

Paper Title: **Strategic active and proactive role of citizenship
in tourist and cultural events** (¹).

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Abstract.

The aim of this paper is to analyze the main strategic factors in tourist and cultural events' creation and implementation. The issue will be examined taking into account the role of socio-institutional actors, in order to develop a shared governance configuration, characterized by a concrete involvement of local citizens in the process. In this direction both Service-Dominant Logic (Ballantyne and Varey 2008, Lusch and Vargo, 2006, etc.) and Network Theory provide significant theoretical frameworks in the analysis of modern cultural and tourist development processes, based on the involvement of host community.

The underlying concept is that in event planning and organization more actors are involved and each of them plays an active role for the event's success. These actors have been defined as "groups or people that can either influence or being influenced by the event's existence" (Reid, Arcodia, 2002: 492). From this point of view, Service-Dominant Logic becomes the main framework to analyse and point out host community's involvement in the process of valuation of local traditions, ambience and knowledge of the territory, as essential factors in both tourist and cultural offer.

¹ Paragraph 1 was written by Alessandra Storlazzi; Paragraph 2 by Valentina Della Corte; Paragraph 3 by Iris Savastano; Paragraph 4 by Valentina Della Corte, Iris Savastano and Alessandra Storlazzi.

Network theory is adopted in order to study and to show the complex net of relations among the various actors in the participating and knowledge sharing logic. The paper aims at verifying the real strategic importance of above shown factors in event planning and organization, in order to get to some important managerial implications that can be useful both in event management and in relative governance choices.

1. The inclusion of citizens as co-creators of value in tourist-cultural events management.

In the current competitive system, only over the last few years there has awareness of the importance of the territorial resource become widespread, and with it, the necessity to promote the territory in such a way as to activate processes for the creation of value, starting from the involvement of those who habitually reside there. No successful territorial development can take place without considering those who define its strategic orientation i.e., the public who undergo the policies of territorial competition and at the same time are the actors in promoting the “territorial” product in their area of origin.

The organisation of tourist and cultural events is one of the choices considered a determining factor in activating the co-creation of value processes in a local area. The actors involved in the process of value-creation through the organisation of tourist and cultural events can only be those who, according to the network theory and service-dominant logic, live there, contribute to the creation of the territorial network, and contribute to outlining innovative perspectives for the co-creation of territorial value.

The development and coordination of the relationships between the various *partners* participating and contributing to the definition of the territorial product, to which the effectiveness of the territorial competitive process is necessarily subordinated, has led to the creation of structures specialising in the coordination and promotion of a close collaboration between public institutions, businesses, citizens and those who benefit from the valorisation of territory².

In particular, the network theory refers to the institutional network of the organisations, be they public or private, which, albeit from a metaorganisation point of view, promote the strategic development of the local area. Service dominant logic, on the other hand, shows the importance of the role of the client, actor and resident in the local area, who contributes to the co-creation of value during the process of event production.

With a view to enhancing the ability to organise development and to favour synergical cooperation between the various actors involved, with their activities and relationships and the territorial product, in territorial areas, the choice of organising tourist and cultural events aims first of all to represent a catalyst for the territorial strategic development process. The organisation of tourist and cultural events can be attributed to the work of *coordinative agents* with the aim of planning the territorial system (Della Corte, 1999).

Strategic orientation towards territorial competition, in relational logic, postulates the adoption of a univocal and single strategy, requiring the synergic involvement and cooperation of all the forces affected, as well as the coordination and cooperation of the entities present and operating on the local area, with a view to transforming an area into a type of “*firm system*” adopting the tourist-cultural event as *core business* of territorial development.

² Consider, for example, the problems of coordination arising, around the 80's, in the interdistrict reality of the North-West, due to the *leadership* crises of the first big district systems, leading to an expansion of the leadership functions in the vertical and horizontal directions, with the emergence of intermediate metaorganising realities able to transform and spread new knowledge to the district system. Of particular importance is the role of the *meta-organiser* carried out by intermediate economic-industrial associations to coordinate and favour new forms of sharing out of the work between the district's firms, in the context of the relationships between suppliers and subcontractors or the development of relationships inside and outside the district (Pilotti L., 1998).

For a tourist-cultural event to really contribute to the value co-creation process of a territory, it must be based on the involvement of all the actors present in that territory, including the individual citizens and must characterise permanently (and not temporarily as the term 'event' might lead us to believe) the places where it takes place. The specific aim can only be to characterise the territory according to the event. In this sense, to use the language of the firm, it can be assumed that the territorial area will be transformed into a type of “*firm system*” whose *core business* is the development of the tourist-cultural event.

Not only the individual residents take part in the competitive development process, but also *systems of actors associated* by their common awareness that the identity of places may be well represented by the event chosen as a means of representing and developing the territorial area.

The heritage of resources and relationships of local areas is the source of the competitive advantage and, at the same time, one of the main factors of competitiveness for tourist-cultural events. Residents in the territorial area also contribute in a pivotal way to the strategic development process.

