling with his production was that he wanted to do more works about Singapore and not Asia. So as his subsequent work about Singapore has increased, his earlier agenda about Asia had faded. The story of Singapore was not clear to his audiences then but perhaps with time and as Singapore matures, Jonathan might soon find the agenda to go on tour to show Singapore to Australia. He argued:

Because at every point, what I wanted to bring abroad, was exactly what I was feeling at home you know ... when it came to my graduation you know I wanted to do something intensely Asian with a little bit of hybrid. But I didn't want to do something Singaporean. I don't think that it was clear.

Figure 5.9: Jonathan's creative inquiry I – *Chinks in the Armour* (Perth)

Figure 5.10: Jonathan's creative inquiry I – *Kyogen*, graduating production (Sydney)

5.4.1. Jonathan's ETCT

Table 5.3: ETCT of Jonathan

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Turning Point I: Period	1980s	mid - late 1990s	2002	2015	
Turning Point II: Key Events	Primary 4 (10 yrs old director), secondary school & college, Singapore	NUS undergraduate Stages; NUS theatre studies lecturer; Perth, Australia	NIDA, Australia	Stages; Film	
Hobbyist					
Amateur	Artist & Producer				
Semi Professional					
Professional		Artist & Producer	Artist & Producer	Artist / Producer	
Purpose of travel		Work / Leisure	Work / Leisure	Work / Leisure	
Motivation		Convenience; local support; audience; collaboration;	collaboration; audience; relationship	collaboration; sense of belonging; invitation; relationship; beyond self-actualization	
Travel Style		Group	solo	solo	
Temporal					
Spatial	Local	Australia	Australia; Malaysia	Malaysia & Philippines	
Event Types	Special Events	Open access; arts festivals	Drama school; community event; open access	Corporate special event; theatre show	
(Example of Events)	School special events	Perth Writers Festival		Corporate anniversary celebration; musicals	
Destination Criteria		Local support; audience	Audience	Audience	
Facilitators		Collaboration	Collaboration	Collaboration	
Constraints			Self-restraint	Lack of resources e.g. time, money and booking agent	

Jonathan's ETCT (Table 5.3) saw a more proactive travelling schedule at the beginning stage of his career and the need to travel tapered off towards the later part of his developmental and establishment stage. Jonathan's theatrical experience had started since he was 10 years old. His event travel career started when he was experimenting his plays in Perth, Australia. He moved between dabbling in theatre productions during his undergraduate days to being a full-time lecturer in theatre studies with the National University of Singapore before turning vocational when he was still developing as a theatre practitioner. Although it is not his ambition to tour his work, unlike other artists and producers who would solicit for events to promote and market their art, Jonathan's story appeared to sit well in three different countries.

Several turning points were observed in the Australia episode where Jonathan had ventured as a semi-professional and later as a full-time student at NIDA (National Institute of Dramatic Arts). Jonathan was more experimental with his work at the beginning stage of his career and perhaps this is the reason he took his work to Perth, Australia. Travelling was reduced when Jonathan started his academic career with the National University of Singapore upon his graduation and a discovery of his identity through all these travels led him home. Several of his works later were informed by what he holds firmly as part of his identity as a Singapore playwright. He wanted to create more art for the Singapore audience and therefore touring was not a priority.

Professional Artist and Producer

"For me it's never the money, it's never the money you know," said Jonathan. There are no clear boundaries about when theatre has been considered a professional career to Jonathan. Money was never a motivational factor for him. However, he was certain that his passion for theatre was never a hobby. He explained:

I guessed the only line you can draw is to say when is it a hobby and when is it your life right? It is what you do; it is not what you do when you are not doing what you do. Hobby is what you do when you're not doing what you do. Yeah, this is all I do you know. Yeah, this is my life since primary 4.

It is not uncommon to find a theatre practitioner in Singapore playing multiple roles. Jonathan had attributed this versatility to the size of the industry in Singapore. It is indispensable for the director like him to be able to write, act, produce, design, stage manage, and direct at the same time – an artistic style that is perhaps unique to Singapore as he has had the experience working with his counterparts in other countries. Jonathan also suggested that an actor might not have as much flexibility as a director, as the former usually works under the same director. The earlier stage of Jonathan's ETCT saw such flexibility. Jonathan was able to change his script for Singapore to fit Australia, as he was also the writer for the production. He was also acting and directing at the same time. This seems to suggest a tourable model for further analysis.

It seems as if Jonathan was experimenting with their works in Perth at the beginning stage of his career because he was not concerned with what was happening on the event calendar in Perth. He shared:

And by a huge stroke of luck, *Les Miserables* had just finished their runs in Perth and *Phantom* was just opening; so it was really like perfection you know. We didn't even know this in advance. Only when we got there, we saw the posters.

Now at the establishment stage, Jonathan is exploring film as a medium to reach out to an international audience. To him, films travel more than theatre does. This might suggest a new career for Jonathan or a progression of his theatre career.

Purpose of Travel

"It's not, you can't call art work. It can get tiresome, it gets exhausting but it's not work, it's not work." According to Jonathan, one cannot consider art as work and neither does he see it as a form of leisure. It was not a form of leisure activity because there were clearly other forms of leisure activities he was engaging with. At some point it was considering theatre as a form of work that he loves and therefore the blurring of the two. This was the case for the other participants who enjoyed both their work and the travelling aspect of their work: work was first, followed by leisure.

When not directing, it was clearer to Jonathan that his travel was more for a holiday than it was about work. Acting is a form of leisure to him because his responsibility is reduced to taking instruction from another director. He revealed

Doing Priscilla was an absolute holiday. Let me switch off my brain and just hang out with everybody. Don't have to have meetings; don't have to plan anything, just everyone comes, everyone goes at the same time. As a director, you have no such luxury you know and the director has to be stressed before everyone else is stressed.

Travel Style

"It costs more to travel than to do another show. I would just want to do another show."

As observed earlier, Jonathan's frequency of travel was higher at the beginning stage of his career when he was experimenting with his art. The larger part of Jonathan's life was as a student at that stage. Even then, he had more time to engage in touring his production to Australia. However, travelling slowed down when he started work after graduation. Although Jonathan had benefitted from the theatre scene in Australia and had their endorsement of his good works, Jonathan was not able to justify taking his production away from home. The rationale to tour a production would mean taking his time away from creating more works at home and he would rather create more works than to be taken away from it.

Most of his travel plans were made with his friends. Subsequently, it was observed that Jonathan travelled alone as he matured in his career as artist and producer. This could mean that he has not taken any production on tour with him since his days in Perth. There are gaps in Jonathan's story that might suggest the incompleteness of observing his travel style here. Jonathan had briefly mentioned about his involvement in Singapore Day in New York but did not provide further details regarding the project.

Temporal Patterns

In Jonathan's case, as in most cases, if the duration of the travel period were a matter of days and not weeks or months, the seasonal patterns would change with the desire to participate in specific events. For example, he was on the plane within 36 hours of a phone call inviting him to catch the last day of a production in Manila, Philippines, in order to observe a role he was invited to be part of. Jonathan said:

...if you're ok then can you fly to Manila and watch it this weekend before it closes and I'm like ... why don't I fly there and see it first before we talk about it. So, I flew up you know. I have 36 hours, saw the closing show.

Spatial Patterns

As Jonathan gets more involved in theatre, the potential of collaborating with Asia is more likely than that he would travel further to achieve the desired outcome. Although his experience in Australia impacted on him positively in the earlier stages of his career, Jonathan emphasized that most of these experiences of performing away from home had eventually led him into finding more meaning to creating works for home (Singapore). Jonathan's works have been presented in both Singapore and Malaysia. Philippines was added into his calendar most recently. With Australia as the missing equation after much success in the beginning and development stage, this could mean Jonathan has the potential to collaborate and work with his Australia networks to develop his ETCT later on in his career. He said:

I would like to go back to Australia and show them Singapore. Because the whole time I spent in Australia, I showed them Asia, I didn't show them Singapore. I'd love to go back.

Event Types

Although theatre plays a big part in the programme of many arts festivals, as a producer, Jonathan did not participate in any arts festival except at the beginning stage of his career. Most of Jonathan's productions were presented independently. Jonathan's scripts were accessible as they were written for site-specific theatre in the beginning. The nature of site-specific theatre meant that his production was very versatile as the production is able to accommodate the layout of available venues. Even in Singapore, most of Jonathan's productions were presented independently outside of the Singapore Arts Festival period.

Although the long stay in Sydney Australia during the time when Jonathan was pursuing a post-graduate course in directing with NIDA cannot be considered an event, it is reasonable to argue that it is the biggest event that had happened to Jonathan. Several series of events took place during that episode of his life and many

of his works were presented in various venues at the open access, community and institutional level.

Destination Criteria

The word 'audience' resonates if any criteria about the destination were to form from the conversation with Jonathan. It was first the people, then the destination. Take Malaysia, for example, the theatre may be small but the audience through their post-show interaction challenged Jonathan. Likewise for Manila, the culture of actors had warmed up to the heart of Jonathan. It was not about the theatre or their art but the personal touch and acceptance Jonathan had received from the people in the host country. Therefore, the people of a place are the new destination. Jonathan revealed:

... everything you do affects the audience and the audience is ready to share and affect you back. I learned more about the show from the KL [Kuala Lumpur, Malaysia] audience, giving feedback then I learn from any Singaporean [...] That was amazing you know so, I definitely I love KL you know.

I have 36 hours, saw the closing show. They brought me backstage, introduced me to everybody. And by the time I finished meeting everybody, I was in love with it. I was in love with it. They are such warm (emphasis) people. They are so sweet. I never imagined that. I haven't even said yes to the project and already I felt like family.

5.5. Ching-Lee Goh's life history

Ching-Lee represents the first-generation producer in Singapore. She was among Singapore's first 'trained' arts administrators and cultural diplomats in Singapore (EFA, 2012). Trained as an Esperanto speaker since her university era, Ching-Lee was already an intrepid traveller, forming friendships with fellow Esperanto speakers in Eastern Europe. She joined the Ministry of Culture in 1984 as the Assistant Director for Music and Literature. Ching-Lee's career in the arts and culture saw several big breaks. She produced her first local music series about the world of guitar music in the eighties. A self-taught guitarist, Ching-Lee also plays the piano as a hobby. However, it wasn't the guitar that brought her to a career in the arts. Instead, it was her piano education, and her education background in politics, history and philosophy, that helped endorse her for the position in the Ministry. In

the late eighties, Ching-Lee led the ASEAN Cultural Exchange programme that introduces Singaporean artists and other ASEAN artists to Singapore. In 1997, Ching-Lee got her first big break in producing a festival when she was asked to direct the biannual Festival of Asia Performing Arts (FAPA) in her capacity as Assistant Director for International Relations, under the umbrella of the National Arts Council (NAC, formerly Ministry of Culture). Her first successful run of the festival also saw the final edition of FAPA, which was to be combined with the Singapore Arts Festival (SAF). This led Ching-Lee to her next big break in the arts. She became Singapore's first female Singapore Arts Festival Director (SAF). SAF was under her direction for ten years from 2000 to 2009.

Ching-Lee was well known in the local arts scene for her avant garde taste in the programming of the SAF. Ching-Lee left NAC in 2009 after her 10th edition of the Singapore Arts Festival to become an independent producer under her own arts management company, CultureLink Singapore.

Ching-Lee's story through storytelling and creative inquiries

If Ching-Lee had been a guitarist, she would probably have spent less time travelling to international arts festivals all over the world. Unlike the other participants who assume the dual role of artist and producer, Ching-Lee has a clearly defined role as a professional producer. The guitar (Figure 5.11) represents her hobby and her interest in music. She shared how her interest in guitar had inspired her in the very first music festival she had produced with her team in the National Arts Council at the earlier stage of her career as a producer.

Figure 5.11: Ching-Lee's creative inquiry I

Ching-Lee's memory map (Figure 5.12) was text-based and brief, indicating the coverage of different continents during her journey. The name of the countries and cities she had travelled to were listed, although the transcript had provided more data than the memory map would demand. Ching-Lee's narrative followed a chronological order of events. The tidiness of the map suggested orderliness in the storying of Ching-Lee's life history, as she was more descriptive in the recount of her life than she was narrative.

Figure 5.12: Ching-Lee's creative inquiry II - Memory Map

To represent her present career stage in creative inquiry IV, Ching-Lee used a metaphor of a suspension bridge as the item would have been too heavy to bring to the meeting. She used the suspension bridge to describe herself as a cultural bridge that has connected Singapore to other cities of the world. She still sees herself as a bridge even though she no longer wears the NAC hat. Ching-Lee's work has created a legacy in the National Arts Council. The metaphor of the bridge showed the strong connection Ching-Lee has established over the years and her mission in the arts will continue despite her being an independent producer now.

5.5.1. Ching-Lee's ETCT

Table 5.4: ETCT of Ching-Lee

Career Stages:	Beginning	Development	Establishment	Maintenance
Turning Point I: Period	Mid 1980s to 1990s	Late 1990s - Early 2000s	2003 - late 2000s	2009 - 2015
Turning Point II: Key Events	*Ministry of Culture	* National Arts Council	* National Arts Council	CultureLink
Amateur				
Semi Professional				
Professional	Producer	Producer	Producer	Independent Producer, Artist Manager
Purpose of travel	Work & Leisure	Work	Work & Leisure	Work & Leisure
Motivation	Developing cultural relationships; cultural exchange; membership event; conference	Exposure to the industry; networking; forging partnerships; membership event; conference; performing arts market	Cultural exchange; arts Leadership social; forging partnerships; networking	Business development; mentorship; advisorship; Touring artists
Travel Style	Start of event travel	Peak travel period	Peak travel period: less of America & more of Europe	Business & Leisure
Temporal	South East Asia	Asia & Australia; New Zealand; North America; South America	Asia, Australia, America, Europe	Asia, Oceania & Australia, Europe (leisure)
Spatial				
Event Types	Conference	cultural exchange, international conferences	Arts festival, performing arts market; association meetings; Singapore roadshow	Meetings; regional events
(Example of events)	ISPA; ASEAN Cultural Exchange	ISPA; SINARS; PAM (Adelaide); PAM (Seoul); Midem (Cannes)	AAPAF, Melbourne Arts Festival; Edinburgh Festival; Naples Arts Festival; Singapore Seasons in London Beijing Arts Festival etc.	Naples Festival; NZ Arts Festival; Australian arts festivals; regional events
Destination Criteria	Partnership		Personal; nostalgia; friendship; partnership hotbed appeal for specific arts genre; road less travelled	Proximity & opportunities
Facilitators	Cultural exchange	Part of the job	Relationship with associations; programmes; circuit tour; friends; round trip (proximity); MOU; face-to-face meetings	Funding (local & overseas government)
Constraints			Distance (NY), end of mission; cultural distance; programme (language); PAM too time consuming	Distance (including Europe)

Ching-Lee's ETCT (Table 5.4) looked unusual from an insider's point of view. More than a professional producer, Ching-Lee is a cultural diplomat. As a producer in an

organization, her agenda for her work while on tour was often related to national policies regarding the arts and cultural development of Singapore at different junctures of the nation's political and economic environment. Her worldview was broader compared to an independent producer. Her ETCT followed a national mandate as well as the freedom of a personal artistic vision that saw a very exciting ETCT from the beginning to the maintenance stage.

Professional to Independent Producer

By the time Ching-Lee assumed the position of the Director of the Singapore Arts Festival, she already had a decade of experience that included cultural policy and research, management of music, literature and visual arts events, and international cultural exchanges. Her role in the Ministry of Culture made her a legitimate professional producer from the beginning stage of her event career. More than a producer, Ching-Lee was also involved in developing international cultural relationships through the arts in various appointments. Even as a director for Singapore's annual arts festival, Ching-Lee was concurrently working on other events.

At the beginning stage, Ching-Lee was involved in developing events for the local community. She said:

And then in '80s there where I joined, that's during the time when I joined the Ministry of Culture at that time ... So, that was when I started to organize things like the Music for Everyone, one of the earliest if not the earliest music series in Singapore.

This was followed by her involvement in developing a host of events for the ASEAN region as part of cultural exchange in the developed stage of her event career.

So during that time because I was responsible for music and literature, I was very much always involved in ASEAN projects. You know ... they would be ASEAN Dance Festival, ASEAN Literature Anthology, ASEAN Youth Music Orchestra.

The development stage of her event career also saw the most adventurous part of her event experiences as she progressed from developing local and ASEAN programmes to curating for the Festival of Asian Performing Arts (FAPA) in 1997 and what was to become her signature event in the establishment stage of her event career, the Singapore Arts Festival – a festival she directed for the next 10 years from 2000 to 2009. She left NAC in 2009 and had maintained her event career as an independent arts advisor, programmer, agent and presenter via her own agency CultureLink.

Ching-Lee distinguished between ‘investor producer’, ‘creative producer’, and ‘arts manager producer’, but only elaborated on the role of a creative producer whose responsibilities included pulling different resources together for the production of a performance or an event. The creative producer has to be cultivated and usually referred to experienced arts practitioners with the maturity to develop their own taste for the arts.

Ching-Lee held multiple portfolios that provided her with different opportunities to travel to different countries for different agenda and this will be described further in the subsequent sections.

Purpose of Travel

Ching-Lee made an average of 10 trips per year. She travelled for different purposes, given her multiple roles and responsibilities with NAC. For example, she was in New York to attend a conference to promote Singapore, had attended a meeting in the ASEAN region to organize the cultural exchange programme and even went to Venice to prepare for Singapore’s participation in the Venice Biennale. Ching Lee said:

This is one of things that I never really mastered the art of travelling well [smiles]. Because actually planning these things actually takes a long time but it's just for me I found it very difficult because also the different kinds of work that I was doing in NAC and then sometime different kind of matters require different travel.

The beginning of Ching-Lee's event travel started even before she was travelling as a producer. She was travelling as an Esperanto speaker representing Singapore in the Eastern European countries. The purpose of travel was more for leisure than as she had formed many friendships with fellow Esperanto speakers. As time progressed, Ching-Lee's travel eventually became more work-related, albeit with a mixture of leisure because of the extension of her stay after the completion of her tasks. According to Ching Lee:

Eventually, it became work – most of the time it's work. Of course there are some places [emphasis] which is semi-leisure because it's ... because some of them are where I have very good friends ... like in Bosnia, Slovenia, I've very good friends, they looked after me very well. You know ... and then sometimes I would have extend you know ... yeah. Most of the time I actually is, is work yeah ... Actually I have a lot of savings in my leave right? I saved a lot of days of leave because I'm already travelling for work. So, even if I do extend is always one day, two days.

In the later stage of her career (maintenance) Ching-Lee travelled for the purpose of business development under her own company. Work and leisure aside, Ching-Lee's ETCT revealed a larger context that explained the motivations behind her trajectory.

Travel Style

The travel style studied the frequency of engaging in event tourism and the mixed motives of travel. Ching-Lee was evidently engaged heavily in event tourism. She recalled making at least 10 trips per year. It was not uncommon to find Ching-Lee in different time zones in different continents in 10 days. She revealed:

There'll be times when it's crazy ... I will be in three different time zones, three different continents in 10 days. You know like I remember I was in Seoul, then after that I had to fly to like Israel or something like this. Then after that I had to go to New York.

It was observed that Ching-Lee's ETCT peaked during the development and establishment stage of her event career. Due to her strong affiliation with Eastern

Europe and the many friendships she had forged, Ching Lee's motivation was often mixed between personal and business, as was observed in the earlier section.

Temporal Patterns

Ching-Lee's ETCT illustrated a pattern that focused on different continents during different seasons of the year. She would avoid travelling between the period of March to May because of the Singapore Arts Festival (SAF) in June. The peak period of her travel was between February and March in Australia or New Zealand and during the summer, spring and autumn seasons in Europe. During the winter period, she would be in Asia where most of the festivals were held. Ching-Lee explained:

Usually I cannot travel between March to May. I can't travel very much because of the festival in June. So, I generally travel right after the festival in July through the autumn period.

Ching-Lee also shared those "odd times" when she ventured and skipped some of those regular festivals outside of those predictable seasons: "...of course then there would be the odd times I will just skip and hop to outside of these places yeah."

It was not uncommon for Ching-Lee to cover two or three cities for each trip she made. She illustrated:

So usually when I travel, I travel to at least two cities or three cities at one go. Yeah so, because it makes sense right, once I go out, and then I stopped in Europe like two-three cities yeah ... and then I come back.

Although Ching-Lee's ETCT (Table 5.4) revealed the areas she had travelled to, it did not record the frequency of the trips she had taken because there were too many for Ching-Lee to recall. Similarly, the memory map Ching-Lee produced did not reveal the 'busyness' of her travelling schedules described in our conversation and her ETCT. However, it was revealed in our conversation that the peak period of Ching-Lee's travel was between the development and establishment stage of her career.

Spatial Patterns

It was observed from Ching-Lee's ETCT that she had progressively increased the distance of her travel within a very short time. After covering the regional events, Ching-Lee catapulted to New York, where the home of the International Society for the Performing Arts (International Society for the Performing Arts) ISPA) was, and Canada. She had also gone off the beaten track and experienced and reviewed performing arts in the remotest parts of the world. If a performance was worthy of her time, she would make the effort to get to it – especially if the performance could not be found in any other festivals on her list. She took pride in such travelling experiences, as she related fondly the coverage of the adventure trip by the media:

I've been to even to the back waters of Darwin, I have to do very strange things like cross an alligator river, yeah you know ... really drive across you know to experience an aboriginal performance in the natural habitat.

Although Europe remained on the list at the maintenance stage, it has become a place for holidays rather than to see works. Ching-Lee seemed to have returned her focus on closer territories in Asia and at home. She said:

Australia, New Zealand and Asia currently in my practice is more ... more relevant to me. Partly because it's just closer to me and it's easier for me to travel to these places you know so, for the artists that I represent right ... I will try to promote them to the promoters, the festivals, the venues here. Actually my network, I used, I think I have a very wide network really internationally, but it's just too difficult for me to keep the network you know keep developing the network in Europe because it's just too far.

More on the rationale behind these changes will be elaborated under Constraints in Chapter 6.

Event Types

The different demands that Ching-Lee's varying portfolio required explained the different types of events that were added to her ETCT. Events that provided opportunity to showcase Singapore artists and events organized by societies and associations that facilitated networking were the initial criteria that seemed to have gone with Ching-Lee's travelling schedule. The participation of local and regional events took precedence at the beginning of Ching-Lee's event career before she ventured further into New York, the home of the ISPA. Ching-Lee also participated in performing arts markets where she participated as an exhibitor promoting Singapore artists and arts companies. Artists would be seen lining up to share their new production with her in the performing arts market that she had attended at the development stage of her event career. Ching-Lee said

So, even though I was in many of these cases more interested in promoting Singapore artists, but everybody comes to look for me because they know I programme the Singapore Arts Festival. And literally there will be a queue of people waiting in line to speak to me.

Eventually the performing arts markets were dropped from her travelling schedules as she had found them too challenging to overcome. This will be elaborated under the section on constraints. However, it reappeared again during the maintenance stage when Ching-Lee was in a creative producers' mentoring programme. She saw the performing arts market as a starting point for young producers to develop their network and to introduce their works to potential partners. Ching-Lee said:

I take them to an international arts market so that they can develop their projects and pitch their projects, develop their projects and behave like producer [laugh] so that they can find partners for their projects.

At the establishment stage of her career, Ching-Lee had also initiated and formed new associations and produced new events that added to different types of event on her ETCT. She founded AAPAF and was the chair from 2004 till her final term with NAC. By this stage she had also sealed many successful Memorandum of

Understandings (MOU) with major festivals including Melbourne, Edinburgh and Naples Arts Festival. Several meetings were held prior, during and after the signing of the MOUs. She also produced Singapore Seasons in London that had subsequent editions in other cities.

It was interesting to observe that as Ching-Lee's artistic taste and maturity developed as a producer, her interest in arts festivals of differing level of programming sophistication also changed.

Destination Criteria

Ching-Lee's ETCT suggested that the destination choice depended on the memories and cultural relationships she has had for a particular place and their people. Her earlier relationship with Poland as a student¹³ had led her to make more regular trips to East Europe. She recalled specific destinations as the hotbed for certain type of arts. For example, she referred to Belgium as the regular destination she would visit to be updated on the contemporary dance scene:

I mean Belgium is the one country where ... it's always present in the festival. There will always be something from Belgium in all the 10 years that I think I did in the festival. Because it's the hotbed of contemporary dance.

Research would also take Ching-Lee off the beaten track to meet the artists she was interested to present, as in the case of her back-water trip to Darwin to watch an aboriginal performance.

Conclusion

The four lives were chosen to provide an in-depth study of how participants from four different backgrounds in the arts formed their ETCTs at different stages of their event travel career. Their stories have taken different shapes under different historical, cultural, economic and political environments. The creative inquiries and the accompanying stories of the individuals were essential in the

¹³ Ching-Lee completed her thesis with the National University of Singapore in Poland.

reconstruction of lives lived. The creative inquiries have included the use of memory maps, photos, programmes, newspaper clippings, symbolic items and a metaphor. Although Sing and Peter did not prepare their memory maps (creative II) for the first life history conversation, the arts-informed life history method was flexible to provide them the opportunities to map out their life on the spot and/or rely on their recall and other creative inquiries in the storying of their lives. The thesis revealed that turning points were caused by inspiration from different individuals and available opportunities within different environmental mixes over time. The generation gap between each participant was valuable in the analysis as I was able to see different rates of progression across the career stages (from foundational to maintenance) over the different periods of development in Singapore. The world was once very different without the Internet and travelling was a means to explore and experience the unknown. Although the participants develop in different time zones, the move towards the developmental stage seemed somewhat faster for the younger generation than for the older generation of artists and producers. The younger generation of artists and producers seemed to be enjoying the fruits of labour by their predecessors. The arts may not be a form of sport but the stories of these artists and producers revealed a different kind of adventure in event travel through experiencing different types of events in different and, at times, unfamiliar locations. The next chapter cross analyses the ETCTs of all nineteen lives for cohort similarities and differences to elaborate on their turning points by providing insights into their constraints, facilitators and motivations to travel.

6. FINDINGS and ANALYSIS – CONSTRAINTS, FACILITATORS, MOTIVATIONS, AND SERIOUS EVENT TOURISTS

6.1. Introduction

Chapter 4 zoomed out to the macro environment surveying Singapore as the context of the study, and zoomed back to four individual lives in Chapter 5 to establish how artists and producers construct their event travel career trajectories (ETCT). The emphasis of this chapter is, first, to explore the themes related to participants' event travel constraints and facilitators to address RQ2. Zooming across the 19 lives and out again to the macro environment discussed in Chapter 4 is necessary to provide meaning to the accompanying turning points (impacted by different cultural, historical, political, economic and technological periods) Stebbins (1992) regards as career contingencies. Appendices E – R contain brief summaries of each participant, and their ETCTs. In order to tease out these constraints and facilitators, it is necessary to understand the motivations (one of the dimensions suggested in the study of ETCT by Getz and Andersson (2010) and Getz and McConnell (2011) behind their event travel decisions. The discussion will show these constraints and facilitators interacting to form the event travel motivations. It was necessary to decipher the constraints participants had experienced that were directly related to event travel from those that were indirectly related to it (i.e. the constraints experienced in the development of their event career). Despite the differences in the type of constraints, they are both negotiable to facilitate and motivate event travel. It is therefore not surprising that the constraints will overlap with facilitators to form the motivations.

The second emphasis of this chapter is to address RQ3, by appraising how artists and producers conceptualize themselves as serious event tourists. The outcome is an interpretation of the participants' involvement and evolvment at different stages of their event travel career. The tourist moves from the leisure domain of

travel into the more serious domain of a traveller, where purpose of work or the purpose of improving one's skill in their work is a major aspect of event travel.

6.2. Travel constraints

Travel constraints were different when perceived from an event career and event travel career perspective. The former are related to earlier set of constraints on the ETCT that hinder the development of one's event career and the latter are related to a development set of constraints on the ETCT that have a direct impact on event travel. Five broad themes from a mixture of these constraints emerged from the data analysis: lack of resources; time and distance; external environmental factors related to different conditions of time; product issue; and individual support structure. The majority of the responses came under the lack of resources and/or time and distance. Some constraints were ongoing and were experienced from the foundational to the maintenance stages while other constraints were experienced only mainly during the earlier, middle or later stages of the ETCT. Other constraints included product readiness for touring, and social media limitations. Each of the constraints will be considered in turn.

6.2.1. Lack of Resources

Lack of resources was closely related to the constraints of time and distance. Besides lack of funding for and information about funding and events overseas that were more prominent, push factors were also found in the lack of artistic expertise and affordable venues in the arts and a small domestic market. The constraints were more pronounced amongst the independent artists and producers such as Joyce, Peter and Sing, compared to producers who represented a company such as Nathan and Rydwan. Some of these constraints were experienced from the early stages of their career and up till the most recent stages.

Lack of funding

Funding here refers to the funding available from the Singapore government and relevant stakeholders in the arts. Lack of funding as a constraint to travel was experienced from the beginning to the maintenance stage of the event career.

Joyce, a gamelan musician and composer, for example, experienced the challenge of lack of funding throughout her event travel career. Joyce thought that her genre of music was probably not recognized as a qualifying genre of music for support under the policy of the National Arts Council in Singapore:

I think if we had more funding, I would have liked to go more to Europe, maybe even to America. But because as a non-profit arts group, we didn't have much funds so we did what we can. So we did go to China, Australia, I mean that's as far as we went ... We would like to do more. We would like to go to Japan or whatever as well, certainly more countries in Europe. (Joyce)

I wished I think the funding bodies would be a little bit more flexible in terms of their funding so that we somehow qualify for something or the other. Right now, whenever we apply for funding [it] is very hard to get it because we don't qualify under traditional music, we don't qualify under sort of like you know Western music kind of thing ... it's quite strange yeah. (Joyce)

There were instances where funding was available but the participant was not aware of the existence of funds related to travel. The process of application was also a constraint where a substantial amount of information would need to be submitted for a small financial return posing a deterrent to the applicants:

... all that work I have to do for that \$1000 is really not worth it you know. Really not worth it. I think I'm just not smart enough to find the right grant and make it work for me. I think I would say that I was too independent you know ... just want to do it yourself. (Sing Lim)

Mary, who used to manage Andrew Lloyd Webber's company in Singapore, suggested she was risk averse and would not risk doing any show at home or overseas without funding:

Nine months of work, no income made ... I wouldn't do a production myself. If it couldn't be funded, I wouldn't do it. So I become very risk adverse – the risks are not worth taking. (Mary)

Lack of Awareness

The information on overseas events and festivals might not have been well publicised, or those responsible might not have expected to appeal to the artists and producers in Singapore. Lack of awareness was experienced from the beginning stages to the establishment stages of an event career. Dance artist and producer Kavitha did not expect a destination to be relevant to her dance company until an invitation was sent to her to go to India. Although her original formation was as a traditional Indian dancer, Kavitha did not expect India to be open to her contemporary dance style:

By going there, it really opens up my perspective about how India is moving in contemporary [dance] and how artists are thinking different and that there are a lot of contemporary artists, which I didn't realize. (Kavitha)

A frequent traveller to review productions, attend arts conferences and visit festivals overseas, Nathan found it a challenge to know what was happening in China, including a lack of accessibility to information in Mandarin (which he did not read). He said:

You see the challenge about China is I don't normally go and see an international production taking place in China. For me, the thinking about is not so easy. Knowing what is taking place in China is not easy and when. So, there's very little information. (Nathan)

High venue costs in Singapore

This is a case where a constraint was overcome with a facilitator. High venue cost in Singapore led artists and producers at their development stage to share their events and shows overseas. For example Sing also organized dance camps in other countries such as Malaysia, and Thailand. She said:

Venues, oh my goodness, that is my biggest [with emphasis] cost and nightmare ... particularly so for dance because you want a certain type of venue. Because for dance, your floor should not be a tiled floor. It should be wooden, preferably sprung, even that is like looking for diamonds in the sand. But even for a big space is so so expensive. Everything else is comparable but it's that venue that kills you yeah. (Sing)

Sing organized her dance camp overseas to help defray the cost of the registration fee to potential campers. This way, she was able to ensure her camp fee was affordable to dancers. Her camp was subsequently rotated between Malaysia and Bangkok and Sing continues to look for new campsites for SEA Jam.