The local area, therefore, presents itself as an integrated supply system, proposed and made up of various subjects who, with their interconnections and relationships, make up part of the territorial product actively characterising the event itself. The event can become a catalyzing element bringing with it interactive synergies, so the static structural relationships, extant in the territorial context, are transformed into dynamic and resonant interactions³, that can allow the local territorial context to become a viable system⁴.

This means moving from a condition where residents are, and feel to be, passive recipients of choices, to a situation where the citizens actively contribute (inclusion). Residents contribute not only because they are part of the territorial area, but because they feel part of it.

The tourist cultural event not only becomes a source of value creation, but becomes an occasion to bring out the identity of places, making it possible to create forms of cultural development, and determines a logic of co-creation.

The territorial development network must involve the citizens in the processes of value-creation by finding forms of co-creation, favouring active participation, making sure that tourist-cultural events lose the characteristics of being occasional, or of a limited duration, taking on the features of a shared and permanent project for the management and development of the local area. Intermediate conditions concerning inclusive government processes are characterised by cases where citizens do not wish to take effective part in the government process (alienation) or by cases where citizens inappropriately claim to take part in choices and decision-making processes. In cases where the citizens do not desire to take effective part in the government process, there appears, and spreads, a sensation of frustration and dissatisfaction.

Dissatisfaction leads to apathy. The organisation itself marks its own destiny because the citizens attack it or because they withdraw from it. Situations where citizens inappropriately claim to take part in choices and decision-making processes lead to conflicts which are difficult to resolve (Raniolo, 2002).

Management will have to activate integration and coordination mechanisms able to elicit the desire for “inclusion/citizenship” and above all will have to identify innovative modes of relating/participation for the citizens in the tourist-cultural event.

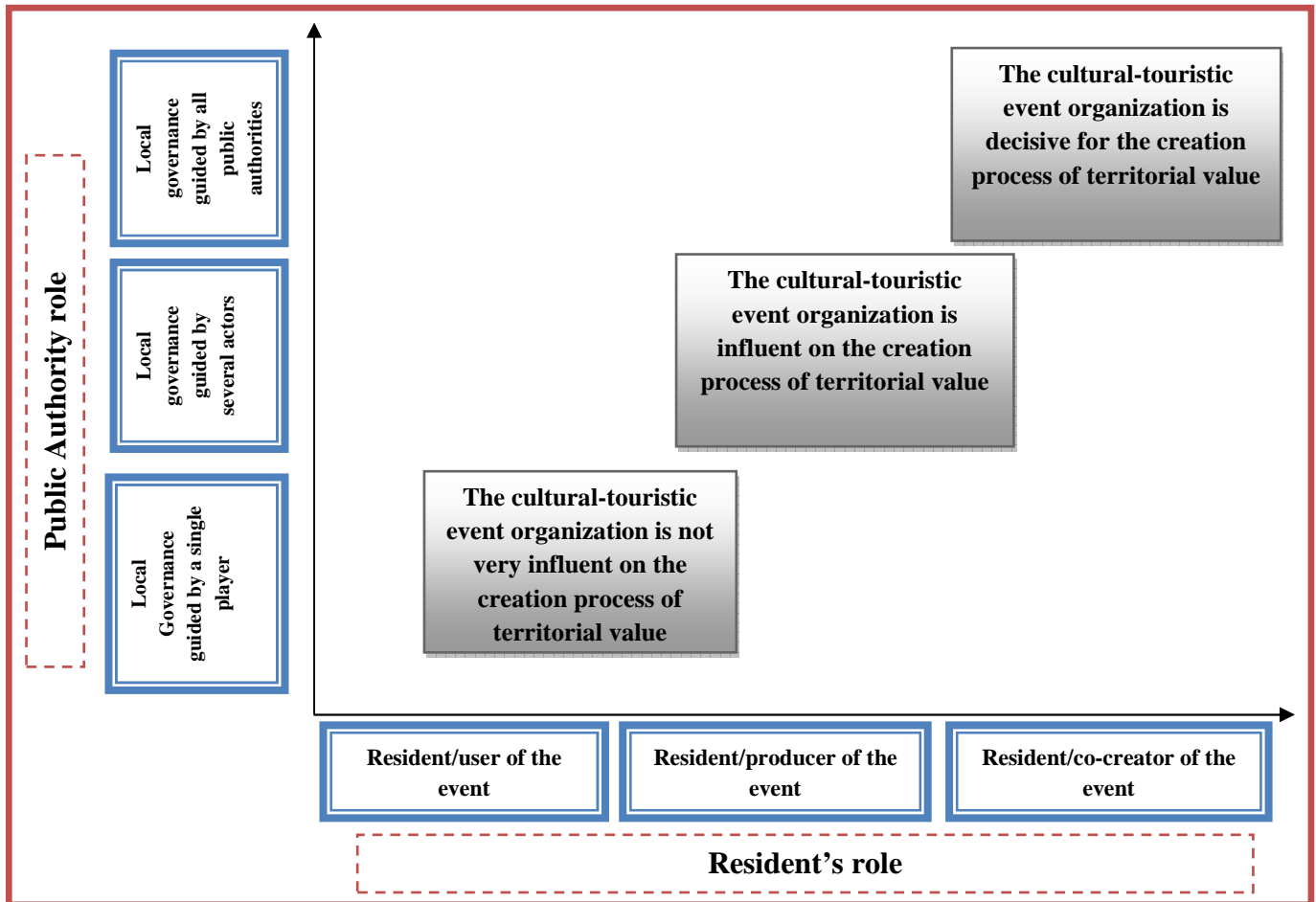
The active and democratic participation that makes government evolve towards participatory choice and the true involvement of citizens requires a strategic and mature will, and an actual cultural