A venue owner such as Danny, an artist and producer who occasionally exports his musicians, provided another perspective regarding available venues overseas. Danny runs a music bar in Singapore and had seen opportunities hosting foreign artists in his venue. However the opportunity for a reciprocal exchange to send his musicians overseas was constrained by the foreign independent artists who were sometimes not affiliated with a venue in their own country. In other words, a win-win exchange was expected, but not achieved. Danny said:

... well the main problem with touring regionally is that the other countries have to be interested in doing an exchange or employing the band you know I mean ... you may invite them here ... I have the venues to hold them but they may not have the venues. (Danny)

Lack of Creative Expertise and Education

The availability of artistic talents, arts managers and booking agents was crucial to artists and producers especially at the development stage of their event career. Simone related her challenge in professionalizing an a cappella group at the beginning of her event career. The turnover of members was high, and most members held a full-time career (see section 6.2.2.1). It was therefore premature or even near impossible for her to consider touring with the group. Simone said:

The biggest difficulty is in sustaining your group. Most of the group will form and sing while you're in school. Once you all go out to work and get married or you've children, the group breaks up. In Vocaluptuous there were a lot of changes in the beginning stages. (Simone)

The absence of professional artistic talent in Singapore to help hone the skills of a flamenco artist like Tania led her to Spain on an annual basis to develop her art form. Tania had enjoyed working with her mentor and dance instructor but they

both returned to the Philippines. Tania cited the challenge of retaining foreign artistic talent in Singapore due to the restriction on work visas for creative talent:

... because the artistic director retired ... well, she left Singapore and she went to the Philippines. Yeah, and another circumstance we didn't have control about was that Angel [dance instructor] was not able to renew his employment pass after ten years, teaching in Singapore. So, these two artistic sources had left. And I'm at the stage of rebuilding the company artistically speaking. (Tania)

In Jonathan's case, he had no desire to tour his theatre production. It was not about the lack of expertise here but a conscious decision to eliminate the role of a booking agent. Whilst he had the capability to tour his production, Jonathan saw his responsibility as creating theatre for the local audience rather than investing his time away from home not making progress with his theatre works (see section 6.2.1, and later on self-imposed constraint in section 6.2.4). This was in contrast to his earlier adventures overseas at the beginning stage of his event career. It should be noted, however, that at that stage Jonathan was working on theatre scripts of a broader context for an international audience:

But, I guessed I don't look for it, I don't look for it [overseas opportunities]. I'm busy doing the work; I don't have a department in my mind that goes where can I send this? And I know that if I were to take do a work and start touring it, I'll make less work. (Jonathan)

Notwithstanding that, Jonathan was open to sharing his production overseas if a third party scouted for him. He said:

... what would be ideal is for a middle man, you know which is usually the role of the NAC [National Arts Council] you know to say hey, this work should travel, let's help you look for opportunities. (Jonathan)

Jonathan saw touring as a separate ambition altogether. He said, "If one did not have the impetus to travel, they would not do so even if the infrastructures were in place", referring also to the market reach that social media is capable of capturing.

I think the infrastructure for touring is there. It's the impetus I guessed you know, it's impetus because I think fundamentally ... it's a different ambition. (Jonathan)

Also, education in the creative field was found to be lacking in Singapore in the 1970s up until the early 2000s. Participants such as Dr Liew, Joyce and Peter had left Singapore in pursuit of their education in music. Travel in pursuit of formal education seemed more important in the foundational and beginning stages of the ETCT. The lack of creative education also posed as another external environmental constraint (see section 6.2.3).

6.2.2. Time and distance

Time and distance were observed to pose constraints to travel at different stages of the participants' career. There were fewer constraints at the beginning stages and at the maintenance stages when the participants were younger and/or earlier in their careers and had more time to travel. The same could be said at the later stages of their ETCTs but there were also exceptions where the time and distance became shorter with more time. In the following, we see how work, family, and distance attributed to the constraints of time.

Time and Work

The constraints of time seemed more apparent during the development and establishment stages of artists and producers although it was constantly impacting on the decision to travel to events. Constraints at the beginning stage were more about work that was not directly related to the artist's endeavour. For example, Sher Yen was a part-time theatre actress while she was working as a full-time producer with a local television station. The latter obligation meant she had to compete for time to be away from her full-time job. She was also limited by her leave entitlement in her full-time job:

You basically do not have the time to travel as an artist unless you become full-time [with emphasis]. Otherwise your job itself will not allow you to travel as an artist. Unless you become a part-time or have your own business, but otherwise, you would not. (Sher Yen)

A semi-professional artist like Simone also found herself constrained by time. She was the only full-time artist in an a cappella band. Each of the members in her a

cappella group held a full-time job in other fields. Even though she might be available to tour, the others would be constrained by their full-time employment:

This guy claims he works with Stevie Wonder and is in Singapore to look for talent. He asked the group whether we wanted to go to the States ... do we want to do this? Can we do this? Is everybody prepared to drop and go? And like I said, at the best we would have had half. At 2000 or so I had quit my full-time job ... So that would have made myself, Hazrul and Gerald at least say ok, I don't mind thinking of wanting to do this sort of you know. But three people is not a group. You have to get everybody to take the same kind of risk to do this professionally. Every day you would be rehearsing, arranging ... you need to grow as a group. (Simone)

Although work commitments were attributed to the lack of time for travelling or extended travelling, the need to travel was required of some participants whose role involved programming foreign artists in their own events. However, despite that, producers like Rydwan found it a challenge to participate in overseas events because his event in Singapore would be running concurrently:

... but there are also some festivals that you want to go to right but you can't because it always clashes with something else [...] The performing arts market¹⁴ Seoul is also in October [Oktober Fest, a children's day festival in October for Rydwan and his colleagues in the programming team] so most of us have not been to that market. (Rydwan)

Some artists and producers found themselves making the conscious effort to devote time to developing their art at home and therefore were constrained in their available time for touring. In Tania's case, she found it a challenge to balance her time both as an artist and a producer in her own company:

The constraints relate to however, for example if I had to rebuild artistically the company now, I have to spend more time dedicated to this and therefore I would not be able to travel as much. That's my thought now that this is the challenge. (Tania)

¹⁴ Performing arts markets are organized by different cities internationally. They provide a platform where artists and producers gather to showcase their work and find new partnerships for collaborations.

In Jonathan's case, the beginning stage of his event career saw more touring activity, but that tapered down in the development stage. He shared that he would rather produce more plays at home than spend his remaining time touring one production:

And I know that if I were to take do a work and start touring it, I'll make less work. Instead of doing five plays a year, I'll do one play and spend it touring the whole year. I don't want to do that [with emphasis], you know I'm very Singaporean; I want to maximize my time. (Jonathan)

Veteran producers (promoters) such as Dr Robert Liew, Ching-Lee and Nathan, spent most of their time in the performing arts market at the beginning of their careers. However, they later cut down their participation in the performing arts market. They shared that it was too time-consuming to sieve through the multitude of shows at the tradeshow on top of the meetings they had planned to network with other delegates at the arts market. This could also be attributed to the development of professionalism in their events over the years:

Towards the second part of running the festival, I started to retreat from the markets because I just find that it's too tiring, it takes up a lot of time. It's not too productive for me in terms of programming the festival you know. (Ching-Lee)

Because at the arts market things are more nuts and bolts. I already got two decades of that so ... The people who show their art works are either up and coming or have some government support, but not necessarily of a commercial nature. And a lot of the community arts group also find themselves in. So you find that a lot of time is taken to see budding artists who are not our field. (Dr Liew)

Time and Family

Of 11 female participants, Sing and Angie were the only female participants who were married with children. Angie shared that her family had to fit into her touring schedule. However, for Sing, she had cut down her participation in overseas dance competitions at the development stage of her career in Singapore because of changes in her family plan:

I get caught up in life ... when my kids were quite young, when my studio was busy [...] no time to prepare to compete so it became less important to me as well, in that time of my life you know. (Sing)

Time and Distance

Closely related to time is distance. Ching-Lee who used to frequent America at the beginning and developmental stages of her career found the travelling distance to America too far to be productive. Ching-Lee also found she was also able to review similar works in other festivals without the need to travel to America:

Now Australia, New Zealand and Asia currently in my practice are more relevant to me partly because it's just closer to me and it's easier for me to travel to these places you know. (Ching-Lee)

... it was just too far to travel yeah ... and then subsequently you can see South American work in some other festivals so you know so ... you don't physically have to go to South America yeah. (Ching-Lee)

Figure 6.1 revealed that long distance travel did not matter to the participants at the establishment and maintenance stages. At the later ETCT, work seemed to become more prominent when travelling to events and the time devoted to events/work that artists and producers were involved in domestically, thus became priorities they also needed to compete with.

6.2.3. External environmental factors

The external environment provided constraints that were beyond the control of the participants, but that helped to negotiate their development through different cultural, historical and political eras in Singapore (see Chapter 4). In fact, it sometimes seemed that constraints facilitated the need to travel. These constraints included the availability of good arts education, what was considered arts then, and the political significance of a specific location as the role model for the arts. Some of these constraints-turned-facilitators are presented in this section. This section, therefore, somewhat provides a pre-cursor to the facilitators of travel that will be presented in the next section.

Arts Education Environment

The pursuit of creativity or creative knowledge was primarily a reason why people left their home environment. Although Dr Robert Liew, Joyce, and Peter (Chapter 5) represented three different generations of artists and producers in Singapore, the development of arts education in Singapore between the 1970s and the early 2000s seemed to fall behind their needs for artistic development in their respective areas for classical, contemporary and traditional music (although by the later 1990s, policies were already underway to reform the cultural plan in Singapore – see Chapter 4).

Dr Liew was away from Singapore in the 1970s and 1980s in pursuit of creativity. He spent most of this time in England and America. Although already a graduate of the National University of Singapore and a part-time radio producer and advertising professional, Dr Liew enrolled himself with the Royal Academy of Music in London. He attained a Masters in Music in Boston where he also expanded his learning to include arts management, before his completion of a PhD in Texas. As Dr Liew said:

... so in order to get myself re-educated, I then enrol abroad firstly in a music school so that I'm not doing the same academic subjects ... the whole idea is to do art and music, no longer the conventional subjects. Kind of like distance myself away from Singapore in order to be creative. (Dr Liew)

Like Dr Liew, Joyce also left Singapore in the 90s for Australia during the early part of her career as an arts manager, to pursue her interest in traditional music in order to cater to a younger generation of music students who had started to show interest in traditional music.

Peter, who represented the younger generation of artists and producers, experienced the challenge of finding the right course to pursue a professional music career at the beginning of his event career in the 2000s. He belonged to the pioneer batch of students for the music programme at Lasalle-SIA College of the Arts in Singapore. Classical music was the only option for him in the late 90s and towards the beginning of the new millennium although he was more interested in

contemporary music. Peter said, “I had no choice but to do a classical music diploma programme because that was the only programme that existed at that time.”

Perhaps the cultural development plan in Singapore was still in the process of change. When Lasalle-SIA College of the Arts launched its contemporary programme, Peter transferred himself to that. However, he did not complete the programme (see Chapter 5).

Status of art

Still located within the cultural development period in Singapore, there was a time when certain arts were not recognized by the National Arts Council (NAC) as art or an art form legitimate for the council’s support. As such, artists and producers like Sing and Joyce found it a challenge to be eligible for the travel grant throughout their event travel career. Sing commented, “Yeah, so I have a bit more hope that NAC would support me. Last time, they have told us lindy hop is not an art. Because we tried to do the schools circuit.” Joyce said:

BronzAge [Joyce’s gamelan ensemble] did try to apply for a seed grant but unfortunately, we got turned down because I think they couldn’t place us. They were a bunch of mainly Chinese ok, there are two Malay friends in our group but the rest of us are Chinese. And we are playing an instrument that is not seen as Singaporean. [...] not only that, we’re doing fusion. I think they don’t know where to put us. So, because of that, our application for seed grant has been turned down. So, we’re managing on our own you know. Certainly with a bit more help, we can definitely go further. (Joyce)

At the earlier stage of Sing’s ETCT, the NAC questioned whether Lindy hop was art because the dance company was managed by a for-profit company. As a result, Sing was self-sufficient for many years with the dance studio whilst she continued to practise and perform with her art:

Because we were a commercial studio, we were not an arts group so we had zero grants, you know what I mean. Didn’t work on any grants. It was all on ... classes or if you do performances or whatever. (Sing)

Social Media

Social media such as YouTube might have cut down travelling for producers like Dr Liew as it was more convenient to review artists' works on YouTube without having to leave the country. This was not the case for artists and producers like Peter who had his fan base in China. The act of sieving through shows at the arts market in the beginning stage of Dr Liew's ETCT (see section 6.2.1) became an experience of the past at the later stage of his ETCT where he could simply discover talents using YouTube:

Because at the arts market things are more nuts and bolts ... It's not the best place in the world to select artists because you know the cable artists, they are YouTube stars, they are not going to showcase their works in [the] arts market.

The accessibility of social media platform to market and promote an artist may have been both a constraint and a 'facilitator' for the artists and producers. The majority of Peter's fans are based in China and, although it was possible for him to develop his content for his fans on China's equivalent of Facebook and Twitter, Weibo, he was unable to reach other social media such as WeChat that required the user to have a Chinese company registration code. Touring his a cappella band to China was therefore essential to ensure his group, Micappella reached his audience.

Cultural distance

Ching-Lee had avoided travelling to a particular foreign city in the early 2000s as she felt cultural distance between her foreign counterparts and herself (see Chapter 5). However the obligatory nature of work had her returning to the same destination until the mission was completed:

... I find that they are not very culturally attuned to where we come from so I don't feel very warm or close towards them. So, I don't go there very often. (Ching-Lee)

It could also be observed from Ching-Lee's ETCT and in our conversation that an arts and cultural mission resulted in her frequent trips to a specific country.

However once the mission had been completed, a new agenda for another location would take over. Ching-Lee said:

... I have fulfilled that mission [...]. Then after that it was less interesting for me [...] other than the few groups that I already know, there's not a lot of interesting things for me to see. (Ching-Lee)

This is a case where a facilitator then becomes a constraint. The beginning of a constraint also means the birth of a new facilitator for event travel.

6.2.4. Self-imposed constraints

These were constraints imposed by self either because the production was deemed unsuitable for the foreign audience or simply due to the undeveloped work and skills of the artists. At the beginning stage of Jonathan's career, Australia gave more accessibility and choice of events where he could perform and showcase his production to an international audience. His focus was later shifted to creating works for the Singapore audience. Jonathan believed that he needed to develop the foundation of the home theatre before he considered venturing overseas again. In his opinion, Singapore did not have the mass appeal for theatre productions yet. He compared the quality of the limited pool of actors available in Singapore to his Australian and Philippines counterparts. Jonathan's comparisons reiterate the lack of creative expertise:

I'm ready to be patriotic you know because all along I've been strengthening my understanding of what I think this country needs to be and what the artist needs to do to help push it in that direction you know. (Jonathan)

... seriously how many would be interested enough to want to see a whole show about Singapore right? (Jonathan)

6.2.5. Authenticity of the art form as a constraint

The authenticity of an art form loses its appeal when performed by another culture in events that do not specialize in that particular genre. Perceptions such as this posed a challenge to Tania (flamenco dance) and Joyce (gamelan music), whose dance and music represent a culture other than their own. They said:

... when I spoke to a festival organizer in London, he was very blunt, he told me look, if you're doing gamelan music I don't want it because I can get the best gamelan musicians from Indonesia you see. But what I'm trying to sell to him is that look but the gamelan music I do is Singaporean gamelan music. I'm actually doing gamelan music as inspired by Chinese, Indian, other Asian music and all that. But to him, that is hard to sell. (Joyce)

So, the perception at this moment is Spanish dance you know, belongs to Spain. Although in some places it has started to change because Flamenco is now recognized by UNESCO in 2010 as an intangible heritage of humanity ... the challenges were we're an Asian nation and we are performing an art the people perceive belongs exclusively to Spain but, they are also not realizing yet that it's universally more practiced. (Tania)

Danny echoed the same perception as Tania but talked about blues music. Danny, however, had learnt to use the idea of inauthenticity as his unique selling point. He said:

... when you tell Aussies you know ... we're a pop band, they believe it ... it's a pop band, rock band, they'll believe it. But when you tell them blues in a lot of ways they will no ... They don't align it so that's been our selling point for a long time. (Danny)

6.2.6. Other constraints

Age, health and national obligation such as enlistment in the army (for men) formed the other constraints for event travel. Simone shared about her five-member vocal ensemble of different age groups (at the maintenance stage):

It would be great if we could [travel to perform] but the group is not at the stage where people are willing to say [let's go full-time] ... also don't forget I say is the age group. You're talking about 50-somethings, 40-somethings, 30-somethings, 20-somethings ... almost three decades worth of different mind sets. So a younger person has a very different mind-set about let's go and make this a full-time job ... let's tour ... versus somebody who is already at this age and has not made that decision from the start. (Simone)

A constraint for Simone's group is the discrepancy of priorities caused partly by age differences and members' full-time professional obligations at work.

Summary of Constraints

Many of these constraints evolved domestically due to the lack of artistic resources. For example, constraints created by the host countries were those associated with the marketing and promotions of event information overseas and the lack of reciprocal overseas venue partners. Funding, small market reach and lack of creative talents and affordable venues were constraints generated by the limitations in Singapore. There were also self-imposed constraints by artists and producers who had a different perspective about what, when and who should be presented when on tour. They undertake self-screening and evaluation even before they are being judged by other organizers or promoters.

6.3. Travel facilitators

Travel facilitators are factors that would help to remove the constraints to travel (see section 6.2). These facilitators can also be facilitators that ease the process of embarking on event travel. Seven broad themes have emerged from this study of facilitators for travel. Both *foreign and local support* are important in facilitating event travel, apart from the support required from *work and family*. Themes such as *work and family support* could be found across the different event travel career stages of some participants, whilst others such as *positive overseas partnership*, *local government support*, or *foreign host country support* are more prominent during the development and establishment stage of the participants' ETCT. The support from an individual's *social world* is also central to facilitating event travel. Other travel facilitators are related to *programming*, the constraints of *technology* and often constraints in the aforementioned sections.

6.3.1. Foreign host country support

Foreign host country support was largely related to *funding*, *receptiveness to creativity* and *invitation*. Funding here refers to the funding from the host government, host country organizer's support with other funding applications and the *sponsorship* by the private sector in the host country. Closely related to it were invitation, and local stakeholders' support. An example was Peter's case where his band was invited to perform overseas. In order to help Peter with the travelling

expenses, the host had provided invitation letter that supported Peter's request for a travel grant from the Singapore government. Peter said:

They [Swingles] helped to give us the necessary invitation letters and paperwork, validation and all the power that they have in terms of their reputation, to help us apply for the necessary funds from the authorities here in Singapore, which in turn paid for the costs involved. (Peter)

In Danny and Simone's cases, any invitation to perform was a professional business transaction and therefore they expected the host to cover the expenses of travelling, inclusive of the performance fee or per diems before they would consider travelling. In other cases, Danny would apply for a grant to cover the shortfall:

I always negotiate with everything covered first then if it's really necessary, then I'll apply for [a] grant but I don't need to because they [are] specifically inviting our band to play. So when we went to Sarawak, Jakarta ... all paid for ... hotels paid for ... everything paid for. Meals and per diems and ... so from ... 2003 to 4, we were already negotiating deals that were paid for and everything. (Danny)

We went to Tokyo in the first year and then Fukuoka in the next. And STB [Singapore Tourism Board] ... got the Japanese side to finance. It's the Japanese people who actually finance our trip up because in my negotiation ... everything was with the Japanese side. (Simone)

Although at the maintenance stage of her ETCT, Sher Yen still receives invitations to share her knowledge with other countries. To her these invitations helped her discover some of the events she would never have known existed. These invitations encouraged her to desire to return in another capacity:

Actually only when I got invited then I realized that there are these things going on in the world. It opened my eyes and I would definitely go. I mean for me the thought of going back to Avignon again is something I still want to do. I want to go back to Avignon, I want to go to other arts festivals. (Sher Yen)

6.3.2. Positive overseas partnership

Key terms that emerged from the conversations relate to *positive overseas partnerships*. This included the host organization's receptivity to creativity and

collaboration in terms of a cultural exchange programme, participation in a circuit tour of talents, and good overseas partners. Ching-Lee and Jonathan had benefitted from cultural exchanges and the opportunities to collaborate with a foreign counterpart. Collaboration remained a key facilitator for Jonathan, even though he did not subscribe to touring his production (see section 6.2.1):

I was looking for another collaborator I guessed ... another culture to explore so some years later along came Manila you know and this one began a phone call from a Chestnut¹⁵ fan you know. (Jonathan)

In Ching-Lee's case, collaborating with the other arts leaders facilitated her ability to collaborate with the movers and shakers in the arts to progress the development of Singaporean artists:

Robyn Archer was a new director and she was I think one of the first woman directors in Adelaide [Festival] and she was very adventurous. And so we collaborated on commissioning projects. So, in a way during that time right, the 2000 you know three to four years after 2000, there was this visible change in the way that we ran festivals in the region – we were more open, we were more daring, we were more adventurous ... we really reached out. (Ching-Lee)

The host partner's receptivity to creativity was also an important facilitator to Kavitha at the development stage of her ETCT. Kavitha seems to have found the right formula that worked for her dance company. Different forms of collaboration with different stakeholders resulted in the possibility to take her dance company, Maya, on tour:

... we got invited by the American Dance Guild to present a work and then we met up with a choreographer who's from Juilliard School who was willing to collaborate with us. So, she came down last year and then we did her work and then she was able to bring her work which was done with Maya along with some more works with Maya, back to NY again last year. (Kavitha)

A Memorandum of Understanding (MOU) between two countries' arts festivals is another facilitator under *positive overseas partnership*. It was observed through the

¹⁵ Jonathan's annual production around Christmas.

conversation with Ching-Lee and her ETCT that she made repeated visits to the cities where these MOUs were signed:

I didn't used to go to Edinburgh until Jonathan Mills whom I worked with when he was the Director for Melbourne Festival became the Festival Director in Edinburgh ... and it was with him [with emphasis] that we signed the three-year MOU from 2007. (Ching-Lee)

Whilst collaboration had facilitated the tour of some of the participants mentioned above at the earlier stage of their ETCT, an artist and producer like Danny had more opportunities with collaborators at the later stage of his career. That is not to imply that he had not collaborated at the earlier stage of his ETCT as an artist. However, it could be a case where Danny had not articulated all his collaborations during the interviews. The later collaboration was related to his music business:

There was one year we performed with another band, that was a project band but that was because of [a] good relationship with Peter Nobel from Blues Fest [Byron Bay, Australia] and he said you know ... are you coming? Get a band together ... We went with Rai from Jack and Rai ... so it was like a makeshift project band ... called ourselves Blues Train. (Danny)

6.3.3. Social worlds

The social world of arts comes in various forms. Almost every participant was observed to have been involved as a member of a social world that was associated with their art form or arts in general from the foundational or beginning stages of their ETCT and up until the later stage of the ETCT. Whilst the earlier association might be with an organization of a less professional standing, these participants also progressed to professional organizations that helped developed their career in terms of building network and forming potential collaborations. The response from the following participants represented the varied association with the social world that have facilitated travel.

Nathan was associated with a theatre club in the university. He was later seen attending the International Society of Performing Arts (ISPA) conference every

other year when he became the producer of Esplanade, an arts centre in Singapore. Esplanade was a member of ISPA:

I supposed was when I started getting seriously involved in the arts because there is interest in school days and all that but let's ignore it. I guessed I got more seriously involved when I was in the university and I was a member of the varsity playhouse and we used to produce plays. And then we also produced the drama festival at the varsity. I used to organize the drama festival with different groups putting up plays for a few days at the Drama Centre; and then also we used to stage an annual production. (Nathan)

Sing was introduced to lindy hop in a club before she assumed leadership of the club in London. Subsequently she returned to Singapore to begin a new chapter for the social world she had formed in London:

London was where I really felt that art could be a bigger part of my life and I was still working full-time in an ad agency but I could dance and be really involved in it and take it to a higher level ... We're very blessed that we have some people who not say don't care about money but like they choose dance teaching as their path you know ... and for better or for worse, for all the consequences, they go there. So, if not for those people, we would not be able to learn and see their wonderful work. So, I felt my role could be to support them you know ... So, I would run, I ran a club called Jitterbugs in London. (Sing)

Ching-Lee had formed a social world amongst the different performing arts centres where leaders in the arts and owners of arts venues in Asia gathered regularly. This has facilitated her work besides the purpose of forming a network, but more so to establish and to cultivate collaboration and the sharing of her industry's best practice:

So, up until when I left NAC ... those were like my travelling trajectory, mainly a lot more often Europe and Shanghai ... Shanghai because of what I set up ... in 2004, I set up this Association of Asian Performing Arts Festivals. ... I was the Chairman and Singapore Arts Festival was the secretariat. So frequently we met in different cities, Singapore, Hong Kong, Seoul ... yeah, so during the late 2005 onwards, I was travelling quite a bit to like Shanghai, Seoul, because these were the places that hosted the meetings of these APAAF. (Ching-Lee)

Social worlds could also be found within arts festivals targeting a specific group of people. For example, Rydwan found himself in a social world of creative producers in the Manchester International Festival (MIF). He met the same group of producers who were at the camp with him later in another camp organized by Asian producers.

Rydwan: And then in Dec I was in Korea, Seoul, for this Asian Producers camp.
Sandra: Camp again? Who are the organizers?
Rydwan: Yeah (laugh) ... the same people I met at the ... there are four organizing countries ... Korea, Taiwan, Australia and Japan. So it's supposed to be annually four years. So all these producers come in together to talk about producing in Asia and all that because the focus is on Asia. ... it was for five days.

(Rydwan)

Dr Liew's description of his routines at the Edinburgh Festival Fringe also suggested that the festival could be a place for the gathering of comedians and comedy producers:

In the morning we scour through all the newspapers and in most structured sessions, we'll have sessions with the British Council and other arts bodies where they make their own arts recommendations as well. (Dr Liew)

When an artist moved from one art form to another, it seems like his or her social world would also change, expanding their circle of networks and possible destination for performance. Kavitha shared about her move from traditional to contemporary dance:

I obviously have evolved from a traditional-based learning artist to now very open to contemporary as well as to experimentation such as having experimentation with metal music, with visual artists, dimensional works and even theatre and things like that ... I won't use the word myopic but more concentrated from traditional to be able to be more porous as an artist. So, I've started to evolve. (Kavitha)

There will be more discussion about the social world in section 6.4., where the absence of a social world also posed as both constraints and facilitators for the participants.

6.3.4. Singapore government support

Apart from the support given by the foreign host country, the support of the local government was also crucial in facilitating the artists and producers' touring agenda. As seen in the previous section, the local government support along with the foreign government support has formed a crucial facilitator for the artists and producers on tour. More participants were observed to have benefitted from the later development of the Renaissance City Plan (RCP), Singapore's arts, cultural and economic review plan (see Chapter 4). The RCP has led to changes in the revision of the level of support for local artists and producers, including travel grants. Participants like Mary Loh, Dr Liew, Ching-Lee, Nathan and Danny have attributed the implementation of the RCP to the changes in the landscape of the arts in Singapore. Danny had observed more opportunities to perform and that recognition was also given by NAC through their travel grant:

I think we had a lot more opportunities to play shows and we were quite unique a brand, a band and a brand. So ... in a way it worked for us because they really started to tour the bands a lot more and in those days ... National Arts Council travel grant, Singapore International Foundation travel grant ... so they were very supportive. (Danny)

Sing had in the latest stage of ETCT realized that she should be getting her share of the funding in her next major project:

I think now there are more grant opportunities so, hopefully I will be able to get something. And I think my next year event will be very grant worthy you know yeah. Last time they said you're niche. (Sing)

6.3.5. Family and work support

The consistent item that appeared under facilitators in the earlier stages of the event travel career is the strong support of family or organization that the participants are part of. Kavitha and Peter are two examples who received the support of their family from the beginning stage of their ETCT:

My family including my mother-in-law are supporting me until today... I used to remember when I was younger, every school holiday December and June, I used to travel with my teacher alone to India to go and learn dance in India as well. (Kavitha)

Family wise, Diana [wife] and I are involved in the band so that allows for very immediate understanding of what we are doing. I can imagine spouses who are not involved in the industry would be less knowledgeable or understanding ... potentially giving me problems. And it is not unusual to see such issues. So, I'm fortunate in that sense. (Peter)

In Peter's case, he had his family's support both before and after his marriage. I have personally witnessed his parents' unwavering support in his pursuit for his art, albeit at a time when most parents in Singapore were adamant about their children's career being founded in a conventional professional sphere.

A strong arts agenda at work provided another facilitator for Nathan, Rydwan, Ching-Lee, Robert and Annie Pek. They had attributed their work environment to the many opportunities they had travelling to participate in different international events. Rydwan said:

I'm grateful for this job because I don't think many people would have the opportunities that I had to go to all these places that I have been to. (Rydwan)

6.3.6. Programme

Facilitators that come under the *programme* included events that provided variety and international acts to events that contained the programme within a span of two weeks. Early release of the content of the programme also facilitated advanced travel planning. In Rydwan's case, he would prefer to go for a festival with variety in its programme. He cited the Edinburgh Festival as a good example of such a festival where most of the acts are English or silent (wordless) theatre that are also appropriate for his audience:

... when I'm choosing festival right, I try to choose something where I can see as many things as possible yeah. Even when Tokyo Fest when I went, it's quite limited. A lot of the acts are Japanese which wouldn't translate ... but Avignon and Edinburgh Festival, you get to see so many things. To be Singaporean, you said it's quite your

value for money [laugh] right? Because in five days you can see 25 shows you know because you do five shows a day that kind of thing. So if I want to really go for variety and the range of international, I think Edinburgh is the only place; it's the most international. I don't think anywhere else is as international yeah. Even Avignon is not as international as Edinburgh. And also because most of the works are in English or ... wordless which will translate. Whereas if you go Avignon, there's a lot of works in French yeah, which sometimes you don't understand or it just wouldn't translate yeah. (Rydwon)

Ching-Lee provided a similar perspective regarding festivals with non-English language programmes, although this perspective might differ depending on the art form. If it is dance, language is not a barrier at all:

South America ... they're very text heavy ... I find that a lot of the productions there although they are very good, it's very Spanish text heavy ... you know very difficult to bring over. I did bring one thing over and it was a dance and I think that was very popular – the girl even peed on stage. (Ching-Lee)

Tania favoured a two-week festival programme to a month-long festival programme given the limited time she has for travelling. The latter was preferred because she could be certain to catch as many shows as she could within two weeks, as compared to missing some the programmes of a month-long festival that are usually spread out throughout the month:

The Biennale is longer and is more dispersed whereas the Festival de Jerez is every single day there's something. The Biennale is spread out over like a month. So, if you're there and you can't be there for the whole month, you may not be able to catch as many shows right? So, that's the disadvantage of the Festival de Biennale and the advantage of the festival [de Jerez]. Where in Jerez, two weeks there you're definitely catching something every day, something there. So more time-efficient than the Festival de Seville. (Tania)

Ching-Lee suggested that if the festival programmes were released earlier, it would facilitate the travel plan in advance:

So sometimes the festivals you know when they released their programmes is like three months before, three months before their programme they released their information then I know oh ok, I want to go on this date and this date. (Ching-Lee)

A critical thing to note might be the common seasons that arts festivals share in Asia and Europe. The peak period is usually at the beginning of the year in February and March during spring, and October and December during autumn. Summer festivals such as Avignon and Edinburgh happen in July and August in Europe, and participants like Ching-Lee would take the opportunity to create a round trip to visit different arts festivals in Europe. One of Ching-Lee's major festivals then happened in June so both seasons fitted well with her schedule:

So usually when I travel, I travel to at least two cities or three cities at one go. Yeah so, because it makes sense right, once I go out, and then I stopped in Europe like two to three cities yeah ... and then I come back. (Ching-Lee)

6.3.7. Technology

Social media platforms such as YouTube might not be able to replace the advantage of face-to-face meetings, even though some participants like Ching-Lee and Robert saw their benefits to review shows from their office at the later stage of their ETCT. Whilst on one hand social media such as YouTube could potentially delimit travel, there were justified benefits to being in person at an event due to the different agenda of travelling. According to Rydwan, the atmosphere and the audience reaction to a production would need to be experienced in person.

... it definitely cannot beat being there yourself. Because when you're there yourself ... to see the show with your own eyes but also the direct response of the audiences which people think programmers don't look at ... of course on YouTube and all that ... I mean for smaller shows yes, for straight forward shows you can ok. But some things you really have to be in the same space to ... we don't just go for bringing in shows. We also go to see how the marketing is done, how the atmosphere, how they set up the atmosphere and all that, so that cannot be seen, no matter how good the cameo is. I mean when you go to Edinburgh, you cannot duplicate that on the video right? Yeah, that feeling, that excitement. (Rydwan)

Similarly, Ching-Lee too felt strongly that face-to-face meetings could not beat the impersonal touch of the social media.