³ Resonant interactions are those that lead two systems/actors to cooperate to bring about a mutual acknowledgement of the needs and expectations which can produce harmony among the parties, and all this takes place within the context of a relationship of non-occasional communication between them (consonance), which makes them compatible (Golinelli GM, 2001).

⁴ According to Beer's definition, a system is viable when it pursues a survival function, i.e., when it “remains united and whole; it is homeostatically balanced internally and externally, and also possesses mechanisms and opportunities for growth and learning, to develop and adapt, i.e. to become more and more effective in its environment” (Beer S., 1991).

revolution both from the point of view of political choices and that of managerial choices (Tivelli, 2003: p. 12).

Figure 1: The organisation of tourist- cultural events and the territorial value-creation process



The principle is that “the citizens have ideas, experiences, abilities, projects, time and a thousand other resources that, if suitably made use of, could be precious, and the overall result would be extraordinary, both in terms of an over-all increase in the level of civil co-existence, and in practical terms, the improvement of the quality of life of all” (Arena, 2005).

2. The role of citizenship in innovative event management.

As underlined, traditional marketing (Kotler, 1972) the attention is focused on transactions between businesses and consumers and it is assumed that goods and services have an intrinsic value that, if perceived positively, leads the consumer to purchase the asset.

Over the years, some scholars have been focusing attention on the processes of co-creating value and long-term relationships between businesses and consumers. In particular, Badot (1993), with the term "societing" defines the company no longer as a player but as a social actor with a larger role in society.

Subsequently, Vargo and Lusch (2004) define the *service dominant logic (sdl)* where companies do not offer just products but services and the consumer is involved in the production process in order

to help increase the assets value; Arnould and Thompson (2005) formulate a new concept of *Consumer Culture Theory (CCT)* according to which the consumer has acknowledged an active role in creating value from the consumption of products offered by companies. Finally, with Prandelli and Verona (2006) and Berthon (2007), consumers are not limited to attribute value to goods and services offered by companies, but also collaborate with them in the implementation phase bringing creative ideas and excellent ideas.

Thus, this paragraph aims to demonstrate just how crucial a-Service Dominant Logic is, in defining the strategic importance of active citizen involvement in events tourism / cultural areas. In this sense, the customer does not draw directly from the value of products, but the use, transformation and consumption of these (Berthon 2007). Even the supply of events must serve the consumer and thus he becomes the experience creator, integrating with their resources and expertise the ones offered by the market.

In this main issues, it can be inserted the *Network Analysis*, because, even in the case of events, people involved in them (as part of the territory) become active players emphasizing the relationships that are established between migrants and non-migrants, and especially the influence from these relationships in encouraging migration. The network is based on kinship, common origin, sharing a culture and a report.

In them, as claimed by Byod M. (1989), take form social ties.

In this direction. an innovative perspective on events' management can be conceived with reference to the main innovation activities (modes) as to networking logic (nodes). Activities have to be considered because the systemic view can better be understood, considering in particular the role of some actors, such as host community in events' planning and implementation. Besides, this view conducts to the concept of event as a complex system, able to offer an integrated product.

The main event activities are shown in the first part of **fig. 2**, and regard, first of all, the event idea definition, in terms of concept identification, development of the main strategic issues and also taking into account the strategic scenario for the hosting destination.

Some studies (Watt, 2001) evidence that the concept, expressed in the mission of the event, that has to be coherent with that of the overall destination, has to be "smart": specific, measurable, achievable, realist and timed. This approach can lead to the result of a creative and coherent use and valuation of local resources (Richards, Wilson, 2006).

As regards the economic and financial feasibility, it's necessary to take into account the different stakeholders and the available resources in order to set the event and define its positioning. A fund raising plan is necessary, in a risk management overview determined by a context and internal analysis through the using of SWOT analysis and VRIO framework (Barney 2007). These tools conduct to specific results according to the event and the hosting destination's features.

Therefore, event promotion has to be set within an Integrated Marketing Communication (Ferrell, Pride, 2005), able to coordinate all promotional activities, in order to ensure the higher awareness and influential impact. Considering that there more actors involved, which can adoperate to promote the event, this strategic tool offers to organizer a method to coordinate and manage promotion giving to client coherent messages.

Particularly, it gives the chance to create a homogenous and holist marketing puzzle consisting of advertising, promotion, direct marketing, public relations, stakeholders relations, employees communication.

Organization and implementation refers to the organic level of the process, when services are actually provided, moving from planning to practice, in order to verify the plan's efficacy. Functionality, infrastructure, services, safety, capacity, image are at stake. This phase not only involves the actors specifically committed with the event but also all local tourism firms, as well as commercial activities, museums and cultural sites', local community, in order to increase the level of hospitality in the hosting destination (Della Corte, 2009).

The last activity of event management is referred to results' monitoring.

This phase is important in a total quality approach for the event and the hosting destination. In fact, often the lack of a monitoring system doesn't allow to close a positive cycle of quality which is fundamental to create a positive image of both the event and the destination.

This can also give an idea of the value actually created, also through the use of advanced techniques, such as CRM system (Starkey, Woodcock, 2001; Hendricks, Singhal, Stratman, 2007) and Event Marketing Scorecard (Cherubini, Iasevoli, 2005), as explained in the following part of the research.

From a networking logic (nodes) a dynamic perspective of the event within the hosting destination as an open system (Batty, 2000; Hall, 2000) of several stakeholders comes out. The so called event stakeholders' network develops at three levels (Stokes, 2005): network's relationships, that are the relationships started and developed by the network itself; the position of each actor within the network and the implication of such relations on event management.

Network relations are expression of all relational resources; the second aspect refers to the position of each actor in the system, distinguishing different profiles (Stokes, 2005): organization actor, resources actors and local community (Holmlund, Tomroos, 1997). They all contribute to generate the overall network structure.

Organization actors regard both public and private organizations that more directly (event organizer) or indirectly (local Public Institutions) play a key role (Getz, 1997; Stokes, 2005). The former are responsible for the event and take the connected strategic and operational risk; the latter usually plans the event to propose and use it as a mean for valuating and better promoting the whole destination. As it will be underlined, local community can play a key role in this process. Moreover, complexity, if well managed, can create value for tourism and local community.

Resources' actors are the destination's attractive factors, both referred to the event and to the destination itself, that can be attractive for demand at the induced level (marketing plan and communication) as well as at the organic one (service provision phase). In this last phase, a fundamental role is played by local hospitality firms and amenities, that contribute to reinforce the overall tourist offer of the destination.

As regards the impact of such relations on event management, according to the innovative approach according to which the range of stakeholders goes far beyond those strictly connected with event planning and organization, it's interesting to notice that can be source of differentiation, according to resource-based logic, and are based on the concept that each actor is a co-actor and co-producer of the value created by the event.

In this direction, a key issue is about hosting community. The social aim of "feel good" factor (Getz, 1997, 1999) represents a priority for all stakeholders also if in a different perspective.

For political party, social well-being represents the first aim of their role as representatives of the elector community. For event organizers, local people is a key for the success of the event.

For the same community, coherent events reinforce social and cultural identity, apart from the positive impacts on local economy (Cherubini, Iasevoli, 2005).

Under these conditions, some scholars have deepened the role of "co-producer" of tourists and local community (Prentice, 2004; Richards, Wilson, 2006) in an activity of "pro-consumption", without borders between production and consumption.

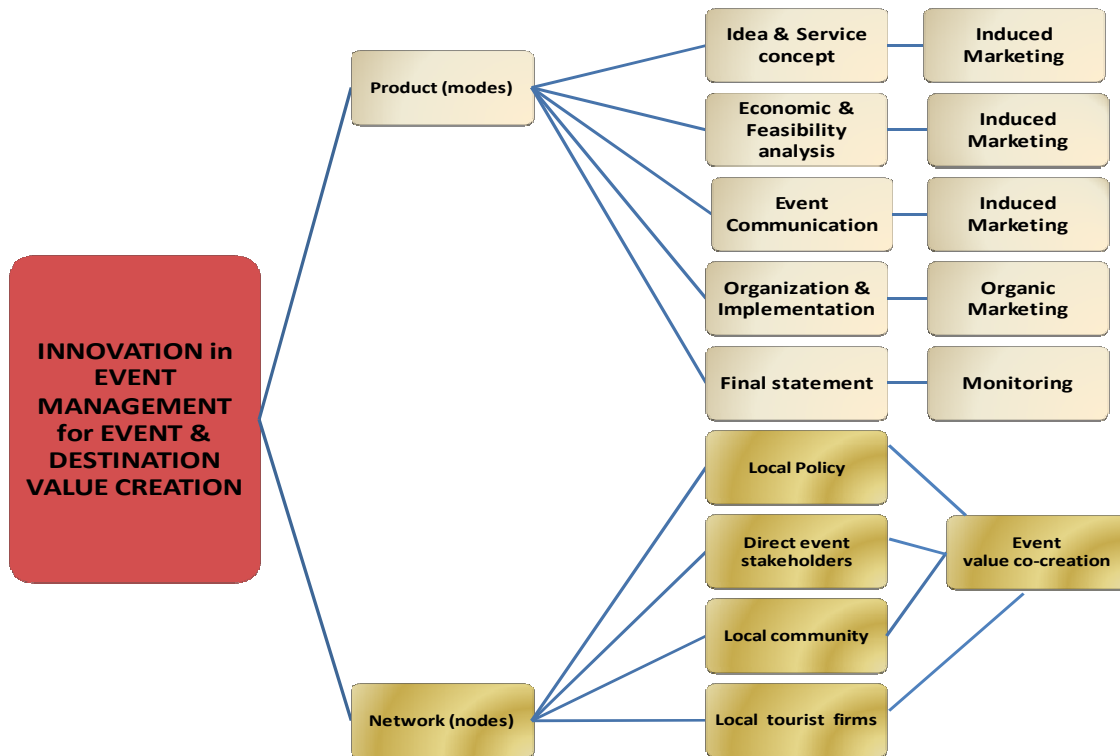
More precisely, local community becomes a co-producer and value co-creator, both with regards to some activities among the nodes and with reference to the vision of the event as a network connected with the local destination.