Despite the internet age and now that you can Skype and all that, I don't think it can replace this physical you know necessity to be there to see and to talk to the artist or to talk to producers there. [...] because I think in our business, the real

work actually happens when you meet you know and sometimes things move when you have face-to-face meetings. You can ask questions you know you can try and contact and try to ask questions but quite often everybody is so busy that they don't often reply. You know but with one meeting you can sort out a lot of things. So, I think travel is really a necessity. (Ching-Lee)

The buzz on social media appeared to be a form of resourceful medium for Dr Robert Liew. It enabled him to capture the interest of his audience and know what they wanted in order to reach them.

What I've built up is the sensitivity towards two things, one is audience behaviour and the other is latest development in what makes artists appealing – that's not a change in taste probably just a change in [...] ability to manage what I'm doing. So the things like YouTube phenomenon you know, I pay more attention to that now. The buzz on social websites simply because that's the way to reach audiences now. You've to know what they're looking at in order to reach them. (Dr Liew)

Summary of facilitators

Unlike many of the constraints that evolved domestically, facilitators for event travel were mainly created by the foreign host destinations. The majority of the support saw foreign host country support, positive overseas partnership and the influence of the social worlds as the key facilitators. However, Singapore government support is stepping up with time.

6.4. ETCT: Motivation to travel to events

When constraints and facilitators were placed next to the participants' motivations to travel during the data analysis, several links can be made between the three components (see Figure 6.1). Eleven motivational themes were identified regarding why people travelled to events. Of the eleven themes, *personal/professional development*, *networking* and *collaboration*, *work*, *prestige*, *invitation* and *social world* were more prominent.

Figure 6.1: ETCT Constraints, facilitators and motivations

6.4.1. Personal/professional development

One of the prominent motivations in this study is *personal/professional development*. There is no clear distinction between the two as the participants used them interchangeably. Occasionally personal development seemed to be associated with an artist seeking to train and upgrade their skills whilst professional development suggested attending events other than workshops and masterclasses. Professional/personal development was crucial to all artists and producers at different levels in this study and was an ongoing process. Different types of events could be associated with this type of motivation and were dependent on which career stage the participant was at. For example, at the foundational stage and even in the beginning or development stages of the ETCT, the pursuit of knowledge and skills in the creative field could either be formal (with an institution), as in the case of Dr Liew, Joyce, and Peter, or informal (joining an interest group or initial contact with a social world), as in Sing's case. The lack of artistic expertise in the field as a type of constraint (see 6.2.1) resulted in the motivation to travel in search of professional experts in the field for further development and training. For example as leaders of the local social worlds of dance and music, Tania, Sing and Joyce recognized the need to upgrade themselves overseas on a regular basis in order to enhance their professionalism in performing, and training the next generation of artists:

I need help and I want to go back Spain ... also to be a student too, because in order for me to contribute to this Spanish Dance company as a teacher or as artistically directing I also need to enrich myself and go back for training and be better at my art so I can be better in the artistic aspect of the Spanish dance company yeah.
(Tania)

Professional artists and producers Peter and Kavitha had a different perspective regarding professional development. For them the extended touring schedule added credentials to their portfolio because of their international exposure. For this reason, touring was crucial for their professional development before, during and after the development stage of their career:

Yeah, and the Swingles ¹⁶ are world-renowned. ... MiCappella [Peter's group] and the Swingles were co-headliners for So Jam, which to us, totally doesn't make sense because they are the Swingles you know ... like what!? We're co-head ... you can say that we're the you know the second headliner and they are the first headliner but that was the terminology. We were co-headliners, which doesn't make sense. But, that's what it was. ... then they turned around and invited us to their festival, which is huge. (Peter)

So we just go to different festivals, producing our works and showing who we are and crossing our fingers that the other festival directors [who] would come for these festivals will send a personal invitation to Maya directly. (Kavitha)

The Singapore government grants for overseas professional development were a facilitator to this motivation (see section 4.4). Annual travel is essential for the producers who need to also survey other events, festivals, programmes, shows or artists in order to better their own productions at home. For producers like Rydwan and Sher Yen, the foreign host support in terms of exclusive or special invitation to attend events has provided that motivational boost to travel. This has seen support from foreign embassies and consulates or the cultural and educational equivalent of their offices.

Some of this training coincided with arts conferences and festivals whilst others were available on a year-round basis offering different levels of training (basic, intermediate, advance). Professional producers at the maintenance stage (e.g. Dr Liew, Sher Yen and Joyce) were more inclined to attend conferences where they could contribute as keynote speakers and at the same time attend workshops and seminars upgrading their knowledge. Yet, there were others who have also found opportunities to incorporate professional development during their holidays (Rydwan, Joyce):

Personally, when I travel on my own to Yogyakarta, is mainly for my own self-enrichment; like I normally would maybe make an appointment to learn a bit of gamelan from one of the teachers you know; spend a couple of hours learning something new. Or I might go see a show, whether it's a gamelan show, or whether it's a dance performance, or something so that I can learn from it as well. So for me when I go to Indonesia, apart from loving the food and the massages and all that, I

¹⁶ The Swingles is a five-time Grammy® winning vocal ensemble based in the UK.

always find it a very educational experience, I want to learn more and more yeah.
(Joyce)

6.4.2. Networking and collaboration

Networking and collaboration is another prominent motivation identified in the study. The motivation to network and collaborate was brought about by the constraints of available resources in terms of suitable and affordable venues, viable market size, specialized talents and experts in the field, and the availability of funds and creative education. Collaboration is one word that encapsulates the facilitators that will help counter the aforementioned constraints. Both foreign host country and local government support have the potential to motivate collaborations amongst the artists, producers and their professional counterparts. On a higher level, the signing of a Memorandum of Understanding (MOU) between organizers of major events has made more international exchanges of talents possible, encouraging event tourism amongst the artists and producers. Ching-Lee was instrumental in forming many of such MOUs. The effort to foster good relationships from earlier experience has motivated Peter to return to China and Taiwan to perform. Overall the lack of resources also fostered creative partnerships between the Singaporean artists and producers and their foreign counterparts, enabling the exchange of talents across different cities. In Kavitha's case, she had not only attracted foreign choreographers to Singapore to work with her dance company, but she had also strategically taken their complete works or works-in-progress to collaborate and present with another event or venue overseas. This helped Kavitha solve her issue of having enough professional artistic expertise for her dance company, whilst at the same time producing and renewing the portfolio for her dance company.

And it's also because when we go to festivals, we are also able to find other collaborating partners who then come back to work at Maya as collaborators or choreographers.

Sometimes some people just come along and then they said look, I don't have a company and I want to try this new work on your dancers. I want to bring it overseas. So, we met Dr Sun Oakly who's the founder of Zen Dance and she's 76 years old and she wanted her Zen dance to have a final feature in New York. And

then she said I don't have dancers. Then she met us at Bangkok International dance festival and then she said come. I like your dancers, I'll come teach them the whole dance of Zen dance and how I want it for free and let's go travel and present this in NY. So, it so happen that we could match both of this together ... so we brought it to NY and brought it to this place called Kasban International Dance Centre in Tiboli and performed in that place. (Kavitha)

Good relationships with foreign counterparts also made a powerful draw for Jonathan, who did not advocate touring his productions. For example, collaboration might open him to the possibilities of co-production and other (leisure) aspects of theatre production (e.g. acting, workshops) that might be differentiated from his portfolio of work in Singapore. Further, whilst Jonathan did not think an international audience was ready for works by Singaporean artists, he was receptive to the concept of collaborating with his foreign counterparts to present a production about the two cultures. Such an effort to collaborate could potentially remove the barriers he has to only basing his production in Singapore and not travelling:

Because seriously how many would be interested enough to want to see a whole show about Singapore right? But to do collaborations, if I go to your country, you come and watch because it is partially about you. But tonight, you will learn about me and I will learn about you. Half and half rather than say tonight it's all about me, come and watch me. (Jonathan)

6.4.3. Social worlds

The nature of the social world consists of four dimensions: actors, organizations, events and practices in geographical space, representing an individual's involvement. Representing these dimensions is a special leisure society or club whether registered or non-registered (Unruh, 1980). The absence of a local social world acts as a constraint or facilitator for event travel. For example, the absence of a local social world meant the motivation to search for one in another location. Existing membership in a social world could form a ripple effect, encouraging event travel to the social world events by overseas members and also the opportunity to play host to their social world events. Ching-Lee described her participation in an international arts society:

So, I travelled to US, and Canada. USA because USA is the home of ISPA you know right? ISPA, the International Society for Performing Arts. So, we had [the vision] of trying to bid for the international congress to come to Singapore. You know ... so for a few years from the late 90s to the early 2000s you know ... I travelled quite a bit to New York you know just to attend, show my face and we submitted a big document... and then we got it! We were awarded the host country [...] to host ISPA for the first time in Asia in 2003. So, 2003 ISPA came to Singapore and there we initiated a number of things that led to certain things like Singapore Season in London ... that had a starting point. (Ching-Lee)

The interaction of the social world was also observed at a much less formal level where friends of the artists and producers also formed the artists and producers' motivation to make repeated visit to a planned event. Facebook was mentioned by Sing several times in her story about the existence of an international dance community and how it provided avenues for dancers to meet in Singapore and elsewhere, suggesting the presence of a dispersed social world, but no further investigation was made as to the extent of its influence:

Now, with Facebook, email and people travel backpacking is so easy nowadays. Every month you're going to have visitors coming. Hey, I'm dropping by Singapore, when can we come? And I'm oh you know can tell them where to dance and when they come they inevitably say oh, I can't believe I'm like lindy hopping in Singapore!

A progression from one social world to another seems apparent as one moves from the foundational stage to the maintenance stage of one's event career. In the process, the participation in the social world is seen moving from a less formal social world into a more professional social world. In Ching-Lee's case, she was seen moving from one less formal social world (the Esperanto community in Eastern Europe or the university's guitar club) into another professional social world that fits into the social world of her time (participation in the arts festivals in Eastern Europe and later to become an executive member of other international arts associations and societies) (See Chapter 4).

6.4.4. Invitation

With an invitation to participate or to attend an event the host country or the local government act as a facilitator, creating the motivation to participate in events that the artists and producers may not have otherwise planned to attend. The constraints of time and distance also made the decision to engage in event travel more easily with an invitation from the host country. The participants in this study show that they were more likely to be invited to participate in events during the development and establishment stages of their event career, thus forming the peak at these stages. The invitations came in different forms: some came with an all-expenses paid trip, others required the artists or producer to fund their own way to the event but might include covering the domestic expenses such as transport and accommodation (partial funding). However, it was not always funding that appealed to the participants' motivation. For example, Peter was drawn by the support he had received from the local organizer who has direct access to the local market and media – an essential facilitator to foreign artists. The Singaporean government support has also initiated, if not motivated, artists and producers usually at their developmental and establishment stages to represent Singapore in the presentation of local artistry. Invitations to participate in an event were often seen as prestigious by the artists and producers interviewed. Participants were at least semi-professionals to be invited on an international mission with local government support or were professionals under the invitation of the foreign host country. It seems that with the constraints of time and distance, the invitation to participate in events is helping to eliminate other available options to the participants.

6.4.5. Leisure while travelling

Due to the constraint of time, leisure was incorporated into the participants' work trips as a motivation to travel. Whilst work and leisure often overlapped when they travelled to participate in events, leisure being the purpose of travel appeared either at the foundational or the maintenance stages on the ETCT. For example, when travelling to perform with her university's gamelan ensemble, Joyce saw it as part of her leisure activity. It was a rare opportunity for her to explore other

parts of Australia given the limited budget she had as a student. Work remained the consistent purpose for participating in event tourism from the beginning to the maintenance stages on the ETCT. These activities have included business development (and also networking mentioned earlier), talent scouting and simply touring artists. There is evidently a clear distinction between leisure and holiday that separates event tourism from the other types of tourism. Holiday did not include participation in any form of events. Tania described holiday as taking a vacation on a group tour with little time for travelling:

I love travelling on my own and I made a distinction between taking a holiday and travelling. If you take a holiday, you take a vacation. You just go there I don't know three to four days and I don't know, I hate going on tours where you are in a group because that to me is a prison. It isn't to me any leisure, it's a torture. Yeah, so I don't travel in a group and that to me is not travelling that's taking a vacation where everything is all planned for you. (Tania)

6.4.6. Prestige

Whether they were artists or producers, the constraint of time for travel meant that choices had to be made when making decisions to travel. The prestige of the venue, destination and event that could be associated with future marketing outside of their country of origin therefore became the motivation of that decision. Participants were more conscious of the prestige value during the development and establishment stages of their ETCTs. For example, in Peter's establishment stage:

I think there's the prestige factor to say that you're a travelling band, a touring band. And I think that the local audiences respond to that. They say OMG they are travelling overseas, don't know where they are right now. (Peter)

When Simone was asked if she would consider performing under a different condition where payment to her group would be compromised (i.e. lower than the usual professional fee), the prestige of the event and the location of the performance venue and destination became a motivating factor to embark on the tour. She said:

Simone: I'm not sure because it would depend on where. If you tell me ... it's a country we're all dying to go to ... takings being affected by attendance, the group may decide to go ... but Jakarta the group may say don't want ...

Sandra: What if it's Java Jazz for example [a prestigious Jazz festival held in Indonesia]?

Simone: I think if it didn't take up too much [of] their work schedule, the group would consider. So it's the venue, the other would be the prestige of the event you know. If it's a well-known event then chances are more likely that we would agree to conditions of this sort.

At the maintenance stage, an artist like Joyce has considered the dream of performing in more prominent and prestigious events and destinations. A frequent traveller to Asia because of the influence of her gamelan composition, Joyce was looking forward to taking her fusion gamelan music to bigger arts festivals in the West such as the Edinburgh Festival Fringe.

6.4.7. Other motivations: Beyond self-actualization, passion and work

All motivations, except beyond self-actualization, passion and work, were not influenced by constraints and facilitators. They were either driven by work or passion. Beyond self-actualization motivations refer to being motivated to travel for events beyond achieving for self. Together with mentorship, self-actualization formed beyond that regular self-actualization for self. Mentorship was a recurrent word that emerged from the conversations with these participants. For example, at the maintenance stage, staff development, mentorship and self-actualization were the reasons why participants like Sing, Nathan, Ching-Lee, and Danny were travelling to events. They saw their role as a mentor to the new generation of artists. At the maintenance stage, they would engage in event tourism to demonstrate to their younger counterparts the activities they had already experienced during the earlier stage of their ETCT. For example, Nathan and Ching-Lee would re-visit the performing arts market they had given up at the establishment stage in order to mentor younger producers in the industry. Nathan shared:

Yeah, festival reviews or production reviews ... to share and discuss you know how they think about this; tell us about what works and what doesn't work. But that for me is 'staff development travel' personally. I'm not travelling for myself but actually for helping to develop my staff. (Nathan)

The external environment has little impact on this motivation factor, as it is high in its intrinsic value and therefore unperturbed by any external influences. The other highly intrinsic motivation is passion. However, passion was articulated in Peter's story more explicitly than the other participants. It should be highlighted that the other participants also demonstrated passion in their work judging from the ongoing activities on their ETCTs. Therefore work itself is a self-generated motivation. As we will see later, the artists' and producers' work often overlapped with their leisure.

Summary of Motivations

This study showed a close connection between constraints, facilitators and motivations. A cyclical pattern seems to emerge where the constraints are negotiated with the facilitators to form the motivations to travel. We also saw how an end to a project would bring the event travel to a specific destination to a stop creating a constraint before another facilitator was formed to motivate event travel. This goes to show that a constraint at the beginning could be facilitated to create the motivation for event travel.

6.5. Serious event traveller

Mark Twain was a great traveller and he wrote three or four great travel books. I wouldn't say that I'm a travel novelist but rather a novelist who travels – and who uses travel as a background for finding stories of places. (Paul Theroux)

Like Paul Theroux, none of the participants regarded themselves as a tourist even though they have travelled in the course of their work. However, they would agree with Theroux, that they are artists and producers who travel – and who have used travel as a platform to discover their arts in different cultural contexts as well as to develop themselves in their respective field of arts and the management of the arts. The participants provided varied insights in relation to the words *tourist* and

traveller. According to Nathan, tourists connote a level of casual and leisure activity taken outside of work and were therefore not serious. However, he seems to theorize his colleagues as serious event tourists when he gave an example of his colleagues who would travel to participate in specific events when they were away on holiday. He said:

But tourist doesn't mean serious right? [laugh] you know what I mean? But I could be. Many of my staff, even on their holiday, when they travel, sometime they travel to go to festivals. So, they are called serious event tourists right? They go for a specific event. And yes, I could see myself doing that. (Nathan)

However, when positioned at a different career stage on the ETCT, Nathan would consider himself as a serious event tourist at the maintenance stage. Now retired, he found himself engaged in artistic events while travelling for leisure. However, they were not necessarily trips where there were events that appealed to him before he decided to travel. Nonetheless Nathan expressed that he could potentially travel to somewhere to attend a particular event or to see specific shows or artists:

Dream like a dream see the play ... seven-hour long play. I mean for me that was a marvellous play. So, if the kind of a production is taking place somewhere ... I'll just go and see the event and around it since it's my own time I might pay a visit. I mean if Keith Jarrett is performing in Tokyo, Osaka, I might just go just to hear him perform. Yes, I would do that. (Nathan)

Similarly, Rydwan also spoke about the same group of colleagues Nathan had referred to as serious event tourists. Like Nathan, Rydwan considered his travel more for the purpose of work, although Rydwan also found time for leisure during his trips. He likened his trips to business trips and, as such, he would not present himself as a serious event tourist. He would however refer himself to an *incidental serious event tourist* because of the nature of his work and his personal encounters during the trip. He said:

I know my colleagues they will go to HK Festival every year for the operas and the ballet and they make it a point to go. And that's not for work, it's for their personal thing and because you know opera you don't get in Singapore so they would travel

to Italy to see operas ... for me that is serious, you planned your holiday around that where as for me is always incidental. (Rydwan)

Tania would prefer to refer to herself as a traveller rather than a tourist on vacation, implying that the traveller was subconsciously at work because a vacation means a holiday to her. She started her journey on a language certification course in Spain, but ended up transforming herself into a flamenco artist. She saw herself as more than a tourist because of the depth she had experienced in her cultural and artistic pursuit in Spain. Travelling was her way of discovering and exploring the culture of her art. As a semi professional, she recognized that more training was necessary for her to perfect her dance technique and consciously planned to return to Spain regularly to develop and refresh herself artistically since she started at the beginner's stage. She expressed:

And in the end I ended up staying for the next three months, studied 10 days, and then 10 days, and after that it was three months that I stayed on, in total four months in Seville. First month was CELTA [Certificate in English Teaching to Adults], and the next three months was the extension of what I thought you know an extension, but in the end it ended up being three months, which is very good. Ah ... first time immersion, because I think if I just stayed there for 10 days you won't be able to get the hang of the art, you needed this art you needed to live and breathe the culture, you need to be immersed in the journeys of the artists of the future. You see them because at that level you see you have the basic and the intermediate and the advanced level. (Tania)

Tania's stay in Spain ended up taking four months and that was a full immersion programme that had transformed her from a hobbyist to an amateur and, in the latest part of her ETCT, a semi-professional dancer and producer. Tania now tours her flamenco maestro in different cities in Australia and Asia. A beautiful progression could be identified here where a tourist became a traveller, given the purpose of the trip. The trip was transformative and Spain continued until this day, to be a 'mecca' for Tania's art.

I don't consider myself a tourist when I go back there because I don't do the touristic things you know. I go there specifically for my arts, like these sporting people they go for their sports right? For me it is specifically to ... to go back to ... to be immersed in the culture and ... and to learn as much as I can. That one yes I will faithfully go for that because that is where my art is. The mecca of my art (laugh)

so you have to go to the mecca of your art and yeah. And I don't particularly go for you know if there's a show that I want to go, like a flamenco show right, I am not a hard core where I would go to a specifically to say Hong Kong or fly to Australia or fly somewhere where a show is. (Tania)

Unlike Nathan and Rdywan, who planned their tours around the performances and festivals, Tania planned her event around workshops and master classes for dance before planning any visit to a feria (festival) happening during the same period. These workshops and master classes were progressive in nature and would take a participant from beginner to advanced level.

The serious event tourist in this study referred to artists and producers who travel regularly in the course of their work. Therefore the engagement in event tourism might not necessarily be viewed by the participants (artists and producers) in the same way as an audience or regular attendee at an event would. It also seems that the amateurs may not have all the skills to enable them to present their art overseas and therefore played the more passive role of a tourist. For example when asked if Sing saw herself as an amateur when she was involved in the initial dance competitions, she said: "... if I do a competition and I say oh I'm amateur, everyone will throw stones at me right? So, that's not fair or is there somewhere in between?" Sing did not regard herself as an amateur at a dance competition as one would have had prepared and trained to be judged before a panel of experts. This suggested that an amateur would not be present in Sing's dance world and be seen competing overseas unless they were confident that they could take on the dance world. However, this could be in contrast to other dance events, such as the overseas dance camp that Sing ran where the participants had ranged from her students to professional trainers that Sing would engage as part of the programme. Sing suggested that she could be one of those "repeat offenders" who would aim to participate in signature recurring events, but not a serious event tourist whom she perceived to be working people who have the funds to travel the world to attend events they like – in this case they could be referred to as the participants who would travel to the different dance camps around the world.

It may not always be the intention of professional artists to want to take their show on tour. For example, Jonathan and Danny are a full-time artist and producer respectively, but they do not spend more time travelling as they used to in the earlier stages of their ETCT once they became more established in Singapore. For them, their purpose was not about exporting art. However, Jonathan shared that less time would be spent travelling, with the exception of special invitation to be involved in special projects overseas. However frequency might not be the main crux of the issue here for serious event travellers. Where they did engage in travelling, they did so with the serious intention of developing their artistic, production and business agenda. It should be highlighted that the availability to travel and the intensity of travelling seem to be more regular and active amongst the semi-professional artists.

Semi-professional artists such as Tania and Sing seem to have devoted more time developing themselves artistically than Peter and Danny, perhaps due to the limited time they have away from work that generates the income. However, being a professional artist, Peter was observed to have travelled extensively to perform with his vocal band more than Danny, who had reduced his role as a musician and expanded more as a producer of events. Danny recounted working with project bands in the later stage of his ETCT to fulfil the occasional invitations he had received to perform in the region and at music festivals:

There was one year we performed with [...] a project band but that was because of good relationship with Peter Nobel from [Byron Bay] Blues Fest and he said you know ... are you coming? Get a band together ... We went with Rai from Jack and Rai. [...] so it was like a make-shift project band ... called ourselves Blues Train.

In comparison with Tania and Sing, who planned their travel ahead of schedule, Danny's projects were more ad hoc.

In Dr Robert Liew's case, his travelling schedule was more ad hoc and the turnaround time faster between each trip at the later stage of his ETCT under the maintenance stage. He revealed that travelling continued to be frequent at the maintenance stage but that also suggested that his trips were longer in the earlier

stage of his ETCT as compared to the latter stage. Whenever a good show came up for his review, he would travel even with a short lead-time. He also suggested that a higher value would be placed on events that offered mental development. He referred one such event to his attendance at workshops and seminars at conferences.

Another observation to note was the two extremes in this study of serious event tourist. On one extreme of the ETCT, we have Jonathan who appeared to be an *early serious explorer* at the beginning stage of his ETCT. Even though he may not be a frequent flyer artist, Jonathan demonstrated the understanding of an artist on tour.

I brought a lot of the site-specific stuff with me, you know, wherever I went you know. And that's important as well because when you, when you're the traveller, there aren't always venues waiting for you you know; not when you're doing it on the sort of lower end of the spectrum you know when you're not sort of doing the big shows, with the big venues; but sometimes you just go there, you take whatever they offer and that's part of the fun. Yeah, so that's in a way my beginning of my serious exploration you know yeah. (Jonathan)

He understood what it meant to take his show on tour and the perspective he shared reflected those artists and producers I have observed as a participant observer for my Masters thesis about the Edinburgh Festival Fringe in Scotland (Goh, 2009). The artists and producers in the Fringe had to adapt and work with the available venues just as Jonathan did to adapt to his production.

On the other end of the extreme, we have Ching-Lee who considered herself a *serial arts tourist* or a *constant traveller* as the nature of her work as a producer had made travelling part of her life (see Chapter 5). Ching-Lee even had a record of experiencing three different time zones in three different continents within a span of 10 days.

I think I'm a serial arts tourists in that sense you know ... serial as in serious and because ... it's a part of my work and I do enjoy travelling. Part of my life as well – travelling you know. (Ching-Lee)

However, being known as the arts boss in the industry (then the festival director of the Singapore Arts Festival) and a cultural bureaucrat also meant Ching-Lee had the financial resources that the regular artists and producers did not have.

Serious event tourists are more purposeful tourists, as they would have known what event they like to be involved in to plan their travel to a specific destination. For example in Ching-Lee's case, she would have planned her flights and bookmarked the programmes and meetings she would like to cover in advance of the trip.

In summary, the word tourist was not popular with the artists and producers at work, but what emerged was a range of serious event travellers for further analysis. Travellers were deemed to perform tasks that were more than the tourists the participants referred to as the audience at events. It was apparent that the travel experiences of these participants were not casual, but they were seriously carried out with the main purpose of serious pursuit of their art, work or business. As described in section 6.4.5, most participants regarded their work as leisure and leisure as work. This was due in part to the nature of the work in arts and events because the end product entertains.

Serious event travellers might not travel regularly, but when they engaged in event tourism, they did not engage in the same way as an audience engaging in event tourism. They would normally be away for at least 10 days or two weeks for the purpose of their work (arts and projects). Every art form is contextualized and, according to Nathan, it is difficult for international touring to take place. This implied that those who tour with their arts did so with a greater effort and with forward planning to fulfil their touring agenda. However, as it was mentioned, a range of serious event travellers has emerged from this study that again link back to the four categories of participants identified in Chapter 5. In this chapter, the serious event travellers were identified as semi-professional artists and as developing and established professional artists and producers. Apart from that, the study also recognized a progression prior to becoming a serious event traveller.

The life history approach of this research had enabled the recount of their past events to provide clues to disclose not all but some of their past travelling behaviours. The fact that they were once tourists before they were inspired to pursue their professions in the arts was overlooked. Many of them have turned semi-professional or professional and were travelling for a more serious agenda besides leisure.

6.6. Conclusion

To conclude, different sets of constraints and facilitators were identified as one moved across the different career stages on the ETCT. These constraints are either negotiated with facilitators that motivate event travel or may lead directly into event travel motivations. The constraints and facilitators also provided useful leads to the participants' motivations for travel – valuable to the study as the level of motivation changes according to the maturity and the involvement of the participants. Across the ETCT, some observations were made regarding the career stages. The foundational stage remained a privilege for some of the participants, as only a few had the opportunities of an early foundation in the pursuit of arts, arts education or an alternative cultural environment overseas. Otherwise, the majority of participants began their event career from the beginning stage. The constraints and facilitators were discovered to be more prominent as the participants entered the development and establishment stage on the ETCT. The maintenance stage, usually corresponds with the participants' age to wind down their activities, but these participants are definitely not resting on their past achievements. They continue to travel for both work and/or leisure, as they are either retired, semi-retired or still maintain their event career. The semi-professional artists and producers have more time devoted to the development of their arts through training and were more adventurous as compared to the professional artists and producers.

In the final section, various perspectives from the participants have been gained to conceptualize them as serious event travellers. A range of serious event travellers was identified in the participants across their ETCTs, suggesting the

notion that the participants never considered themselves as tourists. The next chapter will consolidate the findings of this chapter and the previous chapters to form an integrative framework to provide further insights into the event travel career of serious event travellers.

7. INTEGRATIVE FRAMEWORK FOR SERIOUS EVENT TRAVELLERS

“You can’t compartmentalize my life” (Tama)

7.1. Introduction

Putting an integrative framework together for this study on the event travel careers of amateur and professional artists and producers proved to be complex. Pearce (2012) claims that a framework is not a strait jacket, and one size does not fit all. Therefore considerable scope exists to use integrative frameworks to bring greater direction, structure and purpose (Pearce & Butler, 2010) to the field of event travel careers. Likewise, it is arguable whether one framework alone would be sufficient to present all the findings of this study. To address the research questions and other findings of the study, an integrative framework has been constructed to provide an overarching discussion of the findings about the event travel careers of Singaporean artists and producers (as represented by four lives lived in Chapter 5); their travel constraints, facilitators and motivations; and how they conceptualize themselves as serious event travellers (Chapter 6). To present the multidimensionality of the study, in addition to the overarching integrative framework of event travel careers, three further frameworks, which sit within the overall framework are proposed:

- (i) the development of serious event travellers (from leisure to work, encompassing both leisure and tourism);
- (ii) artists and producers, event travel constraints, facilitators and motivations; and
- (iii) participants’ involvement in different types of events at different stages of their event careers.

Whilst the integrative framework for event travel career provides the wider zoom of how artists and producers construct their Event Travel Career Trajectories (ETCTs), I have also zoomed in on the meso aspects of the individual’s life history.

The meso-zoom was used to develop the progression of serious event travellers, as well as to identify the constraints and facilitators at different event career stages. It was necessary to zoom out again in order to make sense of participants' development over different cultural and historical periods.

7.2. Integrative framework of artists and producers' event travel careers

A composite framework incorporating the features of a process and conceptual framework is used to conceptualize the integrative framework of artists and producers' event travel careers (Figure 7.1). According to D.C. Pearce (2010) frameworks are considered composite when their structure incorporates two or more features of different frameworks. The purpose of a composite framework is to provide additional dimensions to the analysis and explore additional relationships. Pearce gave the example of how a dynamic element could be added to observe how a subject changes or evolves over time. The overarching aim of the framework is to interpret and provide a conceptual process of how artists and producers in Singapore develop their ETCTs in the presence of their social world and changing macro environments (through different historical and cultural periods).

The features of the process framework were developed by linking Stebbins' (1992) leisure career stages (introduced in section 2.3) to the participants' lives in the realm of leisure and work (as inspired by Hughes' (2000) classification framework of arts-related tourists on holiday or non-holiday). This process followed the examination of the different travel constraints, facilitators and motivations experienced by the participants (as analysed in Chapter 6) at different ETCT stages and periods of time. Connection was then made using a conceptual framework to show the link between the participants and their social worlds when making event travel decisions with the event type and event travel destination. Unruh's (1980) social world theory (see Figure 2.2, p.40) was integrated to represent the temporal and spatial dimension of travel and to build on existing studies (see section 2.5). The latter features of the social world and macro

environment represent the dynamic elements that help explain the changes over time in the ETCT.

The explanation of the framework will begin with the features within the outer sphere. The outer sphere represents the macro environment and/or the condition of Singapore's past and present development in the arts (see Chapter 4). The features inside the outer sphere will be discussed in an anti-clockwise order from top left with the ETCT. The basis of the integrative framework of artists' and producers' event travel careers is the existence of an event career. Following Stebbins' (1992) five serious leisure career stages (introduction, development, establishment, maintenance and decline), the same career stages were adopted in the integrative framework as the event career stages. I have also added a foundational stage. Most participants could identify with at least four out of the six stages of event career: foundational, beginning, development, establishment, maintenance and decline. The ETCT took different shapes as their event career developed across the different event career stages. Except for Roy, who experienced the stage of decline (see Appendix R), the ETCTs of the remaining participants continued to develop and most were sustaining their event career between the development and establishment stage. Only those who were retired or semi-retired, and usually the third generation Singaporean artists, had moved to the maintenance stage.

Figure 7.1: Integrative framework of artists' and producers' event travel careers

The foundation and the maintenance stages of the event career stages had some particular characteristics. The foundational stage was significant because, while it had been expected that participants would begin their narrative in relation to events, they generally storied their lives from before their ETCT. The foundational stage was pivotal to understanding why the participants got involved in event travel at the beginning stage. Participants at the maintenance stage have continued to develop and/or reinvent their knowledge and skills in their respective fields because of the development of the cultural scene in Singapore under the external environmental factors. For example, Sing and Joyce successfully rejuvenated their respective arts by grooming a new generation of artists with new industry partners. It was observed that the most senior member amongst the participants (Dr Robert Liew) was still active in the industry, although he had arrived at the maintenance stage.