Looking at nodes, its contribution and role is relevant even in the development of the idea and concepts (induced level) as well as in the organization and implementation (i.e., animation with the help of residents' activities).

With reference to networking logic, it interacts with other stakeholders and contributes to the overall value creation process not only referred to the event but also to the whole destination. A real network in event systemic perspective implies its interactions with local firms, both operating in tourism industry and in connected sectors, such as craft, food and beverage, and trade.

This optic, moreover, leads to a vision of integrated product, encouraging local tourism actors to start and/or reinforce their cooperation attitude (Della Corte, Sciarelli M., 2006).

Figure 2: Event management: modes and nodes.



3. Empirical results.

Analysing some national and international successful events the aim is underlining the strategic importance of local people’s involvement in them. The focus is about three events settled in different locations and with a different degree of local people’s involvement: “Ravello Festival”, “Umbria Jazz Festival” and “Edinburgh International Festival”.

The analyzed cases are classified as festivals which seem to have a strong connection with their hosting place. In this direction, these festivals represent *creator of participative economical development for local, urban and extra-urban* administrations (SQW Limited, TNS Travel and Tourism, 2005, Edinburgh’s Year Round Festivals 2004-05, Economic Impact Study, Edinburgh). So, a festival is a model of *culture-driven* territorial development and a way to attract new market targets.

The first case is that of Ravello Festival, one of the most important Italian events and an example of successful *made in Italy* product abroad. Organized in a tourist place close to Naples, this event is carried out by Ravello Foundation, a mixed body with more than thirty employees. The Foundation was born in the June of 2002 with the aim of managing, promoting and coordinating cultural, scientific and artistic initiatives.

These have the objectives of locating national and international prestigious events in Ravello historical and artistic sites, in order to evaluate them (Source: Ravello Foundation, 2009). An example of the intense activity of the Foundation is just the Ravello Festival, one of the oldest festivals after Florentine Music May and which has reached 80.000 visitors in 2008 (Source: Questionnaire submitted). The event idea is of Girolamo Bottiglieri and Paolo Caruso who

transformed Ravello into “Music City”. The following realization is attributable to Provincial Tourism Institution (EPT) in the summer of the 1953, during the celebration of seventieth anniversary of the Wagner’s death, when the “Wagner concerts in the Klingstor gardens” with the San Carlo Theatre Orchestra started in two evenings. Since then, Wagner has been the tutelary deity so that the most important symphonic event is about Wagner symphonies. Moreover, every three years the Ravello Foundation Advise Council defines themes of the next three years. During the eighty days of the Festival, the Council organizes also Exhibitions, Conveys and Special Events. Ravello Festival is based on high quality outputs in terms of contents, programmes, texts but also about execution and setting.

The implementation of Ravello Festival represents an important development possibility for local people of the location. In order to this, the Foundation is starting up some actions to make the event more competitive through a higher local people involvement and high product quality in the prestigious guesses and exclusive events. In order to improve the event organization, the Foundation is making agreement with local tourist chain actors (incoming agencies, tour operators, hotels, Local Institutions and cultural enterprises) also if problems against system activities exist. The Foundation has understood the importance of continuous innovation in the product and in the process, focusing on actions at strategic and operative marketing. In this context, the building of auditorium (whom works will finish in September 2009), projected by the famous architect Oscar Niemeyer, will give the chance to organize events also in winter. In fact, at the present, locations of the Festival are the villas and the famous hanging stage. Moreover, the auditorium can favour the season’s extension, proposing all year program. This situation can determine the extension of hotels opening days. In fact, at the moment, the 18 hotels are close from the end of October and the end of March. With these high potentials, exhibitions, conveys and concerts will be organized. At competitive level, the Foundation is pointing at focusing and internationalization strategies.

The second case investigated is that of **Umbria Jazz Festival**, inaugurated in 1973, that takes place for a fortnight in the beautiful city of Perugia, in summer, but that also has a winter session which, although organized for a shorter period, still represents an event of international renown.