It was also observed that an ETCT would not have been formed unless they had started an event career. The foundational stage was more a discovery and exploratory stage where the participants were introduced to the arts in a school environment or a different cultural environment when working or studying overseas. It seems that, although the foundational stage bears the potential to develop the ETCT further, it is inevitable that people will face different types of constraints and facilitators. Such constraints and facilitators seem to help to escalate or delay the development process of the individual's event career. It was therefore necessary to survey the external and internal environmental factors of Singapore (Chapter 4) at the same time to understand how these constraints and facilitators were formed (sections 6.2 and 6.3).

7.3. Serious event travellers as actors and members of social worlds

Table 7.1 shows a typology that describes the development of a serious event traveller from the foundational to the maintenance stages of their event career as hobbyist, amateur, semi-professional and professional. As the artists and producers are also identified as members of a social world, the typology also incorporated the four types of actors (insiders, regulars, tourists and strangers)

postulated by Unruh (1979) in his earlier studies of the social world. First, the table shows a continuum exists between the hobbyist and the professional. Second, it highlights the potential of a hobbyist becoming a serious event traveller from an early stage of their leisure career. Third, it enables a closer look at the characteristics of the artists and producers to observe the changes the different levels of professionalism have on the event travel career. Four aspects to be discussed in this section are listed below. Each of these aspects were incorporated into the integrative framework:

- 1) Hobbyists and amateurs are potential serious event tourists.
- 2) Most hobbyists are artists.
- 3) Unlike the artists who participate in event tourism from the foundational stage, a producer engages in event tourism only after he or she has become a semi-professional or professional at the beginning stage of their event career.
- 4) A continuum exists from participation in a type of leisure through to becoming a serious event traveller.

7.3.1. Potential serious event travellers

Earlier positive experiences at the foundational and beginning event career stages can cultivate hobbyists and amateurs into serious event travellers at the later stages of their event career. The study shows that early exposure by educational institutions and participation in local social worlds provided the necessary foundation for developing the lifestyle of a serious event traveller in the later stages of their event career.

Hobbyists as artists

In the context of this study, the hobbyists shed some light on Unruh's (1979) *tourists* and *strangers*. Unruh suggests that *Tourists* limit their involvement in the social world to entertainment, profit, and diversion, whilst *strangers* are not involved in the affairs of the social world (although they influence some aspect of the social world). Hobbyists were found at the foundational and beginning stages of the event travel career. They are sometimes referred to as amateurs, but they

are not as serious as amateurs who are more likely to participate in event travel. Hobbyists seemed to have available time to travel although they might not be ready to venture overseas with their art or deem themselves competent enough to present their art. The purpose of their travel was largely for leisure. Most of the trips made during the early stages were usually a one-off project or cultural exchange programme with school, and they usually travelled in a group. Although the majority of the hobbyists were artists, producers were found at the foundational stage of the event travel career. For example, Sing was producing for the dance ensemble while she was dancing with the National University of Singapore Dance Ensemble. Table 7.1 shows that serious event travellers can be cultivated from an earlier stage of the event travel career as hobbyist during the foundational or beginning stages in the presence of available local, regional and dispersed social worlds.

Table 7.1: Serious event travellers as actors and members of social worlds

Potential Serious Event Travellers

Level	Career Stage	Characteristics	Travel Style	Purpose of Travel: Work or Leisure?	Social World
Hobbyist	Foundational	Available time to travel but might not engage in event tourism.		Leisure	Local
Amateur	Foundational / Beginning	Part-time artist or producer who holds a full-time job in an arts or non-arts environment Or Students who are members of a school's performing arts group. Available time to travel but might not be ready to showcase or present any works unless it is part of a school's project (e.g. cultural exchange programme) or a one-off project. Often identified as an attendee and less a supplier to an event. Participants do not remain amateur for long before they turn semi-professional.	Travels in a group	Leisure	Local / Regional / Dispersed
Semi-Professional	Development	Usually holds dual role of an artists and producer although one of the role might be an amateur or professional. More time to travel for personal and professional development than the professionals.	Individual / Group	Work & Leisure	Local / Regional / Dispersed / Social World System
Professional	Establishment	Full-time artist and/or producer. Largely travel for the purpose of work but still find time for some leisure. More selective regarding the type of event to be involved in, how they are to be involved and the location of the event.	Individual / Group	Work & a bit of leisure compared to a semi-pro who has more flexible time for leisure.	Local / Regional / Dispersed / Social World System

Serious Event Travellers

Amateur: growing out of the hobbyist

Amateur status emerged when leisure became more than a hobby and when the engagement in more events increased through participation in different social worlds. Unruh's (1979) *tourists* remain on this stage, as their commitment to the art remains casual. Amateurs did not expect to be paid for their service and therefore most of their engagement in event travel was for the sake of gaining exposure and was representative of their commitment to advancing their skills in the leisure activity. Amateurs usually regarded themselves as semi-professionals as soon as they began to receive payment for their services. The perceived value of their professionalism seems to lie in the professional fee they were able to command. In Danny's case, he turned amateur, then semi-professional and professional within a short span of time – a year. According to Danny:

It's one of those things ... meant to be that when we played, people want to pay us. So, then from there on, we realized that this is a career because as long as someone pays you, it's not a token fee, it's like a fee that's considered a professional exchange.

It seems that hobbyists and amateurs might not be the serious event travellers at the earlier stage of their careers, but they are potential serious event travellers when their event travel careers continue beyond the beginning stage.

7.3.2. Serious event travellers

As the frequency of travel picked up into the development and establishment stages of the event career for the hobbyist and amateur, formal work could be added to the purpose of travel. When these hobbyists and amateurs turned semi-professional or professional, event travel that was once regarded as a form of leisure in the foundational and beginning stages of the participants' event career would become an event travel career. At this stage, the blurring of lines between leisure and work becomes apparent.

Semi-Professionals: The 'in-betweens' as serious event travellers

Most semi-professionals held a dual role of being a part-time artist and a full-time producer or professional in a non-arts environment. Semi-professionals had the

opportunity to travel more than hobbyists, amateurs and professionals, as their travel agendas were likely to include training and developing their skills, in addition to presenting their work. As such, their purpose of travel usually involved both leisure and work. They were often longer stayers than their professional counterparts. Semi-professionals could travel alone or in a group, with these travel arrangements normally encompassing work. Semi-professionals were usually members of varied social worlds and were active in forming networks within their respective social worlds. They usually undertook work on a project basis. The aforementioned explains why the pinnacle of semi-professionals' event travel careers was at the developmental stage of their event career because the semi-professionals had more available time to travel compared to their professional counterpart. For example, Tania, Sing and Joyce all derived (at the development stage) recognition from both their local and overseas counterparts. Such recognitions were also accompanied with the opportunities to work on overseas events.

The professional serious event travellers

For many professionals, their social life was subsumed in their work because of the entertainment nature of the industry. They were full-time artists and/or producers and, while work was their primary purpose for travelling, leisure was built in between their breaks at work. Professionals were observed to be highly selective of the type of events they were involved in, as they would have experienced a variety of events throughout their career. Professionals were also selective about the significance of their role in the event (e.g. the prominence of leading a project or representing Singapore) as well as the location of the event. They were also observed to be faithful and loyal members and sometimes leaders of the social world system they belonged to, forming regular attendance at events organized and promoted within and outside that system. Professional producers usually travelled alone whilst the professional artists either travelled alone or with the group they represented.

Both semi-professionals and professionals displayed similar traits when compared to Unruh's (1979) 'regulars' and 'insiders' (see section 2.5). As frequent

members of social worlds, they were also active leaders and organizers of events in their social worlds. Their participation and commitment extended beyond their local social world to also include their influence in the regional, dispersed and social world system. Together, these social world members helped to ensure the lifeline of the social world system as they were also responsible for forming new ones. As this study looks into the development of a serious event traveller, it should not however be assumed that all hobbyists and amateurs would become semi-professionals or professionals.

7.4. Travel constraints, facilitators and motivations to travel

Participants had used the word 'constraints' to refer to both constraints to travel and constraints that inhibited their event career development. The bottom left corner of the integrative framework shows constraints, facilitators and the motivations to travel overlapping each other. These overlapping relationships are reflected in the analysis of the participants' stories. The analysis in Chapter 6 reveals that the participants' constraints were not necessarily perceived to be negative in how they influenced their event travel career. Instead these constraints had spurred participants to look creatively for alternatives in developing their career. They did so by collaborating or securing support from the overseas host and the local government. Whether these constraints or facilitators were travel or work related, it seems like they were both negotiated to form the motivations to travel. These overlapping relationships are displayed in the interaction of arrows shown in the framework in Figure 6.1.

Motivation is another dimension discussed by early ETCT research. In this study, we have seen in Chapter 6, how knowledge of constraints and facilitators have provided insights into motivations to encourage artists and producers to engage in event travel rather than to consider constraints as an end in themselves.

Constraints and Facilitators and the Macro Environment

Some constraints such as *time and distance* and *lack of resources* were consistently present from the foundational to the maintenance stage of the ETCT. These constraints were likely to have sustained different cultural periods and contexts

in a changing environment (Stead, 2004). Facilitators that sustained different cultural periods and motivated event travel were work and family support and positive overseas partnership. However, some facilitators are increasingly becoming available – local government support and foreign host country support. To understand the extent of this facilitator, Singapore government support to artists and producers interested in event travel needs to be evaluated together with the context of Singapore's past and present development in the arts (Chapter 4). The conditions of time and the adoption of changed culture and policies in the macro environment have formed some of the facilitators and constraints discussed earlier. An example is more budget allocated for the development of the arts in Singapore. This is translated into available funds for emerging artists and touring purposes (see section 4.4).

Although the participants in their narratives did not use the term social world, their association with special interest groups at events, conferences, and online fan clubs is consistent with the social world illustrated in Getz and Patterson (2013). The authors argued that the involvement with the social world stimulates event and travel options. In this study, the social world also appeared to be a key influence or catalyst in the development of the ETCT of artists and producers. The influence will be discussed here but further insights will follow in the subsequent section on the choice of events and travel destination.

Constraints and Facilitators to Travel: Linking Social World to Social World Destinations

Participants were more likely to participate in events where their social world congregated. These social worlds in the arts were clubs and associations and societies relating to the art form or the business of arts and arts management. Members of social worlds usually congregate at conferences or other forms of event. The absence of a local Singaporean social world for a particular form of art would mean a constraint for the participant, leading to the need to travel in search of a social world in the region or further afield where they could meet with their counterparts through participation in events. In the absence of a local social world, early serious event travellers were observed to spearhead the creation of their

local and regional social world. These social worlds have evolved organically into social world destinations. In section 6.5, we saw how participants associate a specific destination as their 'mecca' (for example Spain was a regular destination Tania travelled to, to upgrade her skills in Flamenco dance). Other participants, like Danny, Sing and Rydwan, were also able to name the mecca for their respective art form (see section 7.3.5); for example, for Danny it was Memphis, the home of the blues. Jonathan illustrates the artist social circle in Australia:

But through him [Keegan Kang, an Australian artist] I met a whole lot of performance poets, artists you know, buskers so the other side of the Perth's scene. To a Singaporean in those days was very exciting because Singapore don't have such thing you know. We only have the Substation and nothing else. But there was such a life there [Perth] you know; the unofficial performance scene. So, we met all these great people, all these poets who do all sorts of weird stuff so I connected with them at that time I was also keen on poetry.

Advancement in technology has also facilitated a dispersed social world where social media play key roles in identifying and building the arts community. For example, Ching-Lee had started a community page for creative producers in Singapore on her Facebook profile and Dr Liew shared about the accessibility of artists' YouTube Channels as an alternative to watching them live in an overseas event.

Other Constraints and Facilitators to Travel

Other constraints and facilitators included *family support*, and *travel time and distance* but, as discussed in Chapter 6, an important component was the *self-imposed* constraints that the participants held. This was exemplified by participants feeling that their product (talent or production) was not yet ready for export or touring to particular locations. For example, Tania would not venture into a location where the market for flamenco is already established. She said:

...in other established markets or saturated markets, where those markets already have their own Spanish dance, then it doesn't make sense for us to go in. But for place like say Malaysia, Bangkok or even Vietnam, where the scene is not so developed yet, you can find a niche still because the local community there cannot yet offer that, that's where we can go in.

7.5. Social world system of artists and producers

The participants in this study were not necessarily conscious of the social world system they belong to. Since participation in the social world facilitates and motivates one's travel, it is important to know how the social world system operates to analyse how artists and producers make decisions about the type of event to participate in or event destination to travel to. This final component of the integrative framework of the event travel career is illustrated with a conceptual framework that frames the type of events with the varied locations of events in the social world system. Each social world is capable of hosting different types of events shown in the framework. The following sections present the findings of the social world destination and a matrix to illustrate the different types of events involved at different stages of the artists and producers event travel career. The findings reveal that whether the type of event or the destination is the deciding factor for travel is dependent on facilitating factors (discussed in section 7.4) and the participant's event career stage.

7.5.1. Participation by event type

The matrix in Figure 7.2 shows the different types of events participated in by artists and producers at varying stages of their event careers. The data in the matrix was constructed by consolidating the ETCTs of the individual participants (Chapter 5, and Appendices E to R). Event type is one of the six dimensions suggested by Getz and Andersson (2010) and Getz and McConnell, (2011) in their studies of the ETCT. The rows present the different event types and the coloured columns the different stages of their event career. The participant is represented in a box at the intersection of each career stage and type of event as H: Hobbyist, A: Amateur, SP: Semi-Professional or P: Professional. The majority of the participants played both the role of artist and producer. Those denoted with a '*' or '+' next to their role represented the artist (*) and producer (+) in their separate role. The matrix has an interpretive and descriptive approach by analysing the patterns across the columns and on each row.

It should be highlighted that the trend under the maintenance stage may not be conclusive, as most of the participants interviewed are at their development or establishment stage of their event career. This is particularly so of artists. However, more producers were found under the maintenance stage, possibly due to the head start they received in the industry as compared to the artists in Singapore. Figure 7.2 shows some regularity in their participation in certain types of events as they move from one stage to another. Nonetheless, there are implications for knowing what type of events artists and producers would be interested in at different event career stages, given the facilitators we saw in the previous section.

Hobbyists and amateurs are found at the foundational and beginning stages. They seemed to have moved into the role of a semi-professional or professional because of limited time available as non-professional artists earlier on in their career. This, coupled with the potential to turn their leisure into work, was an attractive draw.

Hobbyists and amateurs are involved in most types of events except for major and mega events. Semi-professionals seem to have sustained a longer period of participation in a variety of events across the event career stages. This can be observed from the shaded boxes that begin from the foundational stage through to the maintenance stage. Professionals are not inclining to participate in open access events, cultural exchange programmes and competitions at the establishment stage, with some exceptions (e.g. lindy hop dance). At the maintenance stage, professionals continued to participate in these events, as they cited their interest in mentoring the younger generation of artists and producers by revisiting the events they would have otherwise stopped participating in altogether (for example, competitions and the performing arts market). The performing arts market (PAM) was not shaded at the maintenance stage as veteran producers such as Ching-Lee, Nathan and Dr Liew felt it has outgrown their need to search for talent using this platform. However, they expressed that they would return to a PAM to play host and guide the younger generations from Singapore. Participants' involvement in local and regional events was seen across the matrix, however, with lower activity in the beginning stage with only the

amateurs. This is in contrast to the other shaded areas with the semi-professionals and professionals also shaded at the beginning stage before local and regional events. This suggests that the earlier events were organized overseas. However, the latter stage of the event career saw the semi-professionals and professionals more involved in local and regional events (compared to the earlier stages), on top of the special events and major and mega events in the established and maintenance stages for reasons that were related to the different conditioning of time and macro environment (Chapter 4).

Event Type / Career Stages	Foundational		Beginning		Development		Establishment		Maintenance		Decline	
Open access (narrow)	H SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P
Open access (broad)	H SP*	A P	H* SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P
Cultural exchange	H SP	A* P	H SP	A P	H SP	A P+	H SP	A P	H SP	A P+	H SP	A P
Competition	H SP	A* P	H* SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P
Workshop	H SP	A P	H* SP	A* P	H SP	A P	H SP	A P	H SP	A P	H SP	A P
Conference	H SP	A P	H SP	A P+	H SP	A P	H SP	A P+	H SP	A P+	H SP	A P
Performing arts market	H SP	A P	H SP	A* P+	H SP	A P+	H SP	A P+	H SP	A P	H SP	A P
Camp	H SP	A P	H* SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P
Festivals	H SP*	A P	H* SP	A* P	H SP	A P	H SP	A P	H SP	A P+	H SP	A P
Local, regional event	H SP	A P	H SP	A* P	H SP	A P	H SP	A P	H SP	A P+	H SP	A P
Special event	H SP	A P	H* SP	A P	H SP	A P	H SP	A P+	H SP	A P	H SP	A P
Major / mega event	H SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P	H SP	A P

Legends:
H: Hobbyist
A: Amateur
SP: Semi-Professional
P: Professional
*: Artist
+: Producer

Figure 7.2: Artists' and producers' participation in events

The following section provides further insights into the matrix. The findings will also reveal events that may not be immediately identifiable or found on Getz's (2005) typology of planned events (see Chapter 2). They included open access events, and four types of planned event, namely competition events in the arts, enrichment programmes, camps, and political and state events (overseas).

Open-Access Events: A Sub World Within the Social World System

One of the objectives of this study was to ascertain the role open access festivals play in the event travel career of the amateur and professional artists and producers. As open access events are not found in Getz's (1997) typology of planned events (Figure 2.4), this section will elaborate on the characteristics identified by the artists and producers of this study. In the participants' recount of the types of events they have participated in, performing arts markets and open access events were event which featured earlier in their ETCTs. In existing literature, open access events are referred to as non-curated festivals (see section 2.2). However, this study revealed that participants also included the staging of concerts and theatre productions outside the boundaries of an arts festival in their concept of an open access event. This could be performance in non-arts venues including clubs, cafes and deserted buildings, or purpose-built venues for the arts. Curated events usually require a programme by an artist or producer to be approved by the artistic director or festival director. They offer a fully serviced package to include the venue, marketing, flight and accommodation to the host country by the organizer. However, unlike these curated events, Jonathan's experience suggested that the responsibility of a producer often falls on the artists to find an appropriate venue partner for non-curated events. He was also accountable for the marketing, ticketing and travel expenses. However, Joyce shared that some open access events still undergo curating, as the venue hirer or partner would need to approve the use of the venue for the particular performance in question. It was noted that the minimum length of stay at open access events was usually for about two weeks.

The majority of the producers would refer to the Edinburgh Festival Fringe as an example of an open access event. From an artist's perspective, only Joyce was excited about presenting her art in the Edinburgh Festival Fringe. However, she mentioned that she would not have discovered the festival if not for projects that she was involved in with a Singapore-based British theatre company. Other artist participants were more interested in events they were invited to be part of. There were also participants who were ignorant about the available platform of open access events. Further, the existence of recurrent open access events could potentially create the environment for a sub-world within the social world system. This refers to artists and producers who might move from one open access festival to another in order to capture a particular type of art. Rydwan's trip had included travelling to the Edinburgh Festival Fringe and following that, the Festival d'Avignon, another open access festival held annually in France.

At the foundational stage, artists more than the producers were discovered attending open access events. From the beginning stage onwards, they were usually semi-professional and professional artists and producers who were self-motivated and often travelled with a planned agenda to increase their market share, gain exposure overseas, to use an event as a test bed for new productions (with or without collaborative partners), or to receive feedback from their audience. We have seen through Jonathan's story in Chapter 5 that his early involvement in site-specific theatre production in Australia also suggested the open access platform. Professional gamelan artist and producer Joyce also shared that she had participated in open access events as an amateur at the beginning stage of her event travel career with a local social world.

In the narrow definition of open access festival, they appeared mainly at the beginning of the event travel career, however, once the perception of open access festival is extended to include these other independent events the interviewees' participation in open access events then appears more frequently across every event career stage. To a theatre artist and producer like Jonathan, the open access event was significant at the beginning of his event travel career, as it was deemed an ideal platform to showcase his works to an international audience. To other

artists, such as Peter, the liberty to organize his band's concerts with his foreign counterparts was significant in the establishment stage of his career. In comparison with these artists, producers such as Dr Liew, Ching-Lee, Nathan and Rydwan, found open access events rather challenging, especially with the varied quality of performances. They felt that the programmes were often a mishmash of performances by artists of different standards and therefore found it difficult to afford the time during the later part of their event travel careers to sieve out the weaker productions from the better productions that the curated festival might offer. There were also producers who appreciated the organic state of the open access festival and recognized it to be a unique festival model to draw inspiration from. These professionals also acknowledged the benefits the open access festivals brought them at the beginning of their career. For Joyce and Rydwan, it remained a novelty and unique atmosphere they hope to return to.

Planned Events: Competition Events in the Arts

Getz and Page's (2016) typology of planned events includes sport competitions (for example leagues and tournaments), but not arts competition (see Figure 2.5). However, in this study, arts competition events are a significant part of participants' event travel careers. Artists in the music and dance arena especially associated their participation in international competitions with the turning points in their ETCTs. Participation in these competitions was often self-initiated with several elimination rounds and might last for a month or more until the final elimination round for a televised competition, such as *The Sing-Off* in Beijing that Peter participated in.

Participation in competition usually appears at the foundational or the beginning stage of the participants' ETCT. Competition becomes less significant to professionals in music (such as Danny and Peter) at their development and establishment stages, even though Sing, as a professional artist and producer, continues to see it as an essential part of developing her dance career. A certain level of prestige goes with different types of competition, and one would be required to be a semi-professional or a professional to be involved in a more

prestigious competition. The competitions are usually hosted by a destination with existing social worlds.

Participants entered these competitions with the purpose of gaining exposure and publicity. Once these objectives were achieved, the competition ceased its purpose for the participants who might not return to compete in the same event. This was especially so for the professionals who aimed to develop their event travel careers in prestigious events, for example major festivals. Sing was observed to compete regularly on her ETCT as new social worlds were formed within the region and as she maintained her network with the social world system. Peter related that as his vocal band became more established following the first competition in which they were runner-up in *Sing-Off*, the need to compete in China and Taiwan also diminished because they had already proven themselves in that region. The title they had gained meant the potential of expanding the coverage of their tour in other locations.

To some participants like Simone, a leader of an a cappella vocal band, age has posed a constraint to competition participation at the later stage of her career. The value of preparing for a competition was also weighed against the opportunity cost to perform elsewhere. Simone's sentiment is contrary to Sing's spirit where age knows no limit. Instead, Sing was motivated to use competition as a platform to challenge the younger generation in that particular art form about how the art should be presented through the competition.

Planned Events: Enrichment Programmes

This study identified workshops, master classes and, in the following section, camps as enrichment programmes in which both artists and producers seek to satisfy their motivation for personal and professional development (see section 6.4.1). The semi-professional artists appeared to be the most active in travelling to pursue workshops and master classes to develop their professional skills. It is especially consistent in the ETCT of practising artists and producers like as Tania (flamenco dancer), Sing (lindy hop dancer) and Joyce (gamelan composer and musician). The majority of these enrichment programmes were self-initiated,

whilst there were also special professional enrichment programmes targeted at professional artists and producers by exclusive invitation only. It seems that some of these special enrichment programmes for professionals are hosted by international arts festivals or their national arts council to create networking and collaboration opportunities. Most of these workshops and master classes are organized by different social worlds and they are available throughout the year in dispersed locations. Admission to these special enrichment programmes are sometimes by invitation at the later stage of the participant's ETCT when they are more established.

Planned Events: Camps

Camps were another event that emerged as important, but that were not found in Getz's (2005) typology. Camps refer to events where artists and producers are involved in residential events working leisurely or intensively with their peers depending on their level of engagement (beginner, intermediate, advance, amateur, semi-professional, professional or open category). These camps differ in structure and style for even the dance hobbyist / professional artist and producer, such as Sing, and the professional producer, such as Rydwan. Some of these camps occur on an annual basis with a different host, as in the case of Sing, who rotates with other members of the regional social world in Asia to organize SEA Jam, a dance camp in South East Asia. Camps such as SEA Jam target dancers of varying levels of proficiency. Sing related both her opportunities to dance leisurely and attend workshops while not working as a judge for dance competitions in the camp or conducting dance workshops. Camps attended by Rydwan are more specialized and targeted only at the professional producers who are required to be registered, nominated by other professionals or institutions in the industry, or invited to attend the camp. Some of these camps are one-off and others are organized on an annual basis by different levels of social worlds. Rydwan's attendance in a young talent camp for producers was organized by the British Council in association with the Manchester International Festival. The British Council's office in Singapore is well-known to members in the creative industry for their support of collaboration between local talent and UK-based talent.

Rydwon relates the expected outcome from such professional camps in his later experience in the Asian Producers Camp in Korea:

We talk about methods of producing ... most of it is what we already know ... what other countries are doing [...] outcome hopefully some collaborations and some kind of in kind residencies for producers in each country [...] a more solid network. [...] after six days, we all were divided into six groups and we all had to live in the same hanok, in the same house so it's like *America's Next Top Model* ... you live in the same house for six days. It forces you to interact more with your fellow producers and you're supposed to work on this research topic at the end of the [...] you're supposed to present it at the end of the last day. So they were talking about cultural regeneration, cultural districts. My group was talking about contemporary versus traditional, that kind of stuff. So from the research that we had, I think that was what came out on the last day [...] quite insightful, quite interesting. The next one is in Taiwan this year.

Planned Events: Political and State Events (Special Events)

Participants would often be invited to be involved in *political and state events* overseas during the development and establishment stage of their career, which participants usually referred to as *special events* or *national events*. The duration of such trips varied according to the level of involvement of the artists and producers. On a bigger scale, usually a collaborative project ensued between the artists and producers and their foreign counterparts, providing the opportunity for a longer stay or more frequent trips to the host destination in preparation for the project. For example, Tania made five trips to Paris in 2010 in preparation for the Singapore Seasons.¹⁷ On a smaller scale, Peter and his band was invited to perform in Singapore overseas diplomatic events (related or unrelated to arts and culture). There were also participants who felt called to serve the nation with their talents at this stage and this meant that the call to be based at home would therefore be stronger at specific times of the year. For example, Annie has been largely self-funding the Singapore Street Festival, and also actively involved in the production for Singapore's National Day Parade (see Appendix P) and Peter has

¹⁷ A Singapore performing arts showcase held in Paris from 8-28 November 2010, organized by the National Arts Council. The target audience included decision-makers and opinion leaders in arts, business and politics, the French museum- and arts-going communities, French and international media, international visitors, and Singaporeans living in France (NAC, 2010).

been involved with the Singapore Tourism Board in the board's overseas marketing drive to promote Singapore with his vocal band.

7.6. Social world destinations

Unruh (1980) had referred to the social world system as one that coalesces actors, organizations, events and practices from other social worlds. Participants in this study had made repeated visits to destinations that were closely associated with their specific art. It seems like these locations are synonymous with the authenticity or origin of the arts of a particular type of event. For example, for musicals, one would be attracted to Broadway in New York or the West End in London. Existing literature review also revealed some of these 'mecca' in flamenco and sports (see section 2.6). The memory map from the first creative inquiry and the second conversation with the participants helped to identify the existence of a 'mecca' in their social world. Further examinations were made in subsequent meetings with participants to also uncover the other meccas in their respective social worlds. We saw how it was possible for participants to be motivated to travel to specific events because invitations were sent (see section 6.4.4). This section shows how the membership or association with a social world could otherwise draw participants' motivation to participate in events organized and presented by the social world. It seems that the more dominant and prestigious a social world is to the art form or arts business, the more it is able to command the attendance of international participants when the event is hosted in a social world destination. For example, Tania travels to Spain frequently because the social world system for flamenco is located there. She has also taken her maestro on tour to the regions around Singapore because of the existence of similar social worlds. Rydwan participated in the Edinburgh Fringe Festival because it is internationally well known and every producers and artists from around the world would gather there in August. Rydwan said:

I guessed I always tell the young ones that you should experience Edinburgh because you get the depth and the breadth and it's international. Basically the whole world is there.

As these meccas have resulted in recurrent visits for the participants more than once in their event travel career, they are labelled as the 'social world destination' in the integrative framework of serious event travellers. The following meccas were identified from the study:

- Blues = Memphis, USA
- Gamelan music = Indonesia
- Sacred music = India
- Jazz = Montreux, Switzerland
- Lindy Hop = Herrang, Sweden; New Orleans, USA
- Flamenco = Andalucia, Jarez, Spain
- A cappella = USA

When Unruh's social world system is applied in the context of this study, the system represents the largest gathering of social world members and events in a central location. Like the examples presented above, because a specific art tends to be synonymous with the location, a social world destination has emerged as a result of its long-term association with the art.

7.7. Spatial-Temporal dimension: Travel distance and seasonality

Another component that extant researchers (Getz and Andersson, 2010; Getz and McConnell, 2011) observe in the study of event travel career is the spatial and temporal dimension, which shows a level of consistency in the temporal and spatial patterns of event tourists. Those studies show that the frequency of travel became higher and less seasonal through the event travel career, whilst the spatial pattern is represented by longer distance travel (by air) (see section 2.6). The present study, however, saw an irregular pattern that is greatly influenced by the trends of the macro environment and the social worlds. The macro environment is represented by the atmosphere outside the sphere in the integrative framework. The travelling pattern and seasonality for travel remained inconsistent because the participants were members of several social worlds that were active in introducing different types of events to their members. The

introduction of a new regional social world has influenced the shift in attendance from one dominating social world to another as new ones were formed. For example, Sing started the earliest lindy hop wave in Singapore, and possibly the first in Asia, but Korea now has the biggest lindy hop community and is also leading their own lindy hop dance competition and camp that Sing also found herself participating in as a member of this new regional social world:

It's a very Western culture yeah. Now actually very surprisingly Korea is one of the biggest communities in the world for lindy hop, just some surprising twist of events you know...

The new social world also has the potential of closing the gap between a local social world and the social world system. Assuming the latter is located farther away from the local social world, the new regional social world has the potential to gather members who would otherwise visit the distant social world system. For example, the development of arts in Asia might draw more members for hosting the regional social world in Asia without the need to go a longer distance. This has implications for the overall social world system.

In contrast to the shorter travel distance observed at the later part of some of the participants' ETCT was the longer travelling distance made to events at the beginning of the ETCT, where the road to discovery had only just begun to take shape. This study shows that the travel distance becomes shorter towards the later part of the stage of the ETCT when Singapore, the region and Asia became the focal area for touring. There was, however, some level of consistency with the seasonality of travel, where specific social worlds in the performing arts would gather in Europe during the summer period. The study also reveals that both artists and producers would maximize their travelling time by forming a European circuit in the summer period to coincide with their travel plans. However, even that has started to change as Singapore has moved its major arts festival to the month of August, which clashes with European events. The summer and autumn arts festivals in Australia have also produced another circuit for both artists and producers. It is worthy to note that the performing arts season can be identified in different continents throughout the entire calendar, forming a bigger picture for

the social world system. Although the travel distance might have become shorter, the participants' mecca for the art remained consistent in our first and second conversations. This suggests that participants would still travel further at the later stage of their ETCT but with more frequent trips to nearby regions.

7.8. Conclusion

Although individual ETCTs may differ from one life to another, the integrative framework of event travel career has enabled the study of the journey of artists and producers from the foundational to the decline stage of their event career across the macro conditions of different times. A continuum is said to be present where the participation in a type of leisure could eventually develop a serious event traveller. Further, knowledge of their constraints and facilitators on their ETCs has implications for their motivation to engage in event tourism, and therefore it has practical application. In addition to integrating the findings of this study with existing theories of event travel career, a framework such as this can also provide a basic premise for the study of event travel career and give opportunities for researchers to cross-fertilize it with another serious leisure activity, such as sport.

We have seen how the narratives from the lives lived have been conceptualized to operationalize the integrative framework in this chapter. Five dominant elements exist within the integrative framework in the process of sustaining the event travel career. The social world has emerged as a key component in the development of the integrative framework as both a facilitator and a constraint. Each social world has a community of its own and acts as a motivation, an event type and a destination. Each social world has a global presence with local, regional, and dispersed networks. It was found that these social worlds have been present since the formative stage, before the start of the participants' event career. The social world is capable of cultivating their participants' motivation to be involved in different types of events organized in different countries by the respective social worlds. New social worlds and sub-worlds were formed as members assumed leadership and ownership to introduce the social world in their own territories.

Consequently, new social world destinations have also emerged, enlarging members' event destination choices.

This study also expands Getz's (2005) typology of planned events to include open access events and other types of event not commonly associated with the arts, for example: competitions, camps, enrichment programmes, and overseas political and state events. The study suggests that social worlds are responsible for many of these events.

The event travel career has a sustainable trajectory as event tourism continues into the maintenance stage. Some participants have formed a new lease of life with their art by repositioning themselves at the development stage of their ETCTs with new sub-worlds. Those who entered the ETCT earlier are also observed to have reconciled with their earlier constraints by closing the gaps for the younger generation of artists and producers in Singapore. The subjectivity displayed in the passion of the participants for the arts could be conceptualized with the development of their ETCTs that seldom sees a decline (except for Roy). However, this study focused on active artists and producers so perhaps a lack of 'decline' was to be expected.

8: DISCUSSION AND CONCLUSION

Knowledge of the past “can inspire us to be more ‘retro-active’ in order to recreate what we see as historically important, and thus, think differently in the present and for the future.” (Cummings and Bridgman, 2011, p. 91)

8.1. Introduction

This study has been a reflective journey for myself as a researcher as much as it has been for the 19 Singaporean artists and producers who participated in the arts-informed life history research process. Data was collected through a collaborative effort. It demanded the participants’ willingness to part with their time to recall their past and to transfer them into memory maps. My participants dug into their albums, portfolios and archives for their creative inquiries. It was such a privilege to walk back to their pasts, many of whom I have worked alongside with in the events sector. The meetings with these individuals entailed the use of four lenses: first, a close-up lens to zoom in to their personal stories, second, a wider lens enabled me to zoom out to understand these personal stories in comparison with their cohort, and third, the application of an even wider lens to put the earlier two pictures against different historical and cultural contexts. As a researcher, I used a fourth lens to process the final picture and make sense of every angle that was captured in this study given my knowledge and experience both as insider and outsider.

The overarching aim of the study has been to investigate how amateur and professional artists and producers develop their event travel careers using the event travel career trajectory (ETCT). The findings were revealed in Chapters 5 to 7. Chapter 5 addressed the research question about how amateur and professional artists and producers develop an ETCT, by focusing on four lives lived. The foundational stage (the event careers of hobbyists or amateur leisurists) was essential for understanding of the beginnings of their event travel careers. Educational institutions (from primary to tertiary level) appeared to play a major

role at the foundational stage of both the participants' event career and event travel career. Chapter 6 revealed the underlying importance of constraints that also facilitated and motivated the need for artists and producers to engage in event tourism. Some constraints and facilitators to travel are unique to artists and producers and were unlike those experienced by athletes who participate in sport tourism. Chapter 7 integrates the findings of Chapters 5 and 6 to derive an integrative framework of the event travel career. One of the outcomes of this study is recognizing the different stages of development of a serious event traveller from the leisure stage to establishing an event travel career. The social world emerged as a significant actor in the integrative framework. Like a destination, the social world is represented by its own community in different social world destinations. While there are social worlds that are more dominant, and are considered a 'mecca' for a specific art form, or type of events or festivals by the artists and producers, there are also emerging social worlds and sub-worlds in destinations that have just discovered and/or embraced the art form. The presence of social worlds act both as a facilitator and motivator to travel, and can initiate their own events. When absent, the social worlds may pose a constraint to a destination, but at the same time provide the opportunity for the participants to travel in search of the unavailable social world. The study also revealed the different types of events that artists and producers engaged in at different stages of their careers. Open access performances, workshops, masterclasses, competitions, conferences, camps and annual festivals appeared to be relatively consistent on the travel calendar of the artists and producers, especially the artists.

In this chapter, the contributions to theory, practice and method will be discussed first before the delimitations, limitations, future research directions, and the implications for stakeholders in the arts.

8.2. Contributions to event travel career trajectories and social world theory

Event Travel Career Trajectories

The event travel career concept mooted by Getz (2007) has developed beyond his earlier hypotheses with Andersson (2010; 2011) on amateur distance runners. The same concept has been applied in other areas of serious sport leisure, but has yet to make a significant impact in the performing arts world. One of the contributions of my study is the development of a new integrative framework of event travel career to guide future researchers interested in the study of serious event travellers' travel patterns and participation in different types of events (see Figure 7.1). According to Getz (2007), "more work is needed, however, on how event careers, or patterns of event attendance form and evolve" (p. 395). The integrative framework pulls together three core concepts (the ETCT, serious leisure, and the social world theory) to explicitly demonstrate a process that frequently interacts with the social world at different stages of the event participants careers to sustain an event travel career. The framework allows the examination of the event travel career development of serious event travellers in the arts and other forms of leisure that combine work with leisure across different career stages. This study posits that the artists and producers are serious event travellers who can form an event travel career.

Previously, the ETCT was used to study the career progression of serious sports tourists (Getz & Andersson, 2010; Getz & McConnell, 2011; 2014; Getz & Patterson, 2013), but this study shows that it is also applicable to serious event travellers in the arts, with some variations. The six dimensions included in the study of the ETCT for sports were operationalized in the individual ETCTs of the artists and producers (see Chapter 5 and Appendices E to R). Of the six dimensions (motivational, travel style, temporal, spatial, event types and choice of destination), the concept of social world emerged as a key factor in this study outside and inside the ETCT.

Social world theory

The social world theory has been given more prominence in this study than it was given previously in earlier studies (section 2.5). It extends beyond explaining the spatial and temporal patterns, to answer the question of how artists and producers develop their ETCTs. Although the study did not explicitly set out to study artists' and producers' involvement in the social worlds as Getz and Patterson (2013) did, it was evident from the findings that the social world theory was central to the understanding of the early involvement of artists and producers in the arts in several ways. Firstly, the social worlds' events motivate event travel and the formation of new social worlds. The new social worlds in turn motivate demands in new social worlds' destinations. It is self-sustaining as long as membership continues to exist and grow. Secondly, the dispersed social worlds have been identified as more representative of the social media world, rather than as a constellation of members from the local and regional social worlds (Unruh, 1980). Thirdly, Unruh's social worlds do not have a central authority, but this study shows that a perceived authority exists where a destination is recognized as a 'mecca' for that particular genre of event or arts. The following details the contributions.

According to Unruh (1979; 1980), the major components of the social worlds (actors, organizations, events and practices) are densely scattered in different geographic areas and they can be analyzed according to the following scales: local social worlds, regional social worlds, dispersed social worlds and social world systems. The social world concept was previously subsumed under the spatial dimension of the ETCT in Getz and Patterson (2013). Without the integration of the social world theory, the temporal and spatial dimension remains linear, progressing from local social worlds to regional social worlds to dispersed social worlds and social world systems. In their research on amateur distance runners, Getz and Andersson (2010) hypothesized that the involvement level of the runner would shift from local to national and ultimately to international level. While artists and producers do attend competition events, and they can be important for personal and professional development, unlike sport, competition events in the arts last as long as they help the artists to establish their reputation and credibility

in an international context (except in cases like dance sport; for example, lindy hop in this study). In the context of performing arts, where competition is not the key aspect for most participants in this study, the findings in Chapter 6 show that it is possible for an individual to become a member of other social worlds outside the local social world. This means that one could become a member of a social world system while engaging in serious leisure away from home before first becoming a member of the local social world. This non-linear progression is contrary to the linear progression observed in Getz and Andersson (2010). In another scenario, the social world might be unknown or inactive locally before a discovery is made in other social worlds while travelling, confirming what Strauss (1978) observed (see section 2.5). Eventually the participant moves from one social world to another through event tourism. Ultimately, it is probable for the participant to be engaged at the local social world level, influencing the set-up of a new social world (see section 6.3.5) with a new set of actors (Shibutani, 1955; 1961; Strauss, 1961; 1978; Unruh, 1980) and events.

Unruh (1980) describes the dispersed social world as a constellation of members from the regional and local social worlds. However, this study suggests that the social media platform is more representative of the dispersed social world in the context of the world today. The accessibility of social media platforms for artists to promote their arts also provides added insights into the dispersed social worlds. Beyond understanding the spatiality and temporal aspect of the ETCT previous studies have observed, the social world theory also provides current insights into the relationship between the destination and event choice.

Social worlds maintaining the ETCT

The social world theory is useful when studying the mobility of a participant who moves from events organized by one social world to another across the different career stages on the ETCT. This study revealed the participants' membership in multiple social worlds in the performing arts world, whether through clubs, societies, chapters, associations, social media communities, fan bases, and even event types. Each of these bodies is represented in different destinations all over

the world, forming a network in which the participants are either members or leaders of the social world. Increased professionalism has been observed as one moves from one social world to another from the foundational to the later stage of one's event career. Some participants even hold leadership positions in some of these social worlds (see section 6.3.5.). The participants' association with the social worlds seems to help sustain their loyalty and encourage event tourism that formed the ETCT throughout their event career. On another occasion, a participant was observed moving from one sub-world to another as she develops her dance from a traditional form to a contemporary form. The latter validates Unruh's (1979) assertion that the multiple worlds that are formed by the different channels of communications render the participation in a single social world improbable.

The results from the study are not always consistent with existing research. For example, Sing started her event travel career with lindy hop in the UK and various states in America before she founded the local social world in Singapore upon her return. A more irregular pattern on the ETCT is seen where the progression is also dependent on the macro environment over different periods of time (as described in the following section on constraints and facilitators). The latter pattern is closer to the pulsating pattern that Lamont et al. (2012) posit about non-elite triathletes (see section 2.6.5). Further, artists and producers are more inclined to follow the trend and opportunities led by the popular (or new) social worlds of their time. The ETCTs (see spatial and temporal pattern under the ETCT tables in Chapter 5 and Appendices E to R) revealed participants seemingly leaning towards the social world systems and the dispersed social worlds before pulling back to the local and regional social worlds. The latter confirms Lamont and colleagues' (2012) argument that a regression may exist during the progression of one's event travel career and this is similar in the context of the arts. It should also be emphasized here that these regressions are positive moves that continue to develop both the event career and event travel career of the artists and producers. The irregular temporal and spatial patterns will have implications on destination and event marketers.

Social world events and destinations

Where the local social world scene is not developed, or located in the country of origin, the participants in the study went in search of events organized by other social worlds in other geographic locations stimulating event tourism. Some social worlds had a bigger influence than the others and can be termed the authentic destinations, or in the words of the participants in this study, the 'mecca', for a specific art or types of event, leading the study to assert that social world destinations do exist. When zooming in and out of the different zoom lenses, the recurrent use of the phrase 'my mecca' was revealed. The opinions of other participants were sought during the subsequent conversations with the participants, leading to further insights into the other meccas of the performing arts world. These social world systems or meccas are capable of drawing repeat visits by the Singaporean artists and producers. The participants in this study related specific locations as their meccas. For example, Tania who is a flamenco artist, referred to Spain as her mecca. (see section 6.5.) 'Mecca' was also found in Aoyama's (2009) research on the artist, tourist, and state: cultural tourism and flamenco. This study posits that events are synonymous with the destination under the social world systems. This is similar to existing researchers' references to event and festival tourism as a secular holy grail (Prentice & Andersson, 2003; Gammon, 2004; Getz, 2008; Patterson et al., 2016).

Arguably, on their own, social worlds can influence and change the way an individual develops an ETCT (see integrative framework Figure 7.1). It provides the rationale behind constraints, facilitators, and motivations to travel to other social worlds as one moves through different stages of their ETCTs.

8.3. Contributions to the constraints and facilitators to travel

New perspectives on event tourism constraints, facilitators and motivations were gained from the perspective of the artists and producers in this study. Previously Lamont et al. (2012) expanded the event travel career studies by Getz and his colleagues (Getz & Andersson, 2010; Getz & McConnell, 2011) to include competing priorities that constrained non-elite triathletes in their studies.

According to Lamont et al., (2011; 2012) the competing priorities are familial relationships, domestic responsibilities, sociability, finances, leisure, wellbeing, and work/education. Unlike serious triathletes, event travel to the artists and producers is considered part of both their work (see section 6.4.7) and leisure (see section 6.4.5). As such, some of their constraints and facilitators to travel differ. For example, a lack of resources in the country of origin (section 6.2.1) shows how the lack of artistic expertise and affordable venues in Singapore could hamper the development of artists' and producers' event careers. However, these constraints are negotiated with existing facilitators to motivate the development of an event travel career forming overlapping relationships between constraints, facilitators and motivations to travel. This phenomenon is somewhat consistent with Lamont et al.'s (2012) study where the competing priorities or constraints to travel did not stop the non-elite triathletes in their pursuit of an event travel career. The constraints in the current study also did not appear to be negative. Instead, the constraints were overcome by the facilitators that ultimately motivate event travel.

Extant research on event travel careers cites a limitation regarding the absence of the event travel career stages to track the progression and regression of careers. Following Stebbins's (1992) leisure career stages, in this study the participants' ETCTs were established with their turning points. Knowledge of the participants' constraints and facilitators provided insights into their event travel motivations and revealed the interrelationships between constraints, facilitators and motivations across different career stages and over different environmental conditions (see integrative framework Figure 7.1).

Participants experienced different sets of constraints and facilitators at different career stages on their ETCTs as hobbyists, amateurs, semi-professionals and professionals. In this study, the hobbyists were sometimes referred to as amateurs, but they are not as serious as the amateurs. The amateurs are the part-time artists or producers who hold full-time jobs in arts or non-arts environments, or they could be students who are members of performing arts groups in their schools. Unlike the professionals, who are usually full-time artists and/or

producers, the semi-professionals are referred to as artists and producers who hold the dual roles of artist and producer (although one of the roles might be as an amateur or professional).

The study revealed that constraints or facilitators at the foundational stage are related to the accessibility and availability of creative education (section 6.2.1) and social worlds (section 6.3.3 and 7.4) in Singapore and overseas. Constraints are heightened at the development and establishment stages where event travel becomes more prominent for career development. However, that did not translate into lower frequency of travel to events. Instead, artists and producers continue to travel, but they are faced with the constraints of being developed or established semi-professionals or professionals. No longer do they enjoy the flexibility and freedom the hobbyist or the amateurs have, but instead must compete with time for other priorities pertaining to work and their personal life. Event career constraints were also captured at a more developed stage that artists and producers felt impeded their development and growth. Through their stories, the participants demonstrated how they could negotiate those constraints with accessibility to different facilitating mechanisms (see section 6.3). These include, for example, foreign host country government and other host stakeholders' support, Singapore government support and external invitations to other social world events.

Although Lamont et al. (2012) have earlier considered facilitators as a mechanism for facilitating constraints, the competing constraints studied were more individualistic and relevant to sports leisure rather than work, and they did not consider the influence of the cohort and the macro environment. The zoom model (section 8.2.1) encompasses the study of constraints outside the individual's influence, to also understand the constraints of the cohort, in the light of different historical and cultural periods (macro environment). Chapter 4 places Singapore in the context of the macro environment around this study. Development in this study also helped fill the gap Hinch et al. (2005) identify in the study of event tourism. In this study, we see how constraints are negotiated to motivate event tourism. Constraints appear to have a positive impact on the motivation to travel.

On their own, the motivations to participate in event tourism were more intrinsic than extrinsic. However, when considered with the constraints and facilitators, these motivations appeared to be more holistic, incorporating both intrinsic and extrinsic factors. The extrinsic factors were central to participants' development on the ETCT. These facilitators (for example, foreign and Singapore government support) were not seen in other studies of event travel careers. Positive overseas partnerships and collaboration are also the way forward to encourage event travel of artists and producers. The intrinsic factors have been regarded as leisure to the amateurs and the extrinsic as motivational factors for the professionals (Elthridge & Neapolitan, 1985). However, this study showed both intrinsic and extrinsic factors at work for both the amateurs and professionals. The balancing of both intrinsic and extrinsic motivations thus supported what Menger (2001) postulates about artists and how they would constantly upgrade themselves through learning and developing their network whilst they seek to self-actualize. To this end, the extrinsic constraints and facilitators are to be considered with the macro-environmental factors. The constraints and facilitators have provided useful leads to artists' and producers' motivations to travel at each stage of the career. Their maturity and involvement seem to change with time and thus the significance of travel. The constraints and facilitators were more pronounced for the artists and producers at the development and establishment stage. The semi-professional artists and producers especially, have more time to travel to develop and hone their skills and are more adventurous than their professional colleagues, who are more selective towards the later part of their career. The focus of the research thus centres on the negotiation of constraints and facilitators as the factors that have activated the participants' motivation to travel or what Crompton McKay, and Society (1997) would consider the pulled factors.

8.4. Contributions to serious leisure, event tourism and ETCT

The literature review in Chapter 2 revealed that previous studies have placed the emphasis of the research on the event attendees as the participants in event tourism, neglecting the suppliers to the festival or event programmes. The amateur and professional artists and producers in this study are the ‘talent’ or product of the events they travel to and are also participants in event tourism who also travel to participate in event tourism (see Figure 7.1: Serious event travellers in the integrative framework). This study posits that the amateur and professional artists and producers are serious event tourists who travel regularly in the course of their work and leisure. However, the term ‘serious event tourists’ did not resonate well with every participant, the term ‘event tourist’ was perceived as an individual travelling without the obligation of work, thus narrowing its use to event audiences rather than those travelling to events to perform, produce or otherwise engage with the event’s delivery. Overall, the participants agreed that they are more than just tourists; they are travellers because of the nature of work on their travel agenda. When referred to as a ‘serious event travellers’, it does not necessarily mean they are participants who travel regularly, but when they do, they do so with great amounts of effort. As one participant put: “Arts is contextualized and it is difficult for international touring to take place” (JP Nathan). Participants who referred to their event travel as an adventure have included the discovery of new cultures, a new platform for performances and even new art forms, as part of their experiences.

A progression path has been observed in this study. Table 7.1 shows the hobbyist and amateur at the foundational or beginning stage of the ETCT and as potential serious event travellers. Participants who developed from the earlier stage into the later stage of the ETCT are sustained by their serious leisure. Where a participant plays the dual role of both artist and producer, the former role would usually serve as the driving force for regular travel for the purpose of professional or self-development. This is especially true of the semi-professional artists who still regard their art as a serious pursuit. Stebbins’s (1992) serious leisure concept has enabled the conceptualization of the artists and producers as serious event travellers. The serious event travellers are said to have evolved from their serious

leisure, concurring with the findings of serious sports tourism researchers (Getz & Andersson, 2010; Getz & McConnell, 2011, 2014; Getz & Patterson, 2013). Nonetheless, it can be argued that to consider the serious event tourists or travellers, who are in their careers on a longer-term basis, we could be missing out on an emerging serious event tourists or travellers who are seeking other forms of cultural, recreational and leisure pursuits as a less active participant with a different trajectory.

Project-based leisure

Although project-based leisure “is not intended for development into serious leisure” (Stebbins, 2008, p. 43), the findings in this study revealed otherwise. According to Stebbins, project-based leisure is a short-term, one-off or infrequent creative undertaking carried out in one’s leisure time. It requires effort, knowledge and skills to plan, but project-based leisure falls short of developing into a career. This study extends the concept of Stebbins’ project-based leisure concept to include project-based leisure-cum-work. In the context of this study, ‘project-based event’ refers to events taken on a contract basis over a limited duration outside of Singapore. The participants in this study were observed to be involved in project-based events. As work and leisure often overlap in the arts, the participants’ opportunities to undertake short-term projects were observed to appear more regularly towards the later part of the development and establishment stages of the ETCT. Invitations came from the public sector to showcase these participants at the later stages of their careers when they are recognized for their professionalism. One participant, Rydwan, found himself in project-based leisure in London at the beginning stage of his ETCT and that experience had inspired him into developing his event career and ultimately his ETCT. This is contrary to Stebbins’s argument that project-based leisure is not considered a form of serious leisure due to its temporal nature. This study sheds light on the potential of developing project-based leisure into a serious leisure-cum-work that can lead to an event career and eventually an event travel career. Just as special events are markers for serious leisure participants (Mackellar, 2009), project-based events could potentially be the markers for serious event

travellers like Tania, for example, who returned to Parisian partners five times within a year for meetings with the Paris partners and the execution of the actual event.

8.5. Contributions to types of event and ETCT

Originally, RQ4 (what roles do open access festivals play in the ETCT of the amateur and professional artists and producers?) sought to examine the role open access events play for the amateur and professional artists and producers. However, there was a lack of understanding by artists about what an open access event means. Instead, a series of event types were revealed in their stories and memory maps. The arts-informed life history research approach expanded the scope of this research question to also include the examination of different types of events the participants were involved in across the different career stages on their ETCTs (see Figure 7.2).

Getz (2008) postulates a systematic progressive pattern with the size of events, level of challenge/prestige, or distance travelled. Lamont et al. (2012) argue that the accessibility of a good supply of events at home might not necessarily take one further to participate in an event. The latter argument is closer to the outcome of this study, where the Singaporean artists and producers would focus back on the local and regional social worlds' events after having experienced the bigger social world system further afield (section 7.5.1). The macro environment, along with the social world concept has added further insights to this phenomenon. For example, the social worlds' growth and development in Asia also means more opportunities and newer platforms for artists and producers to showcase their works.

At the foundational and beginning stages of the ETCT, the hobbyists and amateurs appeared to be more active in touring as a group. These were often trips initiated by the social worlds in an educational institution. The types of events are usually associated with overseas cultural exchange programmes. The development stage saw more independent travellers as semi-professionals and professionals. They

often hold the dual role of an artist and producer and participate in a variety of events. This is probably the most active stage on the ETCT where event travel takes place. Although professional producers may make more frequent trips than the semi-professionals holding the dual role of artists and producers, the latter seems to spend more time travelling than the professional producers (see section 7.3.2). The semi-professionals would spend time on events that help with their professional development. These events included workshops and master classes that are outside of the conventional arts festivals that artists and producers would patronise throughout their ETCTs. Like the open access events (non-curated events, unlike most festivals), the performing arts markets are events that the artists and producers would explore at the earlier stage of their ETCTs, but are less frequent at the establishment stage and almost non-existent at the maintenance stage (see Figure 7.2). Attendance at arts conferences remained consistent throughout the ETCT for the producers and is dependent on their formal membership in the social world where regular communications keep the members informed of organised events. Many of these organized events take the form of conferences and symposiums that may be hosted by members of other social worlds (regional, dispersed, international).

Although Mair & Whitford (2013) do not see the need for any further research on event types, this study argues otherwise, given the different interpretation of events such as workshops, camps and open access events. Open access festivals or events are not a common term used to describe a type of event, but it seems likely to sit between planned and unplanned events. Frew and Ali-Knight (2010) describe it as the open access policies found in events such as the Edinburgh Fringe and the Adelaide Fringe Festival. In Chapter 7, observations were made about the significance of open access events along the ETCT. The open access event concept was observed in the beginning stage of the participants' ETCT and especially that of the artists. The open access festivals might not have come to mind immediately for the Singaporean artists in the earlier stage of their ETCT or some might not even have known then about the open access policies of such events. However, the artists and producers interviewed would experiment their production in another city where independent shows and public performances

would take place in venues other than those purpose-built for concerts and theatres (see section 5.4). These events usually take place outside the realm of curated festivals. Most of the participants in this study had the impression that the Edinburgh Fringe was a curated festival like regular festivals and therefore felt the need to develop their art further before they would consider taking it to the Fringe. For the professional producers, participants saw the inclusion of open access festivals as an essential platform to source talent and productions for their own festivals and events. So, the earlier concern of the artists and producers were not invalid, but might not sit in the cultural perception of another that holds a higher regard for experimenting one's art at the early stage of their career, as part of the experience of self-development.

The findings in this study agree with Caust & Glow (2011) who assert that participants to open access festivals may not be after an economic return. Participants were, however, observed to contribute economically to the host countries of the open access event. The lives lived presented in Chapter 5 gave insights of the adventures and experiences shared by the participants and many of these experiences were aligned with the open access events they were involved in. They were aware of the opportunity costs presented to them, but their participation in open access events seemed essential for them to rejuvenate and to reach out to the other social worlds within the bigger social world system.

Previous research has not shown how different events might be selected at different stages of the ETCT except in sports where one seeks a more prestigious (Getz & Andersson, 2010; Getz & McConnell, 2011) or more challenging event. The same could be said to be true of prestigious events as one develops one's art on the ETCT. However, apart from the type of events, the artists and professionals in this study also seek more prestigious venues to perform in. Where members of the social worlds are in existence and are more active, the destination of that social world for open access events was also said to be more appealing to the Singaporean artists and producers. Although without the support of the formal structure of a curated festival, the support of the local stakeholders was observed to have a strong pull factor on the participants (see Chapter 6).

8.6. Contributions to research methodology: arts-informed life history approach and the zoom model

Although it is not common for tourism researchers to use the life history research approach in their studies, it is not as foreign as the arts-informed life history approach often found in education and other social sciences research. This study develops the use of a reflexive, interactive and collaborative approach in the collection, analysis and interpretation of data, with the aid of Pamphilon's (1999) zoom model. The arts-informed life history research approach uses a hybrid of creative and traditional approaches that involve the active participation of the participants to recall their pasts through creative inquiries (using symbolic items, drawings and memory maps) and their stories. In this study, a meeting was introduced prior to the life history conversations to prepare the participants for the creative inquiries. Previous researchers using this approach were either an artist-researcher or an artist collaborating with a researcher. However, this study demonstrates that a non-artist researcher can also execute arts-informed life history research – thus providing accessibility to researchers interested in the approach, but who may not be familiar with visual art, although, some background in the arts would be essential to interact with the subjectivities. Although, in my case, even though I am not an artist, the creative approach was proposed, as it aligned with the creative nature of work artists and producers were exposed to. An assumption was made that, because of the nature of their work, they would be more receptive to the use of creative media in the research. The participants perceived the creative inquiries as a novel means of participating in the study and, in some ways, it also brought the participants closer to the research. The creative inquiry aspects met the objectives in helping the participants recall their pasts before the life history conversations. Participants were invited to draw their lives and this was not specific to any period of their event travel career. However, the storying of their lives from the very beginning of their career enabled significant details that led to the inclusion of the foundational stage on the ETCT, as some of this information may not have included any details specific to event tourism. This open-ended approach to the memory map thus conformed to what Tribe (1997)

advocates, to look beyond the discipline of tourism to elicit information about other disciplines that are more mature. In this case, the knowledge of serious leisure provided the scaffold necessary for understanding how the event travel career develops, as the participants were found to develop their narrative from their background as a hobbyist or amateur before any opportunity to travel arose.

Further, the use of Pamphilon's (1999) zoom model provided a lens to zoom in to the individual, the cohort, the macro environment and the relationship between the researched and the researcher. The zoom model was used as an analytical tool for life history. However, this study extends the function of the zoom model by using it collaboratively with the arts-informed life history. Like the zoom lens of a camera, the zoom model is an analytical tool that analyzes life history with four lenses. Firstly, the meso-zoom focuses on the individual; secondly, the micro-zoom closes on emotions and affections; thirdly, the macro-zoom considers the social-cultural relationship between the individual and society; and the final zoom is the interactional lens that provides a space where the researcher interacts with the researched and the data. In this study, the arts-informed life history research approach meets the zoom model for the very first time. The zoom model was adapted in a model (see Figure 3.7) to include the analysis of the creative inquiries under the micro-zoom.

Previously, the zoom model was used to interpret data at the transcription stage. This study extends the functionality of the model in two ways. Firstly, it helped to make sense of the story as the individual participants were storying their lives; secondly, it helped in the subsequent meetings with other participants within the arts cohort, as comparisons could be made, before finally applying it to interpret the data at the transcription stage (section 3.6).

This study agreed with Cohen et al. (2004) argument against undermining dichotomies to discover emerging careers, although other social constructionists are skeptical of classifications and dichotomies as they are not reflective of reality (Stead, 2004). This study asserts that because of the complexity of lives and therefore the irregularities on the ETCTs, it was necessary to unpack the

individual stories according to defined categories (in this case the dimensions on the ETCTs), to make sense of the data.

The study has developed the arts-informed life history research approach in the field of event and tourism studies in the study of the event travel careers of artists and producers. The introduction of Pamphilon's (1999) zoom model with the use of the research method added structure to the otherwise unstructured design of the arts-informed life history research approach. The role of the researcher as an insider also brought new insights to the research method. The insider's memories extend the scope of the research by interacting with her memories of the industry and the participants. This interaction is especially useful with the interactional-zoom, where the researcher makes sense of the stories of the individuals with their cohort's and the researcher's past experiences. The interactional zoom also provided a space for the researcher to validate the stories shared. The creative inquiries have provided more than the data that was also analyzed as part of the narratives in this study. It has also provided the stimulus for recall necessary for the reconstruction of lives lived before the life history conversations, and as an icebreaker during the conversations.

To this end, the arts-informed life history is an ideal research approach for the study of the event travel career. It allows an unstructured recollection of past events by individuals that provided the researcher with information beyond the key topic of the research (the event travel career). Details that would otherwise have been rendered irrelevant if not storied (for example, their involvement in the arts as a student), would have limited the study to only event tourism (the time their event travel career had taken off). This research approach is also in line with Getz and McConnell's (2011; 2014) suggestion of using longitudinal studies for the study of the event travel career.

8.7. Delimitations

Delimitations form the boundaries of the study that are within the control of the researcher (Simon, 2011). This section reiterates the characteristics of the study

that have been described in Chapter 3 and the delimitations set out in Chapter 1. The purpose here is to present the context which future research directions could take forward. The first delimitation is the location and the selection of participants for the study. Singaporean artists and producers were selected because the researcher is a Singaporean. The artists and producers selected are well known to the researcher, as it was important to secure their commitments for the three meetings. Since all the participants are based in Singapore, this also meant they have experienced and were subjected to similar macro-environmental factors in the course of their careers. Although Singapore is a small city-state, there are lessons to be learnt within the prescribed context of this study that can be applied in future research both within Asia and in the international context. The tight market in Singapore has pushed artists and producers to go on tour and the same could be applied to a country keen on developing its cultural capital and artistic capability. The second delimitation is the criteria for the study and the selected research method used. Participants were required to have at least five years of experience in the field of events and to have travelled in the course of their work. This was likely to exclude amateurs and younger artists and producers who had just started their event careers, and event attendees who frequent overseas events as audience, but not as artists and/or producers. Also, I may have had less contact with more recent practitioners. However, it was necessary to be able to study the participants' careers across different periods of time using the arts-informed life history research approach. The more experienced participants also enabled a more meaningful study of the ETCTs across different career stages and times.

8.8. Limitations

Unlike delimitations, limitations are beyond the control of the researcher. It should be borne in mind that the study has the following limitations, particularly linked to the arts-informed life history method. Firstly, the researcher found it challenging to get four participants to commit to all three meetings because of their busy work schedules. These life history interviews had to be adapted in order to retain the participants and this was detailed in Chapter 3. Secondly, five interviewees did not prepare their creative inquiries before the life history

conversation. This was another situation which the researcher had to adapt to the situation by inviting the interviewee to chart the ETCT during the interview, or to suggest meeting in the interviewee's house where alternative creative inquiries were more accessible. Another alternative was to have the researcher chart the ETCT during the narration. Thirdly, interviewees tended to recall the most memorable events in their lives (Porta, 2014). As such, there might be fallacies in the participants' ability to recall every episode of their past. Nonetheless, the availability of their stories about their turning points and in the bigger context of Singapore's development at different points in time made up for lost stories that may be of lesser significance in the participants' lives. It should also be acknowledged that the data is made up of a 'snapshot' of lives and therefore cannot be generalized. However, the use of Pamphilon's (1999) zoom model means, epistemologically, it was possible to elicit answers using the cohort's response as a stimulus. This means, by repeating the same theme on a bigger cohort in the arts, generalizability can potentially be achieved (Lafaille & Wildeboer, 1995).

8.9. Future research directions

The delimitations and limitations presented above have implications on future research directions. Beginning with the context of the study, this section puts forward future research directions that extend theories, context of the study, and the research method.

Although individual stories were used in this study to conceptualize the amateur and professional artists and producers as serious event travellers, it should be noted that these individuals are also part of a group or organization when they are on tour (for example, they could be part of a band or an ensemble) or travelling for work. Further studies should consider the ETCTs of fellow members of the group or perform comparative studies between different groups of artists and producers.

More study is needed to understand the semi-professionals. They are individuals who have a greater propensity to work on a project basis and are therefore more

flexible in offering time to engage in event tourism for both work and leisure. As semi-professionals, self-development remains on top of their agenda to continue to train and develop their skills besides work, to achieve their professional status. The ETCTs of the semi-professional artists and producers, and the professional producers in the arts appeared to be most active during the developmental and establishment stages of the ETCT, and for the latter, up till the maintenance stage. Further work needs to be done to establish whether the motivation to self-develop as a semi-professional is more pronounced as an individual than in a group.