During this Festival, all the main members of Jazz music world are invited to attend it, although in recent years the company has decided to involve artists who are outside of the jazz world. The Festival is able to cross-scale environmental and other music dimensions. The segment of the market is wide and varied: not only fans but also young people and families who want to spend a peaceful holiday in Umbria with the soundtrack of jazz, soul, rhythm & blues, blues, gospel, pop song , salsa. In terms of innovation, the Festival presents several aspects that aim to make the event even more competitive. In particular, the organization also provides a network of good music and good food which are celebrated every day in some of the local centre. This last example is, of course, synonymous with systematic between actors in local tourism industry.

The company that organises the event is called Umbria Jazz Association and it is changing its shareholder asset. Currently, in the company the number of employees is more than 30 and in 2008 the number of visitors was 400.000. The main forms of supply that the company has enabled to make the event more competitive in the markets are: the organization of payment concerts and twenty free events every day. In this case, the local population is not involved in the definition/planning of the event: its involvement is only previewed of hostesses, stewards, sale in the stands and services of ticket office activities. The company has developed agreements to increase the event number of visitors, above all with accommodation firms and local authorities.

It can rely on significant public financing forms (Cultural Heritage Minister, Umbria Region, Perugia Municipality) and in the future intends to invest in other interventions in multimedia.

In the last edition (2008) 350 artists participated and the company organized 300 concerts, 3 theatre boxes in the open air, theatres, aperitifs, jazz brunches and dinners, street parades. It was a successful edition although the period of crisis that is crossing the country (more than 1 million Euro of proceeds for approximately 50.000 payers).

As a representative and highly successful example, in which the active involvement of local people in tourism and cultural events is clear, **The Edinburgh International Festival** was selected, organized in Scotland (UK) every August.

The Edinburgh International Festival is a 3 weeks performing arts festival. It has joined the musical artists with the public for over sixty years. Inaugurated in 1947, the Festival grew out of the rubble of the Second World War, with the aim to enrich the human spirit and in particular to promote peace in European countries. Since then, in August and early September, more festivals have been developed around it, in fact there are now 12 major annual festivals in Edinburgh. The Edinburgh International Festival was the first of its kind. Today around the world there are a lot of festivals created as the Edinburgh International Festival.

The visitors every year that participate to the festival are approximately 394.000 (Source: questionnaire submitted). In the last ten years, it has had ten directors since the Festival began, everyone with his own style and personality. The body organizer is of mixed nature: public and private authorities cooperate continuously according to an integrated view for the event success.

However, the festival organization as a not-profit typology is responsible for funding its own activities and its budget is the result of a balanced mix of income raised from ticket sales, fundraising and sponsorship. The Edinburgh International Festival receives funding from the City of Edinburgh Council and the Scottish Arts Council, but is not owned by either of these organizations. It is a registered Charity.

Edinburgh's six major theatres and concert halls, a few smaller venues and often some unconventional ones too, come alive with the best classical music, theatre, opera, dance and visual art from around the globe. The atmosphere in the city is really special.

The main forms of supply that have made the event more competitive in the markets are the use of technological advanced tools, the combination of the event with other offer typologies that enrich the product and, in particular, the more involvement of local population.

It is involved in cooperate to decisional process of definition of event characteristics through the involvement of influential group of citizens or a representation of citizenship and it is represented through the City of Edinburgh Council, which is represented on the Festival Council (the governing board of the Festival). During the Festival season, there are in Edinburgh a great number of additional paid staff, people are engaged as drivers, technicians, generating an increase in the employment rate.

The company does not have formal agreements with local organisations but works in partnership with a range of companies which focus on tourism, including tour operators and local and national agencies such as VisitScotland and VisitBritain.

The event success is the result of the combined effort of these actors (Local associations of categories, Institutions, enterprises and tourist agencies of promotion) that have known to work in a systemic optic.

The festival organised in this territory has become an integral part of the city life, both referring to residents and to all tourists that choose it as a tourist destination (Cardownie, 2001).

Moreover, since 2001, thanks to the financial support of the Scottish Arts Council and the Scottish Enterprise Edinburgh and Lothian, the Festival has set a clear strategic plan, involving key local actors and highlighting the main issues raised in previous years.

In addition, the systemic administration of the territory has also created, since 2000, the Edinburgh Tourism Action Group (ETAG). In the future, the company intends to invest further to achieve greater competitiveness both in research and marketing communication.