Future research could also consider research on specific groups of artists and producers from another continent in order to understand their motivations to participate in events in Singapore. Lafaille and Wildeboer (1995) advocate repeating the original themes of the research to achieve generalizability. Potentially another study focusing on another geographic location should be carried out for future comparative studies. The focus here on a single location also demonstrates that future researchers should engage with the macro-environment of the ETCT of the participants in their studies. One of the contributions this study has made that previous research has not yet considered is the change across different cultural and historical periods. It would be interesting for future researchers to run a cross-cultural comparison with the findings of this study by comparing the ETCTs of artists and producers in other cultures. In other locations (i.e. not a city-state), inter- and intra-regional travel may be featured (for example, between states or provinces in the US, Canada, or Australia). Another alternative for future research is to develop the study from a social world system. This could be the 'mecca' of a particular art form, although a more complex macro-environment would be expected because members of social worlds systems come from different origins.

The integrative framework of event travel career suggests a broader understanding of the event travel career across a participant's involvement in different types of event that is also applicable beyond the realm of the arts (for example, sports, volunteering, food tourism, etc., or the same in leisure terms). For example, whether the ETCTs of artists and producers in the arts are more

sustainable when compared to athletes in sports whose constraint is limited by age and physical wellbeing remains to be examined in future research, as the ETCTs in sports have not been operationalized due to the absence of event travel career stages (Lamont et al., 2012). I suggest that future researchers should also provide the participant with the context of the study around the social world so that participants are aware of providing that snapshot of their lives from whence they first began their association with a social world, to validate the study on the aspect of the social worlds. More research about the virtual social world is also needed (see section 6.4.3), as these social worlds could potentially be the organizers of new events, attracting members from other social worlds or forming new communities. Social media, such as Facebook and YouTube, was occasionally used by the participants to refer me to their most recent touring experiences and photos.

The arts-informed life history research approach provides fruitful ground for future research in the event travel career and could be applied in other studies. The creative inquiry started as a novelty for the participants, but many felt transformed by the power of it to prepare for the interview and even after the interview. As Jonathan reflected:

I mean I'm grateful that you forced me to explore this [research and the recalling of the past on a memory map]. Because by doing this do I realized why I travel. So, you're right, it's not that I'm not interested in travelling, it's that I'm interested in travelling only for what it teaches me about home you know ... I would like to go back to Australia and show them Singapore. Because the whole time I spent in Australia, I showed them Asia. I didn't show them Singapore. I'd love to go back.

It has helped with the ability to recall large chunks of their lives lived. After all, engaging in conversation is part of our everyday lives, regardless of cultures, language or religion.

8.10. Implications for stakeholders in the arts

This study reveals that an early recognition of social worlds presence is important to build a competitive edge for a destination, as the potential 'mecca', or otherwise

can be seen as an active event organiser of a specific social world. Early intervention by the local schools was seen to have made a significant impact in the lives of the participants in this study. Many event careers and event travel careers were inspired by their initial trips with schools. These are schools with a formal structure of co-curricular clubs and societies related to the performing arts, and that strive to also include cultural exchange trips with similar social worlds beyond the local social world (regional, dispersed or international) to expose students overseas. The development of an ecosystem that supports emerging artists should also extend beyond the educational institution to include both formal and informal social worlds. Support at state level should be offered not only to professional arts practitioners, but also to amateurs and especially the semi-professionals. Government support should be readily available to encourage new social world initiatives, organization of events, and overseas travel to perform or present, and foreign cultural exchanges between different social worlds. At the state level, connection should be maintained with key stakeholders in the social worlds both at home and beyond, by initiating events. Such efforts will be especially helpful when bidding for a major event that requires the participation and support of every member, and leaders of the social worlds.

The integrative framework can be used to identify specific types of events that promote repeat participation. Destination marketers or national tourism organizations can perform an audit using the features of the framework to ascertain the development of the arts scene in Singapore (or another location) and compare it more globally with other countries and/or cities. For example, the number of artists and producers and their professional status, and the physical constraints and facilitators that are impeding or encouraging their development (including a survey to gather more information about existing social worlds) to provide a competitive advantage with the intelligence from research. By identifying the facilitators for event travel (see sections 6.3. and 8.4), both the Singapore government and the host country government could give support by providing funding for travel expenses, or non-monetary support such as making venues accessible for performances. Evidence from the study suggested that the

knowledge of artists' and producers' constraints is necessary to formulate facilitators to motivate event travel.

This study offers suggestive evidence of artists and producers as serious event travellers. In this case, Singapore could incorporate the attraction of more artistic talents in its creative city plan besides focusing on the event audience. It will be necessary to work with the local, regional and dispersed social worlds in order to establish a social world sub-system in Singapore and be recognized as the new leader in the social world system. For example, Sing shared that Korea's development in lindy hop world has attracted international participation from participants, instructors and judges (see Chapter 5) in recent years. The lindy hop world was formerly a culture of the West, introduced to Asia by Sing in the 1990s.

8.10.3. Implications for event and festival organizers

The study revealed the need for event and festival organizers to play a more proactive role to encourage and facilitate collaborations between foreign artists and producers and local event and festival organizers. These facilitating measures could include:

- Assistance in applying for funding from the host government;
- Assistance in providing supporting materials in writing to enable artists and producers to apply for grants in their home country;
- Covering basic local expenses, including local accommodation, meals and transportation;
- Arranging the touring schedule, including confirming venues and respective touring locations for performances; and
- Handling the marketing, promotion and sale of concerts or productions.

8.11. Afterword: A personal reflection on the study

The progression of creative career in the arts

In many ways, the participants' ETCTs reflected my own journey as an insider. Like Tania, my ETCT started later when I started working in the arts and entertainment sector as an event organizer. Like Angie, I had no formal training when I first started and I had to learn on the job. I auditioned for the Singapore Youth Choir while I was working full-time. Most youths my age would have auditioned earlier given earlier discovery and exposure in the arts. My teenage dream was to enrol myself in a performing arts academy in New York (for example, the Juilliard School). I wanted to dance like the female lead dancer in the film *Flash Dance* and be able to dance, sing, act and play an instrument. I also wanted to enrol in the best ballet dance school in Singapore, but they were all out-of-bounds to me for various circumstantial reasons and the lack of creative education in the 1980s. The scholarship to do my Masters in Scotland provided me with the opportunity of a formal education in International Events and Festivals Management, although it shortened my career with Esplanade Theatres on the Bay. Joyce's ETCT seems to mirror that, as she has gone from arts management to arts education. What seemed to be a new turning point in my life, the higher education I received, turned out to be a call I never knew was in me – to teach event management. Nonetheless, we see Joyce's ETCT continue to develop, but at a more leisurely pace.

Singapore today has progressed and, along with it, the cultural and creative quotients have also increased. The cultural conditions of Singapore today have created facilitators for artists and producers, unlike the cultural desert of yesteryear. A culturally conscious nation will be critical to motivating further professional creative development in not only home-grown creative talent, but also being able to effectively create platforms for the exchange of creative talent and experiences – Danny and Jonathan who are more home-bound would agree with this.

With the investment in creative education, Singapore has also seen a surge in the number of people employed in the creative sector. This is unlike the limited pool of talent Jonathan described in the 1990s and the early years of the millennium, when many Singaporean amateur artists were starting to grow. Hopefully, future study of the same will see foundational stages with more purpose-driven careers honed in the arts. Singapore's schools should continue to develop artistic talent through their regular curriculum nationally.

The term serious event travellers might not immediately sink in the minds of the artists and producers I have spoken to, but their individual footprints to many international events and exchanges at the early stages of their careers have borne testimonies for their ETCTs. Whether it is travelling for the sake of developing or promoting an art or event, to improve an event organized at home, or to enrich oneself, travelling as artists means something more for the artists than it does for producers, and therefore creates differing travel agendas and objectives. As Nathan argued from a producer's perspective:

... arts is very contextualized. I believe that actually art cannot travel very easily. This whole idea of international touring, I think it's a bit far fetched. I think an artist creates work for his community. Sometimes [they] might share it with another community at another place. But it's a sometimes thing that many people want to do it as a regular thing. For me is a bit puzzling because your work cannot speak in the same way to another community which transcends geography, transcends culture, often transcends language, which are very, very difficult things to do.

From an artist's perspective, Jonathan brings home the word 'identity' which, perhaps, is an answer to Nathan's puzzle about the reason why artists travel:

But I just feel that in terms of identity, patriotism and art you know these three things came together. I realized that as an artist, it's always been about identity right from the beginning. Every time I travel, I learn more about who I am you know in different ways, whether as an Asian, as a Singaporean, but for the first time, these two suddenly met in something different [...] you don't learn this without the help of other countries when you travel, when you collaborate.

The social world concept is a meaningful and complex world to uncover and, like the World Wide Web, the network remains broad and fruitful for future harvesting in leisure and tourism studies.

In the final preparation of this thesis, I have been collecting items that are representative of my past, just as I asked my participants to form their creative inquiry. Personally, it took me a while to find these items, and I empathize with the challenge for some of the participants in finding appropriate items to represent their past. I must confess that the feeling of recollecting these items was at times transformative, as it was when listening to the stories of the participants. They have helped re-ignite a passion that I have placed in the box as my memories at the very least, besides completing this dissertation.

Figure 8.1: Researcher's creative inquiry

9. APPENDICES

Appendix A: Breakdown of participants by type

Table 9.1: Distribution of participants

Name of Participant	Type	Creative Inq 1	Creative Inq 2	Creative Inq 3	Creative Inq 4	Professional	Amateur	Artist	Producer
Joyce Teo	Music	✓	✓	✓	✓		✓	✓	✓
Roy Ong	Music	✓	✓	✓	✓		✓		✓
Peter Huang	Music	✓	✓	✓		✓	✓	✓	✓
Tama Goh	Music	✓	✓	✓	✓	✓		✓	✓
Danny Loong	Music	✓		✓	✓	✓		✓	✓
Simone Khoo*	Music	✓		✓	✓		✓	✓	
Angelina Choo	Music	✓		✓	✓		✓	✓	✓
Jonathan Lim*	Theatre	✓	✓	✓	✓			✓	✓
Sher Yen Wee	Theatre / Mixed	✓		✓	✓		✓	✓	✓
JP Nathan	Theatre / Mixed	✓	✓	✓	✓	✓			✓
Rydwan Anwar	Theatre / Mixed	✓	✓	✓	✓	✓			✓
Mary Loh	Theatre / Mixed	✓	✓	✓	✓	✓			✓
Tania Goh	Dance / Mixed	✓	✓	✓	✓	✓	✓	✓	✓
Xyn Foo	Dance / Circus	✓	✓	✓	✓		✓	✓	✓
Sing Yuen Lim	Dance					✓		✓	✓
Kavitha Krisnan	Dance	✓	✓	✓	✓	✓		✓	
Goh Ching Lee	Mixed	✓	✓	✓	✓	✓			✓
Dr Robert Liew	Mixed					✓			✓
Annie Pek	Mixed	✓			✓	✓			✓

* One life history conversation only

Appendix B: Participant information sheet

PARTICIPANT INFORMATION SHEET

Are artists and producers serious event tourists? – A study of arts professionals and amateurs and their event travel career trajectories.

Background of the Researcher

I am from Singapore and have been involved in producing and managing events for over 10 years before I join the academia. The events I have been involved with include: Esplanade festivals, Singapore International Latin Festival, The Harmony Awards, CHIJAZZ, and Ublues Fest.

I am currently working on my PhD in Tourism on a scholarship at Victoria University of Wellington in New Zealand.

Overview of the Project

I am interested in your life as a professional or amateur artist or producer. I am curious about how you make decisions regarding your travel and attendance at events, something that has been neglected by academic researchers. The purpose of my study is to analyze how up to 20 Singapore-based artists and producers develop an event travel career and to identify the factors that constrain or facilitate their participation in international festivals and events and therefore their overall career. In practical terms, I hope to educate policy makers about the constraints on artists and producers and what should be in place to facilitate their touring plans to develop their talents.

What will be involved?

I'd like to have at least two detailed conversations with you to examine your life history as an arts practitioner. Each session will last up to 2 hours. The arts-informed part of the inquiry will entail you sharing photos of objects representative of your life at different turning points of your career. You will also be required to illustrate your life using memory maps (a chance to doodle).

To explain the research and prepare you for our conversations, I'd first like to arrange a brief meeting.

What will the data be used for?

This will be in my written thesis, conference papers, and journal articles produced as a result of this research. I would like to record the conversations, and a full transcript can be sent to you for checking. I am happy to provide you with a summary of the results on completion. You may withdraw your participation in the project up to 14 days after receiving the transcript of the interview.

Will you be identified in the research?

Participation is voluntary and you can choose whether or not to take part. Your life history will be very personal and unique and therefore you will be identified by name when I write my thesis. However, during the interviews, if there is anything you want to remain confidential, you can let me know (during the interview or when you check the transcript) and I will not use your name in relation to that material.

Participation in the Project

I will be conducting the data collection between April and May 2015. The brief meeting will be held between late March and April. You can meet me at your convenience and I can come to your home or work or, for this first brief meeting, we can meet at a café or similar.

Processing of Data & Confidentiality

The conversation transcripts and digital recordings will be securely stored in a locked file and accessible only to my professors and me. The data will be destroyed by December 2022.

Further information

If you have any questions about the research, either now or in the future, please feel free to contact me or my supervisors.

Thank you!

Sandra Goh
Sandra.Goh@vuw.ac.nz
(65) 83995533

AProf Karen Smith
karen.smith@vuw.ac.nz
(64) 04 463 5721

AProf Ian Yeoman
ian.yeoman@vuw.ac.nz
(64) 04 463 5717

Victoria University of Wellington requires ethical approval for all research involving human participants. This project has been approved by the Human Ethics Committee of Victoria University of Wellington.

Appendix C: Interview guide

An interview guide – arts-informed life-history

There will be a total of three meetings with the participants of this study. An arts-informed life history research approach will be used in the gathering of the data. This means visuals (e.g. drawings and photos) will be required as part of the inquiry. A journal will be kept by the researcher to record notes as the interview develops. The purpose of the meetings are as follow:

Initial meeting – to establish trust with the participants.

Interview 1 – Interview session 1 to address research Q1 & Q2

Interview 2 – Interview session 2 to address research Q3 & Q4

Research Questions:

R1) To what extent do amateur and professional artists and producers conceptualize serious event tourists?

R2) How do amateur and professional artists and producers develop an event travel career trajectory?

R3) What are the factors that constrain or facilitate their career on the event travel continuum?

R4) What role do open access festivals play in the event travel career trajectory of the amateur and professional artists and producers?

Instructions before interview

An email will be sent to all potential participants to invite their participation. A follow-up call or email will be made or sent to confirm their interest. An invitation will then be sent to those who have given their consent, to a first meet-up session.

Initial meeting

- 1) Researcher introduction.
- 2) Explain what the research is about and what it aims to explore with the participant's information.
- 3) Inform participant that the second and third meeting will require 2-hr each.
- 4) Participant to sign consent form.
- 5) Participant will be given a scroll of recycled art paper and a pencil. Participant will be asked to draw or to sketch a memory map of their career

history in event and tourism. Participant will be asked to bring along the memory map in Interview 1.

- 6) Ask participant to bring along an item to interview 1 that is representative of the participant's career in the beginning. The item could be: a photo, or a photo of an item. The researcher may bring along an example of such items and share it in her self-introduction, in the context of her life.
- 7) Confirm dates & time for the 1st and 2nd interview sessions.
- 8) Have participant suggest the venue for the interview. Inform participant that it is necessary that the preferred venue is quiet as the conversations will be recorded.
- 9) Participants should also be informed that the 2-hr interview for each of the sessions should be a dedicated time free from disruption from phone calls and third parties (e.g. co-workers, children/family & pets).

Instructions before interview 2:

- 1) At the end of interview 1, the researcher will ask the participant to bring to interview 2 another item or photo of an item representative of their career at the present stage.
- 2) The gap between interview 1 and 2 should be 1 or 2 weeks apart to allow the researcher the time for reflection and preparation for the next meeting.

Instructions after interviews 1 and 2:

- 1) The researcher should reflect and summarize the information gathered from the interview after each meeting. Information that requires further clarification in the next meeting, should be highlighted. Such information can be addressed in the next meeting or via email or another casual meeting.

Interview Schedule / Questions

Interview 1 Objectives:

- 1) To get a general overview of how the participant formed their event travel career trajectory (ETCT).
- 2) To identify the criteria used by artists and producers to differentiate the professionals and amateurs in the arts, and to examine if the former perceive their participation in event tourism as part of their work and the latter, as leisure.

Opening question:

Before the opening question is asked, request participant to share the memory map they have been instructed to draw in the initial meeting. Survey it with a quick glance, and then proceed by asking:

- a) Tell me about yourself.

Probing questions (with reference to the conversation and the memory map) :

- b) How do you consider your attendance to these events as work or leisure?
- c) Why do you see yourself as a professional / amateur artist / producer?
- d) Tell me more about your life as a professional / amateur...
- e) Tell me about this item / photo you have chosen.
- f) Tell me more about this peak / gap in your career.
- g) Looking back from where you were when you started this journey, where did you think all this travelling was going to lead you?

Interview 2 Objectives:

- 1) To identify the internal and external constraints and facilitators experienced by participants, the impact of these on progression or regression on the ETCT will be explored.
- 2) To identify at which stage the open access festival is visible on the ETCT, to examine if there is a difference in the significance of its role to the professionals and amateurs.

Opening question:

- a) Tell me about the different turning points in the memory map you have drawn.

Probing questions:

- b) Why do you consider this your turning point?
- c) How did it facilitate or benefit your career?
- d) How did it place constraints on the development of your career?
- e) Why do you participate in open access events?
- f) How is it a facilitator?
- g) I noticed that you were involved in open access events in XX but not in XX. Can you tell me more...
- h) Tell me more about this item / photo you have chosen.
- i) Is there anything you like to add to the memory map?
- j) Is there anything you like to add to this conversation?

Appendix D: Consent form

PARTICIPANT CONSENT FORM

Are artists and producers serious event tourists? – A study of arts professionals and amateurs and their event travel career trajectories.

I have read the information sheet concerning the research and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information and / or withdraw my participation in the project up to 14 days after receiving the transcript of the interview.

I understand that:

- My participation in this project is entirely voluntary;
- My name will be used in the report, although I can request particular comments remain confidential, and I may decline to answer any particular question(s);
- The interview(s) will be digitally recorded.
- All audio digital recordings and transcripts will be destroyed after the completion of this research in December 2022.

I would like (please tick box)

- ☐ a summary of the results of this project.

I agree to take part in this project.

(Name of participant)

(Signature of participant)

(Date)

Appendix E: Tania Goh – semi-professional artist and professional producer

Figure 9.1: Tania's creative inquiry I

Tania calls herself a 'late bloomer' in the arts. The picture above shows her creative inquiry I – Tania's first pair of flamenco shoes worn during her university days. Printed on the shoes was the Flinders University Hall number. Tania wanted to use this pair of shoes to show the beginnings of her career in flamenco. She shared that it was not as seasoned as her recent pair of flamenco shoes, implying that more time is spent practising and performing now than at the early stages of her dance career.

Her event travel career trajectory (ETCT) presents her development as an amateur artist, before she became a professional creative producer (see Tania's ETCT). Given her dual roles, Tania's ETCT as an artist and producer seems to have developed at different paces. She is at the development stage today because of Singapore's late development stage in the arts (therefore the establishment and maintenance stages are not presented in the table). The breaks in the table represent her turning point and her sabbatical leaves from full-time work.

I met Tania when we were both singing with the Singapore Youth Choir (now known as SYC Ensemble Singers). Tania worked for the Singapore Tourism Board (STB) in the international relations and the arts and entertainment department from 1997 to 2003. Tania is also an avid flamenco dancer and she was often seen carrying a big puffy bag on top of her handbag. The big bag contained her dance gear and she could be seen leaving for dance lessons in the middle of her work and then come back again to her office at the STB at night to continue her work. She was singing with the choir at the same time when she was employed with STB. However, Tania has taken a more serious interest in developing her flamenco dance today. She left the STB in 2003 and started her journey as an arts entrepreneur. Concurrently, Tania is working her way to become a semi-professional dancer. She is also the co-founder of the Singapore Flamenco Dance Company. Since 2009, Tania has been managing the arts and touring a Spanish flamenco maestro, who is also her dance instructor. Tania recently won the Creative Producer Scholarship Award (2015) to undergo an immersion programme with the Akram Khan Company, a dance company in the UK, for six months.

Table 9.2: Tania's ETCT

Career Stage 1 (Producer):	Foundational	Beginning	Break 1	Development	Break 2	Break 3
Period	Early 1990s - mid 1990s	1997 - 2003	2003 - 2004	2004 - 2008	2009 - 2010	2015
		*STB	*Go-Getter * Mama Mia	*Go-Getter *Saltshaker	* Contact (THE) * Singapore Season (Paris '10) * Rose Baromeo Spanish Dance Co *Touring with Manuel (fr '09) *Lion King	*Creative Producer Scholarship *Rose Baromeo Spanish Dance Co *Touring with Manuel * Contact
Career Stage 2 (Artist):	Beginning			Development		
	*Flinders University	* Dance Circle	* Spain - dance academy	*Spain - dance academy ('09)	* On tour with Manuel	* On tour with Manuel
Amateur	Artist	Artist	Artist	Artist (in between)		Artist (in between)
Semi Professional						
Professional			Producer	Producer		Producer
Purpose of travel			Leisure	Leisure / Work	Leisure & Work	Leisure & Work
Motivation			Retreat / Enrichment	Enrichment	Enrichment	Enrichment, Research
Travel Style			Alone; self discovery		With a mate +Jerez Fest; work	Learn & collab
Temporal					Mar & Jun	Mar & Jun
Spatial						
Event Types		Local events	Dance lessons; immersion programme	Concerts on tour	Diplomatic cultural event (special event); local community event (overseas); Dance lessons; immersion programme; dance fest	Local and regional event (overseas)
(Example of Events)						Georgetown Festival (pending)
Destination Criteria						
Facilitators						Eventful programme everyday in 2 weeks (compact)
Constraints						Manpower; product not ready; lack of creative talent (work visa); work & local dance co; not authentic (Singapore Spanish dance co)

Appendix F: Joyce Teo – semi-professional/professional artist and producer

Figure 9.2: Joyce's creative inquiry I

Joyce's ETCT started during the period when she was pursuing her education in Australia. As a member of a gamelan ensemble, Joyce spent her weekends regularly touring to different towns in Australia to perform with her school gamelan ensemble. Her memories of her touring stint as a musician in Australia became the inspiration for her ETCT.

Joyce is known for being the woman who introduced gamelan music education to Singapore in the 1990s (refer to creative inquiry I). Upon returning to Singapore from Australia, she worked with the Ministry of Information and the Arts before she became an arts manager with Singapore Arts Company (now known as Esplanade Theatres on the Bay) in 1993. That same year, she was also teaching gamelan at LASALLE College of the Arts. While with LASALLE, Joyce co-founded a

professional gamelan ensemble in Singapore named Gamelan Asmaradana. Under her leadership, the Singapore-based gamelan ensemble have toured, performed and received workshops and masterclasses overseas. Her legacy has also extended beyond the ensemble as emerging musicians and composers from the ensemble transfer their skills and knowledge to students in the Singapore schools. She left Gamelan Asmaradana and formed a semi-professional ensemble, BronzAge.

Joyce travels regularly to seek the authentic sound of the instruments. She tours independently as well as with her gamelan ensemble. When travelling alone, Joyce enjoys immersing herself in workshops and masterclasses in Indonesia. When travelling with her group, Joyce seeks the adventure of performing in exotic venues and festivals including sacred music festivals. In Joyce's case, she started with events related to gamelan music so the spatiality of travel has been subsequently influenced by participation in non-conventional festivals for gamelan music (for example, story festival, sacred music festival, fringe and arts festival).

Table 9.3: Joyce's ETCT

Career Stage	Foundational	Beginning	Development / Establishment	Maintenance
Period	1980s	1990s	2000 onwards	2010 onwards
	Australia (student)	Singapore; MITA; Community Club; Singapore Arts Centre; Lasalle-SIA College of the Arts; return to Australia to study in late 90s; Teach in Queensland Conservatory	Gamelan Asmaradana formed (2002); Edinburgh (x2), BronzAge formed	Academic, researcher, Educator; Mentor
Hobbyist		Artist; teacher		
Amateur	Artist	Artist		
Semi Professional	Artist		Artist / Producer	
Professional		Arts Manager	Artist / Producer	
Purpose of travel	Leisure	Leisure / Work	Leisure / Work	Leisure
Motivation	Free holiday, all expenses paid by uni	Education, student exchange programme	Industry development; cultural exchange; Conference; leadership; networking	
Travel Style	Group	Group / Individual	Group / Individual	Group / Individual
Temporal				
Spatial	Australia	Batam, Indonesia; Manila, Philippines; Java; Australia	UK; Myanmar; Australia; Cambodia; Edinburgh; Bangkok; Korea; Poland; Malaysia; Indonesia; China	Indonesia; Malaysia
Event Types	Public performance; world music festivals	Gamelan festival	Conference; Camp; Festivals (no relation to gamelan); Meetings with international council; Field trip (students); concert tour / workshops (universities)	Street festival; Study trip
(Example of Events)	Belligen Global Music festival; Woodford Festival	Yogyakarta Gamelan Asmaradano festival; International Gamelan Festival (Wellington, NZ)	Arts Management & Audience development; ASEAN Youth Camp; Asian Performing Arts Symposium; Edinburgh Festival Fringe; Jeonju Story Festival; Brave Festival; Shanghai International Children's Theatre festival	Georgetown Festival
Destination Criteria				
Facilitators	Club initiated	Full-time musicians group		
Constraints		Lack of knowledge (other events); Funds	Funds	Funds

Appendix G: Danny Loong – professional artist and producer

Figure 9.3: Danny's creative inquiry I

Danny's ETCT started when he was in Australia. He left Singapore in the 1990s to pursue his tertiary education in film and media studies. While in Australia, he was given opportunities to go on the road performing from one city to another. His transition from amateur to a professional artist and producer was as soon as Danny discovered the value of his band. His creative inquiry I shows the band's invitation to perform in Byron Bay Bluesfest in Australia where his band was the first Asian band to perform.

Danny's music background was established at a young age. He learned classical piano, but he was not fond of it. Eventually, he picked up guitar on his own. He was inspired by the lifestyle of local full-time professional musicians. His dream was to start his own music café. Danny co-founded ublues band in Perth, Australia whilst still a student. Together with his co-founder, they produced a successful blues festival at the university that was later duplicated in Singapore. I co-produced ublues festival, along with a regular weekend blues series at CHIJMES (a heritage and entertainment attraction) and an outdoor concert with Danny in my capacity as an event manager. Danny was instrumental in injecting the culture of blues in the local audience in Singapore. Today, Danny is the co-owner of Timbre Group, an award-winning tourism experience brand. The group owns a chain of music bars and music-themed food and beverage outlets. Danny does not travel as much now. There were more opportunities to perform overseas when he was in Australia with ublues, and at the beginning of his career in Singapore. As a music entrepreneur, Danny's agenda for travelling is focused more on creating opportunities for cultural exchange and cross-marketing of artists between music festivals and clubs.

Table 9.4: Danny's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1980s	mid 1990s	2000s	2005	2005 onwards
		Murdoch University	Developing blues in Singapore. Disbanded ublues in 2005. Started Timbre	Established Timbre	Project bands, MUSO
Hobbyist	Artist				
Amateur		Artist			
Semi Professional					
Professional		Artist / Producer	Artist / Producer	Artist / Producer	Artist / Producer
Purpose of travel		Work	Work	Work	Work
Motivation		Passion & self-actualization	Self-actualization	Self-actualization	Beyond self-actualization (self-others)
Travel Style		Gigs in different towns & cities (Aus)	Peak travel period		
Temporal			Peak travel period		
Spatial		Australia	Asia, America, Australia & Europe	Domestic	Australia, Asia
Event Types		Blues festival (Australia)	Local blues fest, International blues competition, International Blues Festival	Local & regional Events	Music exchange programme
(Example of Events)		Universal Blues Festival, Blues at Bridgetown	ublues Fest, International Blues Challenge, Byron Bay Bluesfest, Barcelona Blues Festival	Beerfest Asia, Rock & Roots,	WAM, Byron Bay Bluesfest
Destination Criteria			Got the blues? Home of the art.		Blues exchange
Facilitators			Renaissance city plan, government travel grant, host package covering cost	Part of a circuit, tourism board's support, good overseas partners	Exchange programme; Host country's government support; part of a circuit, tourism board's support
Constraints		Not a conventional band; Being Asian	Not a conventional band;	Available venues for collaboration	Available venues for collaboration

Appendix H: Kavitha Krishnan – professional artist

Figure 9.4: Kavitha's creative inquiry I

Kavitha's ETCT demonstrates her development as an artist over time. A traditional Indian dancer, her participation in different types of events changes as she moves her dance form from traditional to incorporate contemporary, experimental, and theatre.

Creative inquiry I shows Kavitha in her debut performance in the old National Theatre. She was about fifteen months old when she performed the role of baby Krishna (the Indian God). The photo was set in the backdrop of a dressing room in Singapore's first National Theatre. Her mother introduced her to Indian traditional dance when she was three or four years old. It became a hobby after her meeting with an inspirational dance teacher when she turned seven. It was not long before she turned semi-professional and began touring and performing as Singapore's dance ambassador to the ASEAN region and further afield. This was under the flagship of ASEAN, the National Arts Council of Singapore, the Singapore Tourism Board, and the People's Association.

She described herself as a semi-professional even while she was working full-time as an occupational therapist (OT) and practising part-time as a dancer. She is now a full-time professional dancer and manages two dance companies, Apsara Asia and Maya Dance Theatre, with her husband. Being an OT now takes second place, but she continues to practise on a part-time basis.

Kavitha's travel destinations are mainly in Asia, although in recent years her travel itinerary has also included Europe and the USA. The distance to those are further and therefore trips taken to these countries are not as frequent as trips to Asia. In recent years, the demand for her trips to Europe and the USA has increased, due to the opportunities to collaborate. Each visit initiates future opportunities to collaborate and this in turn provides more opportunities for creation. For Kavitha, the opportunity to collaborate is a significant reason for her repeat visits to the same event or destination.

Table 9.5: Kavitha's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1970s - 1980s	1980s - 1990s	2000s	2012	
	Exposure from birth and as a child	PA Talent; Apsaras Arts	Apsara Asia (2003); Maya Dance Theatre (2006); Full-time Therapist and part-time artist to Full-time artist	Maya Dance Theatre; Appointed Singapore Cultural Amassador for the arts by Singapore International Foundation (2014); Educator in Republic Polytechnic and Nanyang Academy of Fine Arts	
Hobbyist	Artist	Artist			
Amateur					
Semi Professional			Artist / Producer		
Professional			Artist / Producer	Artist / Producer	
Purpose of travel		Work & Leisure	Work & Leisure	Work & Leisure	
Motivation			Exposure; Collaboration; business development; networking	Exposure; Collaboration; business development; networking	
Travel Style		Individual / Group	Individual / Group	Individual / Group	
Temporal					
Spatial		Australia; Italy; India; Japan; Malaysia; New Zealand; Malaysia, Thailand and South Africa	Thailand, China, Korea, Japan, Philippines and India; Dubai, USA and UK	NZ, Shanghai, USA; France and more...	
Event Types		Music and dance festival; Singapore promotion; local inter-school dance competitions; masterclasses; national Events; Street Parade, International Dance festivals	Cultural exchange; food, cultural (lifestyle festivals), music, dance and arts festivals	Major / mega Events; showcase; opening	
(Example of Events)		Melbourne Music and Dance Youth Festival; Masterclasses in India; Chingay; National Day; 10km Osaka Parade, Tokyo International Dance Festival	ASEAN Flagship; Bali Arts Festival; Adelaide Fringe; Xiamen Culture and Food Festival; Taipei Food Festival; Dubai Cultural Festival; Harvest Cultural Festival and India Cultural Festival, Delhi International Performing Arts Festival; Accidental Festival; Metal Band Festival ; Walking Distance Dance Festival	Youth Olympic Festival, NZ; Singapore Expo; France Global Summit	
Destination Criteria					
Facilitators		Family support;	Family support; SEED Grant; receptive to creativity	Family support; Grants	
Constraints		Lack of knowledge about the arts and culture environment	Lack of knowledge about the arts and culture environment		

Appendix I: Xyn Foo — amateur & semi-professional artist & producer

Figure 9.5: Xyn 's creative inquiry I

Xyn represents a younger generation of Singaporean artists who had the opportunity to be schooled in dance with a local institution. She is bold, creative and an independent artists and producer who believes in being her own 'boss'. Venues were hard to come by in Singapore even in her earlier career in the 1990s. Xyn's creative inquiry shows her performing in a friend's living room, a regular venue not uncommon among friends within her dance circle then. Upon graduation, Xyn started teaching, but she also found opportunities to perform, choreograph, and work behind the scenes as a stage manager. She discovered the art of poi¹⁸ from a friend and integrated the art with her dance. In 2004, when Singapore had no platform for fire artists, Xyn started producing the Bonfire Festival with some friends, to create a platform for artists like herself. It took a while before her art was considered a form of art by the National Arts Council in Singapore. I met Xyn when I was working as a programming officer at Esplanade Theatres on the Bay. The Bonfire Festival was adopted under a festival I was programming in 2005.