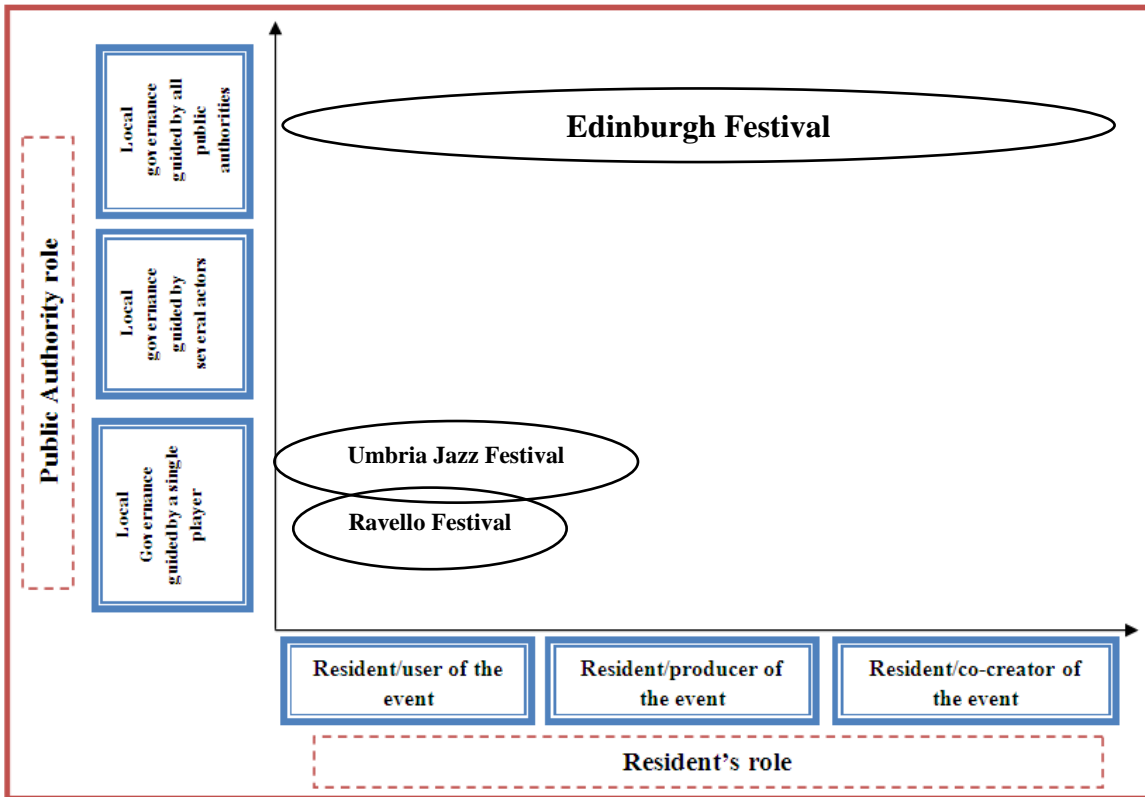
Figure 3: Synthetic scheme of the three analyzed sites.

	EDINBURGH FESTIVAL	UMBRIA JAZZ FESTIVAL	RAVELLO FESTIVAL
LOCATION	Scotland (UK) - Edinburgh	Umbria (IT) - Perugia	Campania (IT) - Ravello
STRUCTURE NAME	Edinburgh International Festival	Umbria Jazz Association	Ravello Foundation
GOVERNANCE STRUCTURE	Mix Body (the Edinburgh International Festival receives funding from the City of Edinburgh Council and the Scottish Arts Council, but is not owned by either of these organizations. It is a registered Charity)	It is changing	Mix Body
EMPLOYERS	21- 30	More than 30	More than 30
NUMBER OF VISITORS (2008)	394.000	400.000	80.000
COMMUNITY INVOLVEMENT	- Cooperate to decisional process of definition of event characteristics through the involvement of influential group of citizens or a representation of citizenship (Coproduction of the event); - The local population is represented through the City of Edinburgh Council, which is represented on the Festival Council (the governing board of the Festival).	The involvement is only previewed of stewardess, steward, sale in the stands and services of ticket office activities.	The involvement is not previewed.
AGREEMENTS DEVELOPED TO INCREASE THE NUMBER OF VISITORS	No formal agreements but partnership with a range of companies which focus on tourism (tour operators and local and national agencies such as VisitScotland and VisitBritain).	- with accommodation and local authorities.	with accommodation, local authorities, incoming agency; travel agency, Tour operator, accommodation, cultural bodies and local authorities.
MAIN FORMS OF SUPPLY	- to recognise the market in which you operate; - to be able to differentiate your offer from those around you; - to change process is continually reviewed in order to be as effective as possible.	- payment concerts; - twenty free events every day.	
FUTURE INVESTMENTS	Other investments in research and marketing communication.	Other interventions in multimedia.	Other interventions in multimedia; Offer expansion (product sale, other).

Based on what the analysis revealed until now (*cf.* fig. 3), at this point of the discussion, it seems necessary to apply the models developed in the preceding paragraphs to empirical cases analyzed. In particular, compared to fig.1, in the light of empirical investigation done, the events will be placed according to the set variables, in the case of Ravello Festival, as shown in fig.4, the Ravello

Foundation does not seem to be strongly interested in a greater involvement of local population in terms of organization and realization of the local event.

Figure 4: Event positioning



The resident plays, in fact, the only role of user, as a tourist, although the seasonal tourists' influx on the local area has a strong influence on the different residents business activities. Compared to the second variable, the actors involved is Ravello Foundation (of which are charter member Salerno Province, the town of Ravello, Monte dei Paschi di Siena Foundation and Municipality). It works for almost ten years and has developed a strategic plan focused heavily on the creation of a specific event able to place Ravello territory in a niche market.