Xyn made more regular trips at the beginning stage of her ETCT. Fire art is a form of circus art, which Xyn had the opportunity to bring to children in the villages of Cambodia, Thailand, and India. The trip started as a sequel to the Bonfire Festival

¹⁸ Poi is a performance art or the tools which are used for it. It is a Māori word for ball. The poi consists of two strings joined to weighted balls of different materials and shapes.

in Singapore, where Xyn would invite foreign fire artists to perform before they travelled together to work on overseas community outreach programmes.

Although the Bonfire Festival started with the objective to provide herself and her fellow practitioners with a platform to perform, Xyn's involvement in the Youth Olympic Games (YOG) Opening Ceremony in 2010, with 100 fire performers, marked the turning point for her career. After the YOG, Xyn realized the importance between her art and the Singaporean community. She stopped travelling after the 2010 trip and has been engaged in several special projects funded by the Singapore government to develop the community culturally through circus art. At this stage, Xyn's role as an artist is diminishing, while her role as a creative producer is increasing.

Table 9.6: Xyn's ETCT

Career Stage	Foundational	Beginning	Development
Period	1990s	2000 - 2009	2010 onwards
	Arts school Graduate; Dance teacher	Bonfire Singapore;	YOG Opening Ceremony; Chingay; Arts Street
Hobbyist			
Amateur	Artist	Artist & Producer	
Semi Professional		Producer	
Professional			
Purpose of travel		Leisure / Work	
Motivation		Collaboration and community outreach	
Travel Style		Group	
Temporal			
Spatial		Cambodia; Thailand; India; Japan; Finland	Cambodia
Event Types	Private local dance recital	Arts Festivals; Special events; local and overseas Community projects;	Local & community events; Special events
(Example of Events)	Private home and living room dance recitals	Arts Festival;	Youth Olympic Games Opening Ceremony; Chingay; National Day Parade
Destination Criteria		Fire art artists	
Facilitators		Collaboration	
Constraints		Responsibilities (e.g. to pets); lack of good performers; time	

Appendix J: JP Nathan – professional producer

Figure 9.6: JP Nathan's creative inquiry I

Nathan's ETCT started in the 1980s. He was a member of the drama club at the National University of Singapore (NUS). Creative inquiry I shows his memory of the first show (a theatre production of *Emily of Emerald Hill*) his drama club had taken to the Assembly Rooms in Edinburgh, as part of the Commonwealth Arts Festival in the 1980s. Nathan left his teaching job and joined the Singapore Arts Company (the former name for Esplanade Theatres on the Bay) as a Programming Manager in 1997. He became the Programming Director in 2003. As part of his profession, Nathan travelled often to survey productions in overseas performing arts centres, venues and festivals. He made his second visit to Edinburgh in his official status as a programming director of the arts centre in 2000. As most of Nathan's programming framework was built on festivals, most of his trips involved touring to arts festivals. As a member of the International Society of Performing Arts (ISPA), Nathan visits the conference on an annual basis. There are events he stopped attending as his ETCT matured, for example, the performing arts market. Nathan celebrated his tenth anniversary with the Esplanade in 2012 and semi-retired thereafter. He continues to be an advisor to the programming

team in the arts centre and sees himself in a mentor role. Nathan's ETCT is not a complete representation of his event travel career, as he has travelled all over the world. The events presented in the table are snapshots of his event travel experiences.

Table 9.7: JP Nathan's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1980s	1990s	2000s	2010s	
	Varsity Drama Club (NUS); Teacher	Singapore Arts Centre (1997)	Esplanade	Esplanade's 10th Anniversary	Retirement
Hobbyist					
Amateur	Producer				
Semi Professional					
Professional		Producer Presenter			
Purpose of travel	Part of life				Holiday
Motivation			Exposure; networking; review productions; understanding arts, cultures and societies;	Networking; review productions; staff development; collaboration (producing)	Holiday
Travel Style					
Temporal			Frequent and seasonal		
Spatial	Edinburgh	Edinburgh	Adelaide; Hong Kong, Taiwan	Manchester Arts Festival	
Event Types	Arts Festival	Fringe Festival; performing arts market	Adelaide Arts Centre; performing arts market; arts conferences;	Arts conferences; Festivals	
(Example of Events)	Commonwealth Arts Festival	British Theatre Showcase; Edinburgh Festival Fringe;	Industry Attachment; AAPPAC; ISPA; Tokyo and Korea showcases; Edinburgh Festival; Hong Kong Arts Festival	Fes Sacred Music Festival	
Destination Criteria			Convenience	Convenience	Novelty
Facilitators		Environmental	Environmental	Environmental	Time
Constraints			lack of information; time		

Appendix K: Simone Khoo – semi-professional artist and producer

Figure 9.7: Simone's Creative Inquiry I

Simone's ETCT is not a complete picture of her contribution to the a cappella scene. However, it is one that is representative of an artist in a group that is home bound. The membership in Vocaluptuous is largely made up of working professionals in varied fields and the constraints of time were often an issue for travel. Simone has been the dedicated manager of the group since its beginnings in the late 1990s. She was also a full-time teacher and had to juggle between work and arrangements of the group's schedule and music. Creative inquiry I above shows her in the middle of the stage performing at the AKA A Cappella Festival with her group, Vocaluptuous. Simone has never left her art and Vocaluptuous since, although the members of her group have changed over the years. Simone's husband is also a member of Vocaluptuous.

Due to the constraints of time, the group only travels for special and significant events, and, even then, the number of trips Simone can make with the group is

limited by the availability of the members with established careers and the economic value of the event. Opportunities to travel are usually considered with the invitation that accompanies the request. Simone took the group on tour for the very first time in 2004 under the invitation of the Taiwanese organizer in the Taiwan A Cappella Festival.

Table 9.8: Simone's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1980s	1990s	2000s	2010s	Present (2015)
	School Choir	Full Circle; 2nd AKA A Cappella Festival; Vocaluptuous; Chang & Eng; Ah Gong's Birthday Party; Sole Proprietor	Asian A cappella Festival; Private Limited	Work	
Hobbyist					
Amateur	Artist				
Semi Professional		Artist			
Professional					
Purpose of travel			Work / Leisure	Work / Leisure	
Motivation				venue; Prestige of the event	
Travel Style					
Temporal					
Spatial		Local	Taiwan; Japan; Malaysia; Australia	Korea	
Event Types		A cappella festival; Concert; Theatre; special event	A cappella festival; Concert; Theatre; special event; private events	Concert; Theatre; Special event	
(Example of Events)		Chang & Eng Musical (Beijing)	Asian A cappella Festival; Singapore Day, Melbourne	Opening of an exhibition	
Destination Criteria					
Facilitators					
Constraints	Lack of support	Turnover of members	Work (take leave); commitment (time)		Semi-professional; age

Appendix L: Dr Robert Liew – professional arts presenter (producer)

Dr Robert Liew's ETCT should probably be the most complex, having been in the scene since the earlier days of Singapore Arts Festival (SAF). His ETCT started at his foundational stage in pursuit of creative education. However, he has simplified his journey and limited his story to the turning points in his career. He left Singapore to pursue a diploma in music (guitar) with the Royal Academy of Music in London. He went on to attain his Masters in Music with the New England Conservatory in Boston and a PhD in Texas. He is well known as the early (and probably the first) Singaporean impresario. He brought big name stars from the classical world to Singapore, including the New York Philharmonic Orchestra, Placido Domingo, and Andrea Bocelli.

In 1985, Dr Robert Liew became Singapore's first Artistic Director in the SAF. He directed the festival for two years before starting his own arts management company. He saw a niche he could capture outside the dates of the SAF to present groups who were touring, and decided to set up his own company. He has never looked back since.

He considered most of his trips overseas his work – whether they were two days in New York to review a show, or a longer stretch in Europe to review performances. For him, work constituted 20 percent of his time towards the later part of his career, while he attributed the other 80 percent of his time for personal enrichment. Amongst other events, he prefers going to conferences that enrich himself in the area of arts management, arts education and audience development. One type of event he has stopped frequenting is the performing arts market. Culturally, he has developed a deep understanding of Europeans and Americans (the influence of his higher education). As such, his network is well established in the United States and Europe. At the later stage of his ETCT, he hopes to impart his skills and knowledge in arts management by mentoring younger arts managers.

Table 9.9: Dr Liew's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1970s	1970s - 1980s	1990s	2000s	2010s
	Radio Producer; Advertising; Royal Academy of Music (London)	Masters in Music (Boston), New England Conservatory; PhD (Texas); Singapore Arts Artistic Director ('85 - '88); Arts Management Co.	Arts Management Co. Association for Concert & Event Managers (ACEMS); Singapore International Comedy Festival		Mentor
Hobbyist					
Amateur		Musician			
Semi Professional					
Professional		Presenter			
Purpose of travel	Education	Work	Work	Work / Leisure	Work / Leisure
Motivation	Pursuit of arts; re-educate		Invitation; programmes; observe how other festivals works	Invitation; programmes	Invitation; programmes; self-development
Travel Style		Individual			
Temporal			Frequent and longer trips	Frequent but shorter trips	
Spatial		USA; Australia; Canada	Europe, USA, Canada	Unknown	Unknown
Event Types		Classical Concerts; performing arts market; ISPA	Performing arts market; Arts Festival	Arts & Non-Arts Conferences	Arts & Non-Arts Conferences
(Example of Events)		Celebrity Performers Series; CINARS (Canada)	Edinburgh Festival		
Destination Criteria			Places, I've never been to before		
Facilitators				Internet	
Constraints		Risk adverse for large-scale projects in the arts festival			

Appendix M: Mary Loh — amateur artist and professional producer

Figure 9.8: Mary's creative inquiry II

Mary's ETCT is one that is representative of producers in Singapore. She did not set out for her career to be as a producer, but there were jobs that required her to produce events and programmes, and therefore travel more often than for others (Figure 9.8). Mary was once an award-winning playwright at the foundational stage of her career. However, she was better known as the woman behind the West End's Andrew Lloyd Webbers' Really Useful Company in Singapore. She managed the affairs of the company in Singapore and had the opportunity to travel to Europe as part of her job. Mary is also well known as a publicist for the arts and she ran her own company, Empire M+C. She joined Resorts World Sentosa, one of Singapore's two integrated resorts, as their director for theatricals and was again involved in travelling to Las Vegas. Performing arts gazing was part of her job. In between those periods when she was actively involved in events, Mary was also a senior lecturer at LASALLE College of the Arts teaching event/arts management.

When not fully employed in a role managing programmes and artists, Mary's subsequent event travel experiences were related to her own personal enrichment in her leisure time – a trait very similar to other arts practitioners who take the passion of doing their job with them during their holidays. At the point of our interview, she was the Associate Director for Talent Development and Programming in the National University of Singapore, Centre for the Arts.

Table 9.10: Mary's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1980s	1990s	2000s	2010s	
	Ship for Southeast Asia Youth Programme; Shell Short Play Winner; Educator (Lit / English)	Educator; Theatrework Writers Lab; Raffles Hotel Jubilee Manager; Really Useful Company; Empire; NUS Centre for the Arts	Empire; The Arts House; Lasalle-SIA College of the Arts; Resorts World	Resorts World; NUS Centre for the Arts	NUS Centre for the Arts
Hobbyist					
Amateur	Artist	Artist			
Semi Professional					
Professional			Producer	Producer	
Purpose of travel		Leisure / work	Leisure / work	Leisure / work	Leisure / work
Motivation		Work; invitation; gain inspiration	Work; invitation; gain inspiration; recharge; networking	Work; recharge; networking	leisure; developing platform for students; immersion for cultural intake; mission trip; recharge; networking
Travel Style	Individual	Individual	Individual	Individual / Family	Individual / Family
Temporal					
Spatial		London; Canada; Düsseldorf	China; Australia	USA; Philippines	Leisure: China, Korea; Taiwan; Vietnam; Thailand; Turkey; Work: Malaysia; Hong Kong
Event Types	Cultural Exchange	Musicals; Literary workshop; Performing arts market; Exhibition	Client's event; Arts Festival	Street Festival	
(Example of Events)		West End Musicals; Cambridge Literary Fellowship; SINARS; Star Trek World Tour	David Copperfield; Melbourne Arts Festival	Georgetown Festival	
Destination Criteria		Company's agenda	Company's agenda	Company's agenda	
Facilitators		Arts and tourism development	Recognized expertise		
Constraints			Risk adverse		

Appendix N: Rydwan Anwar — professional producer

Figure 9.9: Rydwan's creative inquiry I

Rydwan was a former colleague of mine in the programming department in Esplanade Theatres on the Bay. He represented a younger generation of arts practitioner who travelled more broadly at the beginning of his event travel career than others who did not have similar opportunities. Rydwan's background is in theatre (see creative inquiry I) and it is apparent how his early footprints have influenced the development of his ETCT. A cultural trip to Europe upon graduation spawned more memories and interest in revisiting in his capacity as a professional producer. The exposure received while volunteering with a Singapore theatre overseas with a production in London eventually gave him the inspiration to work in the arts full-time.

Rydwan's ETCT is shorter than others because his progression from the beginning stage of his career to the development stage was over a short span of time. He had no lack of facilitators to enable him to go on tour – the only thing lacking was time as there were programmes at home he needed to be present to oversee. Today, Rydwan's ETCT shows a well-travelled individual who knew exactly how to extend his trip to cover more festivals (to maximize his time while away from the office). This often happens during the festival season in Europe (when artists also have the tendency to move from one city to another). Likewise, Rydwan would also seize the opportunity to review shows and network with artists and producers from one festival to another.

Table 9.11: Rydwan's ETCT

Career Stage	Foundational	Beginning / Development	Establishment	Maintenance
Period	2000s	2000s	2010s	
	Graduation holiday	TNS; Working holiday to London; Singapore Seasons & Theatreworks; First festival - Edinburgh; Esplanade, Theatres by the Bay; Masters of Arts (UK); Internship with MIF	Back to Esplanade	
Hobbyist				
Amateur				
Semi Professional				
Professional		Programmer / Producer		
Purpose of travel	Leisure	Work / Leisure		
Motivation		personal development; develop contacts; networks for programmes & festivals	professional development; develop contacts; networks; for programmes & festival	
Travel Style			with management	
Temporal				
Spatial	Germany, UK	UK; Australia; Canada; Spain; France; Japan; USA	South East Asia; Tokyo	
Event Types		Theatre; Arts Festival; camp	Performance; camp; performing arts market; ad hoc shows; meeting	
(Example of Events)		Edinburgh Festival; London Mime Festival; Manchester International Festival; Adelaide Arts Festival; CINARS; Avignon	Asian Producers' Platform; Indonesia Performing arts market	
Destination Criteria				
Facilitators		Organizational support		
Constraints		Time & work; clash with other events		

Appendix O: Tama Goh — professional artist

Figure 9.10: Tama's creative inquiry I

Tama's ETCT shows his early interest in percussion instruments. His influence in music came from his father, who plays the harmonica, the mandatory instrument, the recorder, that every primary school students needs to learn, and the bongo, that Tama ultimately chose to play while in secondary school (creative inquiry I) Being placed in an environment where Latin American music was often played when he was growing up also influenced Tama's flair for world music. Tama prides himself as a self-taught musician. He started working as a full-time musician; not many youths of his age had that privilege during the 1980s. As a full-time musician, Tama held positions in several groups performing as a percussionist. He was part of the People's Association military band performing pop music, the Symphonic Band (classical music), and the Singapore Broadcasting Corporation (mixed genre music). By night, he performs for nightclubs.

Tama attributes his professional music career to the percussion interest group he was part of in his secondary school. In between his professional assignments at the beginning of his career, Tama volunteers at his alma mater teaching percussion. Today, Tama continues to cultivate the young in the art of drumming beyond his own alma mater.

Tama is well known to many jazz musicians in the world. He attributed his biggest turning point to his meeting with Jeremy Monterio (Singapore's King of Swing). He travelled and performed extensively at international jazz festivals in the 1990s. However, Tama was not able to recall the many trips he made. To him performing and touring is part of leisure. Although Tama is currently at the maintenance stage of his ETCT, the developing cultural scene in Singapore means he is still active and not retiring at the maintenance stage. There seems to be more room for growth for him.

Table 9.12: Tama's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Establishment/ Maintenance
Period	1970s	1980s	1990s	2000 - 2009	2010s
	Peoples' Association (PA) Military Band, Secondary School Band	Singapore Armed Forces (SAF) Music and Drama Company (MDC)	International gigs, Jazz Festivals	First Solo Concert	
Hobbyist	Artist				
Amateur	Artist				
Semi Professional					
Professional		Artist			
Purpose of travel	Leisure				
Motivation	Passion and simply enjoys playing music				
Travel Style	Group / Band				
Temporal		Interest group (seasonal, less frequent)	Work (less seasonal, more frequent)		
Spatial	Local	Asia, Europe	International	International	International
Event Types	School's special event	World music contest	Music festivals; special events; pop concerts; world music contest; Jazz clubs	Music festivals; special events; world music contest; jazz clubs; pop concerts	Special events; jazz clubs; pop concerts; Arts festivals; Solo Concert; charity event
Destination Criteria	"I have no choice"				
Constraints		Family	Family; self-constraint	Self-constraint	Self-constraint; age

Appendix P: Annie Pek — professional producer

Figure 9.11: Annie's creative inquiry I – ESCADA Fashion Event

Annie's ETCT (Table 9.13) shows that she is at the establishment stage of her career, even though she looks settled on the maintenance stage. Annie started her career dabbling in film production in the 1980s. From 1987 to 1997, Annie had devoted her career to event production for the fashion world (see woman in black suit in Figure 9.11). A go-getter producer, Annie's social circle includes models, musicians, DJs and actors. Managing talent in events has been Annie's profession since her early days as a producer. It was interesting to observe how her social circle of contacts has led her to tour to different cities and to her involvement in different types of events over different stages of her career.

Annie's later pursuit for knowledge seemed to have provided her with a more strategic move in her career development. Annie is a versatile producer who has a different beginning compared to the majority within her cohort. Unlike her peers, her career path was not influenced by her hobby. She started as a secretary to a second-hand truck company. She later enrolled for a part-time course with a modelling agency. It was her education that helped kick-start her career in the entertainment industry, spanning production work in the areas of fashion, film, and lifestyle-branded consumer products. The course with the modelling agency

helped establish her career in setting up her own modelling agency with a partner in her earlier years. The second time she went on sabbatical leave in 1997, she wrote the concept for the Singapore Street Festival (the festival that she is still managing today). The Singapore Street Festival was a shift from her previous focus on fashion and film. Her ETCT shows her progression from commercial lifestyle events to community-based street arts festivals. Annie's involvement in national events such as the International Olympics 117th Session in 2005, the Youth Olympic Games Journey of the Flame in 2010, and the National Day Parade in recent years, including SG50 in 2015, is recognition of her status as a professional producer.

Table 9.13: Annie's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Establishment /Maintenance
Period	1970s	1980s	1990s	2000 - 2009	2010 onwards
		Film production; Fashion event production;	Fashion event production; Sabbatical leave; Theatre & music production	Singapore Arts Festival Ticketing Manager; Singapore Street Festival; International Olympic 117th Session	Youth Olympic Games; National Day Parade
Hobbyist					
Amateur					
Semi Professional					
Professional		Producer			
Purpose of travel		work			
Motivation		Connecting with cultures, enriching oneself and to continue with life's learning journey			
Travel Style		Group			
Temporal					
Spatial		Hong Kong; Malaysia	Hong Kong; Malaysia; Indonesia; America; New Zealand	Edinburgh; Thailand; Laos; Korea; America; France; Germany	Berlin; Mexico; Seoul; New Zealand; Africa
Event Types		Fashion show, corporate product launch	Fashion show, corporate product launch; Jazz festivals; arts festivals	Arts Festival; Street Festival; Cultural Events; cabarets; musicals	Arts Festival; Street Festival; Cultural Events; Musicals; Special Events
(Example of Events)		HK Film production in Singapore	Jazz Festival in San Francisco & Los Angeles; NZ Arts Festival	Singapore Arts Festival; Singapore Street Festival; International Olympic 117th Session	Youth Olympic Games Journey of the Flame
Destination Criteria			Artists dependent	Partnership	Partnership
Facilitators		Good Communication	Good Communication	Invitation; good communication; social & cultural acceptance	good communication; social & cultural acceptance
Constraints		-	-	-	-

Appendix Q: Angelina Choo — semi-professional artist & producer

It was not easy to get hold of Angie to do the interview. Angie holds multiple roles. She is a mother, a part-time teacher in an international school, an Artistic Director with The A cappella Society (TAS) and the producer of Singapore's International A cappella Championship. I met her after her last activity on a weekday night at the Aliwah Arts Centre where TAS was located. She did not prepare a memory map but she had several files of photos, brochures and newspaper clippings that she was able to share as the story her life. Angie and I used to sing alto together in the Singapore Youth Choir. We went on to start Singapore's first a cappella club, The Harmony Club. However, we have both taken different routes ever since the club was identified as a non-commercial property to a for-profit organization that provided the seed funding.

Angie started singing in a choir from a very young age of four years old. She continued performing with the Peoples' Association (PA) Junior Choir, before she joined the Young Musicians' Society (YMS) as a chorister in the 1990s. She was performing with an a cappella group while still a member of YMS. Her event travelling experience started with YMS when she went on a European tour in the 1990s. She founded TAS later, while working with YMS on a part-time basis. Angie considered herself a semi-professional when she was placed on the payroll with YMS. At the same time, she was getting paid for performing with her then all-female a cappella group, NANU. Angie now performs with Urban Harmony, a mixed a cappella group made of semi-professionals.

Angie's ETCT followed the influence of the a cappella movement in Singapore. It was the first American a cappella summit that appealed to her. However, the focus has been largely in Asia and Europe in recent years. Angie met her Austrian husband while on tour with NANU to Tilburg, the Netherlands, for a competition. They have three children they often travel with whenever her group goes on tour.

Table 9.14: Angie's ETCT

Career Stage	Foundational	Beginning	Development	Establishment	Maintenance
Period	1980s	1990s	2000 - 2009	2010 onwards	
	Yamaha Children Choir; People's Association Junior Choir; Katong; Convent School Choir	Singapore Youth Choir; Augmented; Vocaluptuous	Young Musicians' Society; The A Cappella Society; Teaching	Urban Harmony	
Hobbyist	Artist				
Amateur		Artist			
Semi Professional			Artist		
Professional					
Purpose of travel	Leisure	Leisure	Leisure	Leisure	
Motivation		Serious hobby	Career, exposure, network	Teaching, Training, enrichment, exposure	
Travel Style		Group	Solo / Group	Solo / Group	
Temporal			less seasonal	Higher frequency of travel / Seasonal	
Spatial		Europe	Indonesia; America; Taiwan; Netherlands;	Macau; Hong Kong; Korea; China; Austria	
Event Types		Choral Festival	A Cappella Festival	A Cappella Festival	
(Example of Events)		European Tour	San Francisco A Cappella Summit; International Vocal Group Festival	Asia A cappella Festival; Vocal Asia Festival	
Destination Criteria			Invitation	Invitation	
Facilitators		Choir			
Constraints			Work/Time	Work/Time; not a "branded" group for some countries in Asia so festivals are the only platform	

Appendix R: Roy Ong — former professional producer

Figure 9.12: Roy's creative inquiry I

Roy's ETCT was the only one that showed a decline stage. His creative inquiry I depicts his growing success in promoting local music on cassette tapes. I met Roy when we were both teenagers, working during the school holidays in a duty-free shop in the 1990s. He was an avid music fan and I often received cassette tapes and newsletters from him about the local music scene. I never knew the impact that Roy had on the local music industry until our paths crossed again in the 2000s. I was working with Esplanade as a programming officer and Roy was involved in

managing local Chinese pop music bands. His ETCT showed an early decline in his career rarely seen in the other participants in this study.

Roy was educated in the Nanyang Academy of Fine Arts, as a graphic designer. However, he followed his passion to promote local music bands to the local market and Singapore. From his experience as an amateur reporter and editor for a music fanzine, *Mega Z*, Roy later started Mouse Records, an independent music label. He coined himself an underground independent music label. Roy filled a significant gap in the local Chinese pop music industry. The turn of the Millennium saw his career at its peak. However, a drastic restructure in the music publishing industry in Asia among the major music labels soon flipped his career into rock bottom at the development stage of his ETCT. Other untimely constraints, such as Chinese pop music not being regarded as an art form in Singapore, further suppressed his career. Roy also lacks mentorship, which he deems to be crucial in developing his career. The instability of his career in music led him into a voluntary decline stage, in order to fulfil his new responsibilities as a family man.

Table 9.15: Roy 's ETCT

Career Stage	Foundational	Beginning	Development	Decline
Period	1980s	1990s	2000 - 2014	2015
		Nanyang Academy of Fine Arts; Fanzine, Mega Zine; Mouse Record	Band production & promotion; Esplanade Outdoor Theatre	
Hobbyist	Guitar / Publishing			
Amateur	Publisher	Producer		
Semi Professional			Producer	
Professional			Producer	
Purpose of travel		Work	Work	
Motivation		Hobby; music production (recording)	Artist Promotion	
Travel Style		Group	Group	
Temporal		Low frequency	Low frequency	
Spatial		Malaysia	Taiwan; Hong Kong	
Event Types		Promo Event	Promo Event; local event	
(Example of Events)		Album launch	Album launch; Esplanade Outdoor Series (Huayi Festival)	
Destination Criteria		Fan base		
Facilitators		Media; Malaysian musicians		
Constraints		Funding	Recording company; Family; Funding; availability of a good mentor	

REFERENCES

- Allen, J., O'Toole, W., Harris, R., & McDonnell, I. (2011). *Festival and special events management* (5th ed.). Milton, Australia: John Wiley & Sons Australia.
- Andrews, T. (2012). What is Social Constructionism? *Grounded Theory Review: An International Journal*, 11(1). Retrieved from <http://groundedtheoryreview.com/2012/06/01/what-is-social-constructionism/>
- Angen, M. J. (2000). Evaluating interpretive inquiry: Reviewing the validity debate and opening the dialogue. *Qualitative Health Research*, 10(3), 378–395. <https://doi.org/10.1177/104973200129118516>
- Aoyama, Y. (2009). Artists, tourists, and the state: Cultural tourism and the flamenco industry in Andalusia, Spain. *International Journal of Urban and Regional Research*, 33(1), 80–104. <https://doi.org/10.1111/j.1468-2427.2009.00846.x>
- Bain, A. (2005). Constructing an artistic identity. *Work, Employment & Society*, 19(1), 25–46. <https://doi.org/10.1177/0950017005051280>
- Barry, D. (1996). Artful Inquiry: A symbolic constructivist approach to social science research. *Qualitative Inquiry*, 2(4), 411–438. <https://doi.org/10.1177/107780049600200403>
- Bartram, S. a. (2011). Serious Leisure Careers Among Whitewater Kayakers: A Feminist Perspective. *World Leisure Journal*, 43(2), 4–11. <https://doi.org/10.1080/04419057.2001.9674225>
- Becker, H. S. (1976). Art worlds and social types. *The American Behavioral Scientist*, 19(6), 703–718. <https://doi.org/10.1177/000276427601900603>
- Belli, R. F. (1998). The Structure of Autobiographical Memory and the Event History Calendar : Potential Improvements in the Quality of Retrospective Reports in Surveys. *Memory*, 6(4), 383–406. <https://doi.org/10.1080/741942610>
- Bendle, L. J., & Patterson, I. (2009). Mixed serious leisure and grassroots organizational capacity: A study of amateur artist groups in a regional Australian city. *Leisure Sciences*, 31(3), 272–286. <https://doi.org/10.1080/01490400902837878>
- Berger, P. L., & Luckmann, T. (1967). *Social construction of reality: A treatise in the sociology of knowledge*. Garden City, New York: Doubleday.
- Bertaux, D. (1981). *Biography and society : The life history approach in the social sciences*. Beverly Hills, CA: Sage Publications.
- Bertaux, D., & Kohli, M. (1984). The life story approach: A continental view. *Annual Review of Sociology*, 10(1), 215–237. <https://doi.org/10.1146/annurev.soc.10.1.215>
- Blanchette, R. (1977). Amsterdam's Festival of Fools. *Performing Arts Journal*, 2(2), 86–90.
- Bowdin, G. A. J., Allen, J., O'Tolle, W., Harris, R., & McDonnell, I. (2011). *Events management* (3rd ed.). Oxford: Elsevier Butterworth-Heinemann.
- Bridgstock, R. (2005). Australian artists, starving and well-nourished: What can we learn from the prototypical protean career? *Australian Journal of Career Development*, 14(3), 40–47.