Connected to this idea of development, among the projects planned, the case for the Auditorium construction is also discussed, which, however, met in the governance system adopted some local opposition. Therefore, the local governance network has not a share of strategic objectives. So if on one side, according in terms of economic impact, residents benefit from the contribution of facilities associated with the presence of the Foundation and its project idea, on the other side there is not a homogeneous sharing of public authorities.

This is a very fragmented view, that sometimes degenerates into divergent views: probably the lack of institutional actors relevance could be overcome through a more incisive (active and proactive) role of residents.

The analysis of Ravello case leads to observe that the development is largely confined to the activities carried out by the organizer, without a significant involvement of the territory, of shared identity values and their amplification. By focusing attention on the outcome in terms of territorial value creation, Ravello Festival appears positioned at the bottom of our array analysis (see fig. 4) and, therefore, the cultural-touristic event organization is not very influential on the territorial value creation process.

Even in the case of Umbria Jazz Festival, the role of the resident does not seem to be featured, though there is more involvement especially in employment. In fact, the investigation has shown a

proactive approach with a even if limitedly greater involvement of tourists in the case of Umbria Jazz Association. In fact, nowadays local population is not involved in the definition/planning of the event: its only involvement is previewed in terms of employments opportunities for hostesses, stewards, sale in the stands and ticket services office activities. Compared to the second variable, on the role of actors involved in the event, the Umbria Jazz Association is the company that organizes the event and that has developed agreements to increase the event number of visitors, above all with accommodation and local firms authorities. The Association has several institutional partners: Umbria Region, Province of Perugia, Fondazione Cassa di Risparmio Perugia, Perugia Municipality and European Union. The result is a greater involvement, although institutional, of more actors that contribute to event success on the territory. The same partners have also financed some Association initiatives, emphasizing the activities sharing. Therefore, it was chosen to position the event in a slightly different place from Ravello Festival, because of a more decisive interaction among local institutional actors.

Ultimately, it is analyzed the Edinburgh Festival, which presents a very different local governance, more organized and, above all, structured. The local population has a different role: it is involved in cooperate to decisional process of definition of event characteristics through the involvement of influential groups of citizens or a representation of citizenship and it is represented through the City of Edinburgh Council, which is represented on the Festival Council (the governing board of the Festival). Moreover, during the Festival season, there are in Edinburgh a great number of additional paid staff, people are engaged as drivers, technicians, generating an increase in the employment rate. Than the second variable, also in this empirical case the body organizer is of mixed nature but public and private authorities cooperate continuously according to an integrated view for the event success. Moreover, it is possible to assert that in the event organisation have been involved many actors, public and private, everyone with specific role. The Edinburgh International Festival receives funding from the City of Edinburgh Council and the Scottish Arts Council, but is not owned by either of these organizations. Finally, the company does not have formal agreements with local organisations but it works in partnership with a range of companies.

Therefore, it was chosen to position the event of Edinburgh in the high part of the matrix, in a very different position than the others two cases, because in this case we have planning and management features. The resident at the same time a user, a producer and a co-creator of the event.

Finally, respect to fig. 2, it should be noted that, although the three cases present different community involvement, only one shows the intention to involve the population as *co-producer of the event*. Based on the conducted analysis, it is stressed that the Edinburgh International Festival has an avant-gard organisation, even compared to the other two cases under review. This is an event that involves the entire local population not only in the enjoyment of the events but also and especially in terms of employment and involvement of all local actors who are joined directly in the Edinburgh Festival Strategy, thus they can be personally involved in the implementation of the event.

4. Conclusion

In this paper, we tried to point out, both theoretically and through case studies' analysis, the level of residents' involvement in events planning and management. We therefore propose an analytical model and a positioning matrix, according to some variables that can be considered important within the systemic view.

The above conducted analysis clearly shows the different positioning of the examined events. However, this is also due to some local important factors and precisely: the level of infrastructures' investments in the areas, which of course influences the activities to implement and further developments. It's moreover well known that infrastructural development is necessary for successive private investments (Caroli, 1999). From this point of view Ravello is still in a start-up

phase (in terms of International event), while the other two are already consolidated. One of the main critical factors, in this systemic optic of events, is the level of inter-organization collaboration, both private and public: in contexts where these are more accustomed to cooperate and co-produce, the co-production value quite seems a natural consequences. Where, however, both Public Institutions and private firms are still not prepared to networking logic, there is still much work to do and, in such situations, a very expert pivotal actor seems to be necessary. In some cases, foundations have just been created: furtherly, it can be useful to see how competitive they really are. Of course this process can take place both through a bottom up or a top-down process: it depends on local entrepreneurship and systemic logic prevailing on the territory (Della Corte, Migliaccio, Sciarelli, 2007). Residents' involvement, when there is a spontaneous process, should be reached through a bottom-up processes but when a guiding actor leads the process this involvement has absolutely to be favoured, since citizenships is a precious resource for territorial development: it expresses local identities, values and deep shared principles.

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