- <https://doi.org/10.1177/103841620501400307>
- Brien, M. O., Varga-atkins, T., Umoquit, M., & Tso, P. (2012). Cultural – historical activity theory and “ the visual ” in research: Exploring the ontological consequences of the use of visual methods. *International Journal of Research & Method in Education*, 35(3), 251–268.
<https://doi.org/10.1080/1743727X.2012.717433>
- Caust, J., & Glow, H. (2011). Festivals, artists and entrepreneurialism: The role of the Adelaide Fringe Festival. *International Journal of Event Management Research*, 6(2), 1–14. Retrieved from <http://www.ijemr.org/docs/Vol6-2/CaustGlow.pdf>
- Champagne, L. (1977). Avignon Festival. *Performing Arts Journal*, 2(2), 84–86.
- Chang, T. C. (2001). “Configuring new tourism space”: Exploring Singapore’s regional tourism forays. *Environment and Planning A*, 33(9), 1597–1619.
<https://doi.org/10.1068/a33197>
- Chang, T. C., & Lee, W. K. (2003). Renaissance City Singapore: A study of arts spaces. *Area*, 35(2), 128–141. <https://doi.org/10.1111/1475-4762.00155>
- Chaplin, E. (1994). *Sociology and visual representation*. London: Routledge.
- Chhabra, D. (2004). Redefining a festival visitor : A case study of vendors attending Scottish Highland Games in the United States. *Event Management*, 9, 91–94. <https://doi.org/10.3727/1525995042781057>
- Clandinin, D.J., & Rosiek, J. (2007). Mapping a landscape of narrative inquiry. In *Handbook of narrative inquiry*. Thousand Oak, CA: SAGE Publications.
- Cohen, L., & Mallon, M. (2001). My Brilliant Career. *International Studies of Management & Organization*, 31(3, Fall), 48–68.
<https://doi.org/10.1080/00208825.2001.11656820>
- Cole, A. L., & Knowles, J. G. (2001). *Lives in context: The art of life history research*. Walnut Creek, CA: AltaMira Press.
- Cole, A. L., & Knowles, J. G. (2008). Arts-informed research. In *Handbook of the arts in qualitative research* (pp. 55–70). Los Angeles, CA: Sage Publications.
- Cole, A. L., & Knowles, J. G. (2011). Drawing on the arts, transforming research: Possibilities of arts-informed perspectives. In J. Markauskaite, Lina; Freebody, Peter; Irwin (Ed.), *Methodological choice and design : scholarship, policy and practice in social and educational research*. (pp. 119–131). Netherlands: Dordrecht Springer.
- Cole, A. L. (1994). Doing life history research: In theory and in practice. In *Paper presented at the annual meeting of the American Educational Research Association*. New Orleans, LA.
- Cole, A. L., & Knowles, J. G. (2004). *Lives in Context: The art of life history research. Forum: Qualitative Social Research* (Vol. 5). Walnut Creek, CA: AltaMira Press.
- Collin, F. (1997). *Social reality*. London, England: Routledge.
- Comunian, R., & Ooi, C.-S. (2016). Global aspirations and local talent: The development of creative higher education in Singapore. *International Journal of Cultural Policy*, 22(1, SI), 58–79.
<https://doi.org/10.1080/10286632.2015.1101085>
- Conway, M. A., & Bekerian, D. A. (1987). Organization in autobiographical memory. *Memory & Cognition*, 15(2), 119–132.
<https://doi.org/10.3758/BF03197023>
- Crompton, J. L. (1979). Motivations for pleasure vacation. *Annals of Tourism*

- Research*, 6(4), 408–424.
- Crompton, J. L., McKay, S. L., & Society, J. H. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, 24(2), 425–439.
[https://doi.org/10.1016/s0160-7383\(97\)80010-2](https://doi.org/10.1016/s0160-7383(97)80010-2)
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London ; Thousand Oaks, Calif: SAGE Publications.
- Cummings, Stephen, Bridgman, T. (2011). The Relevant Past : Why the History of Management The Case of Max Weber, 10(1), 77–93.
- Dann, G. M. (1977). Anomie, ego-enhancement and tourism. *Annals of Tourism Research*, 4(4), 184–194.
- Dann, G. M. (1981). Tourist motivation: An appraisal. *Annals of Tourism Research*, 8(2), 187–219.
- De Grazia, S. (1962). *Of time, work, and leisure*. New York, NY: Twentieth Century Fund.
- Deery, M., Jago, L., & Fredline, L. (2004). Sport tourism or event tourism: Are they one and the same? *Journal of Sport & Tourism*, 9(3), 235–245.
<https://doi.org/10.1080/1477508042000320250>
- Denzin, N. K. (1978). *The research act : a theoretical introduction to sociological methods* (2nd ed.). New York: McGraw-Hill.
- Denzin, N. K., & Lincoln, Y. S. (2011). *The Sage handbook of qualitative research*. (N. K. Denzin & Y. S. Lincoln, Eds.) (4th ed.). Thousand Oaks, CA: Sage.
- Dhunpath, R. (2000). Life history methodology: “Narradigm” regained. *International Journal of Qualitative Studies in Education*, 13(5), 543–551.
<https://doi.org/10.1080/09518390050156459>
- Domash, L. (2010). Unconscious freedom and the Insight of the Analyst: Exploring neuropsychological processes underlying “aha” moments. *Psychodynamic Psychiatry*, 38(2), 315–339.
- Economic Development Board (EDB). (1992). *Singapore: Global city for the arts*. Singapore: EDB Singapore.
- Edinburgh Festival Fringe Society. (2008). Edinburgh Festival Fringe website. Retrieved August 12, 2008, from <https://www.edfringe.com/about-us>
- Edinburgh Fringe Society. (2004). Edinburgh Fringe Society.
- Edinburgh International Festival. (2016). Edinburgh International Festival. Retrieved December 14, 2016, from <https://www.edfringe.com/about-us>
- Elliot W. Eisner. (1981). On the Differences between scientific and artistic approached to qualitative research. *Educational Researcher*, 10(4), 5–9.
- Ethridge, F. M., & Neapolitan, J. L. (1985). Amateur craft-artists: Marginal leisure roles in a marginal art world (1). *Sociological Spectrum*, 5(1–2), 53–76.
- Faulkner, B., Chalip, L., Brown, G., Jago, L., March, R., & Woodside, A. (2000). Monitoring the tourism impacts of the Sydney 2000 Olympics. *Event Management*, 6(4), 231–246.
- Florida, R. L. (2012). *The rise of the creative class : Revisited* (10th anniv). New York, NY: Basic Books.
- Formica, S., & Uysal, M. (1995). A market segmentation of festival visitors: Umbria Jazz Festival in Italy. *Festival Management and Event Tourism*, 3(4), 175–182.
- Frew, E. a., & Ali-Knight, J. (2010). Creating high and low art: Experimentation and commercialization at Fringe Festivals. *Tourism Culture & Communication*, 10(3), 231–245.

- <https://doi.org/10.3727/109830410X12910355180982>
- Frew, E., & Ali-knight, J. (2005). Performance Innovation : the Gap Between Traditional and Fringe Festivals. In R. Carlsen, Jack; Hughes, Michael; Holmes, Kirsten; Jones (Ed.), *See Change: Tourism & Hospitality in a Dynamic World*. Fremantle, W.A.: Curtin University of Technology: CAUTHE 2009.
- Frew, E., & Ali-Knight, J. (2009). Independent theatres and the creation of a fringe atmosphere. *International Journal of Culture, Tourism and Hospitality Research*, 3(3), 211–227. <https://doi.org/10.1108/17506180910980528>
- Gammon, S., & Robinson, T. (1997). Sport and tourism: A conceptual framework. *Journal of Sport Tourism*, 4(3), 11–18.
- Gammon, S. (2004). Secular pilgrimage and sport tourism. In B. W. Ritchie & D. Adair (Eds.), *Sport tourism : Interrelationships, impacts and issues* (1st ed., pp. 30–45). Clevedon, England; Buffalo, N.Y: Channel View Publications, Clevedon.
- Garrod, B. (2009). Understanding the relationship between tourism destination imagery and tourist photography. *Journal of Travel Research*, 47(3), 346–358.
- Gergen, K. . (1994). *Realities and Relationships: Soundings in Social Construction*. Cambridge MA: Harvard University Press.
- Gergen, K. J. (2001). *Social construction in context*. Thousand Oaks, CA: Sage.
- Germeten, S. (2013). Personal narratives in life history research. *Scandinavian Journal of Educational Research*, 57(6), 612–624. <https://doi.org/10.1080/00313831.2013.838998>
- Getz, D; McConnell, A. (2011). Serious sport tourism and event travel careers. *Journal of Sport Management*, 25, 326–339.
- Getz, D. (1997). *Event management & event tourism*. New York, NY: Cognizant Communication Corp, New York.
- Getz, D. (2007). *Event studies: Theory research and policy for planned events* (First). Burlington, USA: Butterworth-Heinemann.
- Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403–428. <https://doi.org/10.1016/j.tourman.2007.07.017>
- Getz, D., & Andersson, T. D. (2010). The Event-Tourist Career Trajectory: A Study of High-Involvement Amateur Distance Runners. *Scandinavian Journal of Hospitality and Tourism*, 10(4), 468–491. <https://doi.org/10.1080/15022250.2010.524981>
- Getz, D., & McConnell, A. (2014). Comparing trail runners and mountain bikers: Motivation, involvement, portfolios, and event-tourist careers. *Journal of Convention & Event Tourism*, 15(1), 69–100. <https://doi.org/10.1080/15470148.2013.834807>
- Getz, D., & Patterson, I. (2013). Social Worlds as a Framework for Event and Travel Careers. *Tourism Analysis*, 18(5), 485–501. <https://doi.org/10.3727/108354213X13782245307632>
- Getz, D., & Robinson, R. N. S. (2014). Foodies and Food Events. *Scandinavian Journal of Hospitality and Tourism*, 14(3), 315–330. <https://doi.org/10.1080/15022250.2014.946227>
- Gibson, H. J., Willming, C., & Holdnak, A. (2003). Small-scale event sport tourism: fans as tourists. *Tourism Management*, 24(2), 181–190.
- Glasser, R. (1970). *Leisure: Penalty or price?* London, England: Macmillan.

- Goh, C. L. (2012). Strategic intent with artistic integrity. In R. Archer (Ed.), *In Inside/Insight Festivals* (pp. 170–193). Ghent, Belgium: European Festivals Association & CultureLink Singapore.
- Goh, S. (2007). *Sustaining the international pre-eminence of the Edinburgh Festival Fringe – An industry's perspective*. Edinburgh Napier University, Scotland.
- Goh, S. (2009). Sustaining the International pre-Eminence of the Edinburgh Festival Fringe – An Industry's Perspective. In K. Backman & S. Backman (Eds.), *International Conference on Festivals and Events Research* (pp. 76–83). Orlando, Florida: Cognizant Communications.
- Goldman, R., Hunt, M. K., Allen, J. D., Hauser, S., Emmons, K., Maeda, M., & Sorensen, G. (2003). The life history interview method: Applications to intervention development. *Health Education & Behavior : The Official Publication of the Society for Public Health Education*, 30(5), 564–581. <https://doi.org/10.1177/1090198103254393>
- Goodson, I. F., & Sikes, P. J. (2001). *Life history research in educational settings: Learning from lives*. Buckingham, England; Philadelphia, PA: Open University Press.
- Gottfredson, L. (2002). Gottfredson's theory of circumscription, compromise, and self-creation. In D. Brown (Ed.), *Career choice and development* (4th ed., pp. 85–148). San Francisco, CA: Jossey-Bass.
- Graneheim U. & Lundman B. (2004). Qualitative content analysis in nursing research: concepts, procedures and measures to achieve trustworthiness. *Nurse Education Today*, (24), 105–112.
- Green, B. C., & Chalip, L. (1998). Sport tourism as the celebration of subculture. *Annals of Tourism Research*, 25(2), 275–291.
- Green, B. C., & Jones, I. (2005). Serious Leisure, Social Identity and Sport Tourism. *Sport in Society*, 8(2), 164–181. <https://doi.org/10.1080/174304305001102010>
- Guba, E. G., & Lincoln, Y. S. (1994). *Competing paradigms in qualitative research*. *Handbook of qualitative research*.
- Guba, E. G. (1996). (1996). What happened to me on the road to Damascus. From positivism to interpretivism and beyond: Tales of transformation. In L. H. & K. Ballard (Ed.), *From positivism and interpretivism and beyond: Tales of transformation in educational and social research* (pp. 43–49). New York, NY: Teachers College.
- Gyimóthy, S. (2009). Casual observers, connoisseurs and experimentalists: A conceptual exploration of niche festival visitors. *Scandinavian Journal of Hospitality and Tourism*, 9(2–3), 177–205. <https://doi.org/10.1080/15022250903157413>
- Hacking, I. (1999). *The social construction of what?* Cambridge, MA: Mass Harvard University Press.
- Hagens, V., Dobrow, M. J., & Chafe, R. (2009). Interviewee transcript review: Assessing the impact on qualitative research. *BMC Medical Research Methodology*, 9(1), 47. <https://doi.org/10.1186/1471-2288-9-47>
- Hall, D. T., Zhu, G., & Yan, A. (2002). Career creativity as protean identity transformation. In Maury A. Peiperl; Michael B. Arthur; & N. Anand. (Ed.), *Career creativity : Explorations in the remaking of work* (pp. 159–179). Oxford , England: Oxford University Press.

- Hartel, J. (2014). An arts-informed study of information using the draw-and-write technique. *Journal of the Association for Information Science and Technology*, 65(7), 1349–1367.
- Higham, J., & Hinch, T. (2002). Tourism, sport and seasons: The challenges and potential of overcoming seasonality in the sport and tourism sectors. *Tourism Management*, 23(2), 175–185. [https://doi.org/10.1016/S0261-5177\(01\)00046-2](https://doi.org/10.1016/S0261-5177(01)00046-2)
- Hinch, T., Jackson, E. L., Hudson, S., & Walker, G. (2005). Leisure constraint theory and sport tourism. *Sport in Society*, 8(2), 142–163. <https://doi.org/10.1080/17430430500087435>
- Hughes, H. (2000). *Arts, Entertainment and Tourism*. Oxford, England: Butterworth-Heinemann. <https://doi.org/http://dx.doi.org/10.1016/B978-0-7506-4533-1.50008-0>
- Hughes, H. L. (1996). Redefining Cultural Tourism. *Annals of Tourism Research*, 23(3), 707–709.
- Iso-Ahola, S. E. (1982). Toward a social psychological theory of tourism motivation: A rejoinder. *Annals of Tourism Research*, 9(2), 256–262. [https://doi.org/10.1016/0160-7383\(82\)90049-4](https://doi.org/10.1016/0160-7383(82)90049-4)
- Jagdish, B. (2005, October 24). Ong Keng Seng “embarrassed” talking about Singapore in front of international artists. *Channel News Asia*. Retrieved from <http://www.channelnewsasia.com/news/singapore/ong-keng-sen-embarrassed/2214400.html>.
- Jenkins, O. (2003). Photography and travel brochures: The circle of representation. *Tourism Geographies*, 5(3), 305–328.
- Jennings, G. R. (2005). Caught in the irons: One of the lived experiences of long-term ocean cruising women. *Tourism Review International*, 9(2), 177–193. <https://doi.org/10.3727/154427205774791681>
- Joy Carole. (2003). *The raging grannies: Meddlesome crones, humour, daring, and education*. University of Toronto, Canada. <https://doi.org/10.16953/deusbed.74839>
- Juniu, S., Tedrick, T., & Boyd, R. (1996). Leisure or work?: Amateur and professional musicians’ perception of rehearsal and performance. *Journal of Leisure Research*, 28(1).
- Kane, M. J., & Zink, R. (2004). Package adventure tours: markers in serious leisure careers. *Leisure Studies*, 23(4), 329–345.
- Kawasaki, K. (2013). Singapore as a creative city in globalisation : Cultural policies and new cosmopolitanisms. *Journal of Global Media Studies*, 12, 31–40.
- Kay, P. (2004). Cross-cultural research issues in developing international tourist markets for cultural events. *Event Management*, 8(4), 191–202. <https://doi.org/10.3727/1525995031436827>
- Knowles, J. G., & Thomas, S. (2001). Insights and inspiration from an artist’s work, envisioning and portraying lives in context. In G. J. Cole, Ardra L; Knowles (Ed.), *Lives in context: The art of life history research* (pp. 203–207). Lanham, Maryland: AltaMira Press.
- Kong, L. (2012). Ambitions of a global city: Arts, culture and creative economy in “post-crisis” Singapore. *International Journal of Cultural Policy*, 18(February 2015), 279–294. <https://doi.org/10.1080/10286632.2011.639876>
- Kouritzin, S. G. (2000). Bringing life to research : Life history research and ESL.

- TESLCanada Journal*, 17(2), 1–35.
- Ladkin, A. (1999). Life and work history analysis: The value of this research method for hospitality and tourism. *Tourism Management*, 20(1), 37–45. [https://doi.org/10.1016/S0261-5177\(98\)00092-2](https://doi.org/10.1016/S0261-5177(98)00092-2)
- Lafaille, R., & Wildeboer, H. (1995). *Validity and reliability of observation and data collection in biographical research*. Antwerp, Belgium: International Institute for Advanced Health Studies. Retrieved from http://eurotas.org/wp-content/uploads/pdf/valideng_full.pdf%5Cn%5Cn
- Lamont, M. J., Kennelly, M., & Wilson, E. (2011). Selfish leisure? Competing priorities and constraints in triathlon event travel careers. In M. J. Gross (Ed.), *Council for Australian University Tourism and Hospitality Education (CAUTHE) Conference: Tourism: creating a brilliant blend* (pp. 8–11). University of South Australia. School of Management, Australia.: CAUTHE 2011.
- Lamont, M., Kennelly, M., & Wilson, E. (2012, October). *Competing priorities as constraints in event travel careers*. *Tourism Management*. <https://doi.org/10.1016/j.tourman.2011.12.005>
- Laoire, C. N. (2007). To name or not to name: Reflections on the use of anonymity in an oral archive of migrant life narratives T. *Social & Cultural Geography*, 8(3), 373–390. <https://doi.org/10.1080/14649360701488807>
- Lee, D. (2006). *A mountain feeling: The narrative construction of meaning and self through a commitment to mountaineering in Aotearoa/New Zealand*. Monash University, Australia.
- Lee, T. (2004). Creative shifts and directions. *International Journal of Cultural Policy*, 10(3), 281–299. <https://doi.org/10.1080/1028663042000312525>
- Leo, P., & Lee, T. (2004). The “new” Singapore: Mediating culture and creativity. *Continuum*, 18(2), 205–218. <https://doi.org/10.1080/1030431042000215004>
- Lincoln, Y., & Guba, E. G. (1985). *Naturalistic inquiry*. Beverley Hills, CA: Sage.
- Loh, C. K. (2006, September 23). The creator or creative minds: NTU dean wants students to succeed in the global niche creative industry. *Today*, p. 24. Retrieved from [http://www3.ntu.edu.sg/corpcomms2/Documents/2006/Sep/TODAY-06.09.25-24 deans list Isaac Kerlow.pdf](http://www3.ntu.edu.sg/corpcomms2/Documents/2006/Sep/TODAY-06.09.25-24%20deans%20list%20Isaac%20Kerlow.pdf)
- MacKay, K. J., & Couldwell, C. M. (2004). Using visitor-employed photography to investigate destination image. *Journal of Travel Research*, 42(4), 390–396. <https://doi.org/10.1177/0047287504263035>
- Mackellar, J. (2009). An examination of serious participants at the Australian Wintersun Festival. *Leisure Studies*, 28(1), 85–104. <https://doi.org/10.1080/02614360802613879>
- Mair, J., & Whitford, M. (2013). An exploration of events research: event topics, themes and emerging trends. *International Journal of Event and Festival Management*, 4(1), 6–30. <https://doi.org/10.1108/17582951311307485>
- Martin, Jack; Sugarman, J. (1999). *The psychology of human possibility and constraint*. Albany, N.Y.: State University of New York Press.
- Mayfield, T. L., & Crompton, J. L. (1995). Development of an instrument for identifying community reasons for staging a festival. *Journal of Travel Research*, 33(3), 37–44.
- McIntyre, M. (2000). *Garden as Phenomenon, method and metaphor in the context*

- of health care: An arts informed life history view*. University of Toronto.
- Measor, L., & Sikes, P. (1992). Visiting Lives: Ethics and methodology in life history. In I. F. Goodson (Ed.), *Studying teacher's lives* (pp. 209–233). London, England: Routledge.
- Melbourne Fringe Festival. (2006). Melbourne Fringe Festival. Retrieved October 12, 2016, from www.melbournefringe.com.au/corporate
- Menger, P.-M. (1999). Artistic labor markets and careers. *Annual Review of Sociology*, 25, 541–574.
- Menger, P. M. (2001). Artists as workers: Theoretical and methodological challenges* 1. *Poetics*, 28(4), 241–254.
- Miller, R. L. (2000). *Researching life stories and family histories*. London. England: Sage Publications.
<https://doi.org/http://dx.doi.org.helicon.vuw.ac.nz/10.4135/9781849209830>
- Ministry of Information Community and the Arts (MICA). (2000). *Renaissance city report: Culture and the arts in renaissance Singapore*. Singapore.
- Ministry of Trade and Industry Singapore (MTI). (2002). *Creative industries development strategy: Propelling Singapore's creative economy. Report of the ERC Services Subcommittee Workgroup on Creative Industries*. Singapore.
- Montuori, A. (2012). Creative Inquiry : Confronting the challenges of scholarship in the 21st century. *Futures*, 44(1), 64–70.
<https://doi.org/10.1016/j.futures.2011.08.008>
- Mosely, M., & Mowatt, R. (2011). Reconceptualizing and repositioning festival exhibitors within tourism research. *International Journal of Event and Festival Management*, 2(3), 254–270.
<https://doi.org/10.1108/17582951111170317>
- National Arts Council. (2013). *Igniting the arts: National Arts Council Annual Report FY2012/2013*. Retrieved from <https://www.nac.gov.sg/media-resources/annual-reports.html>
- National Arts Council (NAC). (2012). *The Report of the Arts and Culture Strategic Review*. Retrieved from <https://www.nac.gov.sg/dam/jcr:1b1765f3-ff95-48f0-bbf9-f98288eb7082>
- Nations Online. (2016). History of Singapore. Retrieved from <http://www.nationsonline.org/oneworld/History/Singapore-history.htm>
- Neuman, W. L. (2005). *Social research methods* (6th ed.). London, England: Pearson.
- Nicholson, R. E., & Pearce, D. G. (2001). Why do people attend events: A comparative analysis of visitor motivations at four South Island events. *Journal of Travel Research*, 39(4), 449–460.
<https://doi.org/10.1177/004728750103900412>
- Nicholson, R., & Pearce, D. G. (2000). Who goes to events: A comparative analysis of the profile characteristics of visitors to four South Island events in New Zealand. *Journal of Vacation Marketing*, 6(3), 236–253.
<https://doi.org/10.1177/135676670000600304>
- Olds, K. (2007). Global assemblage: Singapore, foreign universities, and the construction of a “global education hub.” *World Development*, 35(6), 959–975. <https://doi.org/10.1016/j.worlddev.2006.05.014>
- Oliver, M. (2006). On improvisation. *Contemporary Music Review*, 25(5–6), 457–459. <https://doi.org/10.1080/07494460600989937>

- Ooi, C. (2010). Political pragmatism and the creative economy: Singapore as a city for the arts. *International Journal of Cultural Policy*, 16(February 2015), 403–417. <https://doi.org/10.1080/10286630903118071>
- Ooi, C. S. (2006). Bounded creativity and the push for the creative economy in Singapore. In *The 16th Biennial Conference of the Asian Studies Association of Australia*. Wollongong, Australia.
- Pamphilon, B. (1999). The zoom model: A dynamic framework for the analysis of life histories. *Qualitative Inquiry*, 5(3), 393–410. <https://doi.org/10.1177/107780049900500306>
- Passerini, L. (1989). Women's personal narratives: Myths, experiences and emotions. In J. W. Barbre & P. N. Group (Eds.), *Interpreting women's lives: Feminist theory and personal narratives* (pp. 189–198). Bloomington, IN: Indiana University Press.
- Patterson, I., Getz, D., & Gubb, K. (2016). The social world and event travel career of the serious yoga devotee. *Leisure Studies*, 4367(March), 1–18. <https://doi.org/10.1080/02614367.2014.962583>
- Pearce, D. G., & Butler, R. (Ed.). (2010). *Tourism research: A 20-20 vision*. Goodfellow Pub Limited.
- Pearce, P. L. (2005). *Tourist behaviour: Themes and conceptual schemes*. Clevedon ; Buffalo: Channel View Publications.
- Pearce, P. L., & Lee, U. (2005). Developing the travel career approach to tourist motivation. *Journal of Travel Research*, 43(3), 226–237. <https://doi.org/10.1177/0047287504272020>
- Pernecky, T. (2012). Constructionism critical pointers for tourism studies. *Annals of Tourism Research*, 39(2), 1116–1137. <https://doi.org/10.1016/j.annals.2011.12.010>
- Pernecky, T. (2016). *Epistemology and metaphysics for qualitative research*. Los Angeles: Sage Publications.
- Phil Johnson & Duberley, J. (2000). *Understanding management research an introduction to epistemology*. London: SAGE Publications.
- Phillips, N., & Hardy, C. (2002). *Discourse analysis : investigating processes of social construction*. Thousand Oaks, CA; London England: Sage Publications.
- Poland, B., & Pederson, A. (1998). Reading between the lines: Interpreting silences in qualitative research. *Qualitative Inquiry*, 4(2), 293–312. <https://doi.org/10.1177/107780049800400209>
- Porta, D. della. (2014). *Life histories*. (D. della Porta, Ed.), *Methodological Practices in Social Movement Research* (1st ed.). Oxford, England: Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780198719571.003.0011>
- Portelli, A. (1991). *The death of Luigi Trastulli and other stories form and meaning in oral history*. Albany: N.Y State University of New York Press.
- Prentice, R., & Andersen, V. (2003). Festival as creative destination. *Annals of Tourism Research*, 30(1), 7–30. [https://doi.org/10.1016/S0160-7383\(02\)00034-8](https://doi.org/10.1016/S0160-7383(02)00034-8)
- Ratner, C. (1997). *Cultural psychology and qualitative methodology. Theoretical and empirical considerations*. New York, NY: Plenum Press.
- Raymore, L. A. (2002). Facilitators to leisure. *Journal of Leisure Research*, 34(1), 37–51.
- Riessman, C. K. (2003). Performing identities in illness narrative: Masculinity and

- multiple sclerosis. *Qualitative Research*, 3(1), 5–33.
- Ritchie, J. B., & Beliveau, D. (1974). Hallmark events: An evaluation of a strategic response to seasonality in the travel market. *Journal of Travel Research*, 13(2), 14–20.
- Rosenthal, G. (1993). Reconstruction of life stories: Principles of selection in generating stories for narrative biographical interviews. In A. Josselson, Ruthellen & Lieblich (Ed.), *The narrative study of lives*. Newbury Park, CA: Sage Publications.
- Rubin, H. ., & Rubin, I. (1995). *Qualitative interviewing : The art of hearing data*. Thousand Oaks, CA: Sage Publications.
- Ryan, C. (1998). The travel career ladder An Appraisal. *Annals of Tourism Research*, 25(4), 936–957. [https://doi.org/10.1016/S0160-7383\(98\)00044-9](https://doi.org/10.1016/S0160-7383(98)00044-9)
- S.E., I.-A. (1980). *Social psychological perspectives on leisure and recreation*. Chicago: Charles C. Thomas.
- Sameshima, P. (2006). *Seeing red: A pedagogy of parallax*. University of British Columbia. Retrieved from <https://search-proquest-com.helicon.vuw.ac.nz/docview/304903919?accountid=14782>
- Sandelowski, M. (1993). Rigor or rigor mortis: The problem of rigor in qualitative research revisited. *Advanced Nursing Science*, 16, 1–8.
- Sarbin, T. (1986). *Narrative psychology: The storied nature of human conduct*. New York, NY: Praeger.
- Scarles, C. (2010). Where words fail, visuals ignite. Opportunities for visual autoethnography in tourism research. *Annals of Tourism Research*, 37(4), 905–926. <https://doi.org/10.1016/j.annals.2010.02.001>
- Schorch, P. (2012). Cultural feelings and the making of meaning. *International Journal of Heritage Studies*, 20(1), 22–35. <https://doi.org/10.1080/13527258.2012.709194>
- Scotland, J. (2012). Exploring the Philosophical Underpinnings of Research : Relating Ontology and Epistemology to the Methodology and Methods of the Scientific , Interpretive , and Critical Research Paradigms, 5(9), 9–16. <https://doi.org/10.5539/elt.v5n9p9>
- Scott, D. (1995). A comparison of visitors' motivations to attend three urban festivals. *Estival Management and Event Tourism*, 3(3), 121–128.
- Scott, D., & Godbey, G. (1994). Recreation specialization in the social world of contract bridge Abstract : Full Text :, 3(Summer).
- Scott, D., & Shafer, C. S. (2001). Recreational specialization: a critical look at the construct. *Journal of Leisure Research*, 33(3), 319–343. <https://doi.org/10.1017/CBO9781107415324.004>
- Sherman, L. (2009, January 15). World's culture capital. *Forbes*. Retrieved from http://www.forbes.com/2009/01/15/culture-travel-destinations-forbeslife-cx_ls_0115travel.html
- Shibutani, T. (1955). Reference groups as perspectives. *American Journal of Sociology*, 60(6), 562–569.
- Simon, M. (2011). Assumptions , limitations and delimitations. Seattle, WA: Dissertation Success, LLC. Retrieved from <http://dissertationrecipes.com/wp-content/uploads/2011/04/AssumptionslimitationsdelimitationsX.pdf>
- Slife, B. D., & Williams, R. N. (1995). *What's behind the research?: Discovering*

- hidden assumptions in the behavioral sciences*. London, England: SAGE Publications Ltd.
- Smith, A. C., & Stewart, B. (2007). The travelling fan: Understanding the mechanisms of sport fan consumption in a sport tourism setting. *Journal of Sport & Tourism*, 12(3–4), 155–181.
- Smith, B., & Weed, M. (2007). The potential of narrative research in sports tourism. *Journal of Sport & Tourism*, 12(3–4), 249–269.
<https://doi.org/10.1080/14775080701737005>
- Smythe, W. E., & Murray, M. J. (2000). Owning the story : Ethical considerations in narrative research. *Ethics & Behaviour*, 10(4), 311–336.
- STB. (2016). *Together*. Singapore. Retrieved from
https://www.stbannualreport.com.sg/pdf/FY2015-16-STB-Annual_Report.pdf
- Stead, G. S. (2004). Culture and career psychology: A social constructionist perspective. *Journal of Vocational Behavior*, 64(3), 389–406.
<https://doi.org/10.1016/j.jvb.2003.12.006>
- Stebbins, R. a. (2014). *Careers in Serious Leisure*. Palgrave Macmillan.
<https://doi.org/10.1057/9781137399731>
- Stebbins, R. A. (1992). *Amateurs, professionals and serious leisure*. Montreal: McGill-Queen's University Press.
- Stebbins, R. A. (2005). Project-based leisure: theoretical neglect of a common use of free time. *Leisure Studies*, 24(1), 1–11.
<https://doi.org/10.1080/0261436042000180832>
- Stebbins, R. A. (2008). *Serious leisure : a perspective for our time*. New Brunswick, N.J: Transaction Publishers.
- Stebbins, R. A. (2014). *Careers in serious leisure : From dabbler to devotee in search of fulfilment*. Houndmills, Basingstoke, Hampshire ; New York: Palgrave Macmillan.
- Strauss, A. L., & Corbin, J. M. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory* (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Strauss, A. (1978). A Social World Perspective. *Studies in Symbolic Interaction*, 1(1), 119–28.
- Svejenova, S. (2005). "The path with the heart ' : Creating the authentic career." *Journal of Management Studies*, (July), 0022–2380.
- Swain, J. (2004). *Disabling barriers--enabling environments* (2nd ed). London, England: SAGE Publications.
- The Esplanade Co Ltd. (2013). *Esplanade, Theatres on the Bay*. (I. Sharp, Ed.). Singapore: Straits Times Press.
- The Straits Times. (2009, January 2). Spotlight back on local arts. *The Straits Times*.
- Throsby, D. (2007). Preferred work patterns of creative artists. *Journal of Economics and Finance*, 31(3), 395–402.
<https://doi.org/10.1007/BF02885729>
- Tkaczynski, A., & Rundle-Thiele, S. R. (2011). Event segmentation: A review and research agenda. *Tourism Management*, 32(2), 426–434.
<https://doi.org/10.1016/j.tourman.2010.03.010>
- Trauer, B., & Ryan, C. (2005). Destination image, romance and place experience – An application of intimacy theory in tourism. *Tourism Management*, 26(4),

- 481–491.
- Tribe, J. (1997). The indiscipline of tourism, 24(3), 638–657.
- Tribe, J. (2008). The art of tourism. *Annals of Tourism Research*, 35(4), 924–944.
<https://doi.org/10.1016/j.annals.2008.07.003>
- Unruh, D. R. (1979). Characteristics And Types of Participation In Social Worlds, 2(2), 115–130. Retrieved from
<https://sites.google.com/site/sssiinteraction/>
- Unruh, D. R. (1980). The nature of social worlds. *The Pacific Sociological Review*, 23(3), 271–296.
- Unruh, D. R. (1983). *Invisible lives: Social worlds of the aged*. Beverly Hills, CA: Sage Publications.
- van Teijlingen, E., & Hundley, V. (2001). The importance of pilot studies. *Nursing Standard : Official Newspaper of the Royal College of Nursing*, 16(40), 33–36.
<https://doi.org/10.7748/ns2002.06.16.40.33.c3214>
- Wall, K., Hall, E., & Woolner, P. (2012). Visual methodology : previously , now and in the future. *International Journal of Research & Method in Education*, 7288(August). <https://doi.org/10.1080/1743727X.2012.723923>
- Wertz, Frederick J.; Charmaz, Kathy; McMullen, Linda M.; Josselson, Ruthellen; McSpadden, E. (2011). *Five ways of doing qualitative analysis : Phenomenological psychology, grounded theory, discourse analysis, narrative research, and intuitive inquiry*. New York, NY: Guilford Press.
- Witherall, C., & Noddings, N. (1991). *Stories lives tell: Narratives and dialogue in education*. (N. Witherall, C., & Noddings, Ed.). New York, NY: Teachers College Press.
- Wong, R. (2012, March). Lasalle-Goldsmiths tie-up another boost for the arts. *My Paper*.
- Xiang, L., & F., James, P. (2006). A review of festival and event motivation studies. *Event Management*, 9(4), 239–245.
<https://doi.org/10.3727/152599506776771526>
- Yeoman, I. (2013). The future of music festivals. *Future Times*, 1, 2.
- Yoon, S., Spencer, D. M., Holecek, D. F., & Kim, D.-K. (2000). A profile of Michigan's festival and special event tourism market. *Event Management*, 6(1), 33–44.
- Young, R. A., & Collin, A. (2004). Introduction: Constructivism and social constructionism in the career field. *Journal of Vocational Behavior*, 64(3), 373–388. <https://doi.org/10.1016/j.jvb.2003.12.005>
- Yow, R. (1994). *Recording oral history: A practical guide for social scientists*. Thousand Oaks, CA: Sage.
- Zeller, N. (1995). Narrative strategies for case reports. *International Journal of Qualitative Studies in Education*, 8(1), 75–88.