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From 'clone towns' to 'slow towns': Examining festival legacies

Journal:	<i>Journal of Place Management and Development</i>
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From 'clone towns' to 'slow towns': Examining festival legacies

Abstract

Purpose – Examines the role of grassroots (food) festivals for supporting the sustainability of micro and small producers, whilst exploring potential productive linkages between both stakeholders (festivals and producers) for enhancing a more authentic cultural offering and destination image in the visitor economy.

Design/methodology/approach – Exploratory, qualitative and inductive. Purposive sampling, drawing on 10 in-depth interviews and 17 open-ended survey responses collected across 2014 and 2015 - drawing perspectives from traders participating in the EAT Cambridge festival.

Findings – Unpacks series of serendipitous [as opposed to 'strategic'] forms of festival and producer leveraging; strengthening B2C relationships, and stimulating B2B networking and creative entrepreneurial collaborations. Positive emergent 'embryonic' forms of event legacy are identified that support the longer-term sustainability of local producers and contribute toward an alternative idea of place and destination, more vibrant and authentic connectivity with localities and slower visitor experiences.

Originality/value – Emphasises the importance of local bottom-up forms of 'serendipitous leverage' for enhancing positive emergent 'embryonic' legacies that advance 'slow' tourism and local food agendas. In turn this enhances the cultural offering and delivers longer-term sustainability for small local producers - particularly vital in the era of 'Clone Town' threats and effects. Applies Chalip's (2004) Event Leverage Model (ELM) to the empirical setting of EAT Cambridge, and conceptually advances the framework by integrating 'digital' forms of leverage.

Keywords – Leveraging, Legacy, Grassroots festivals and events, Small business collaboration, Micro and small producers, Slow tourism.

Paper type – Research paper

Introduction

Micro and small businesses play a critical role in the social and economic vitality and sustainability of urban and local economies (NEF, 2010; Raco and Tunney, 2010), and simultaneously contribute to place marketing, brand recognition and identity development (Everett, 2016). The UK private sector is comprised by over 99.5% small-to-medium sized enterprises (SMEs), contributing 60% of all private sector jobs (FSB, 2017). The historic city of Cambridge plays home to a high density of SMEs and has the highest average concentration of “new work” SMEs (e.g. digital, technological, and so-called “creative” industries and clusters), with approximately 51% of the city’s SMEs now judged to be in the new work industry (Centre for Cities, 2015). The creative, cultural production of the “EAT Cambridge Festival”, the case study for this paper, exemplifies this form of vibrant industry through the lens of the food and drink sector. The event particularly illustrates how local businesses and producers are leveraging emerging visitor economy opportunities (namely food festival tourism) to foster alternative spaces of consumption and to challenge the Clone Town effect.

The Clone Town effect (a pervasive threat of multinational, global brands and national chains dominating the high street by displacing micro and small enterprises) has emerged as a major challenge found across well-established economies and highly developed urban centres (NEF, 2010). Historic England (2013) argues that such processes continue to potentially damage the cultural and heritage offering, which is a key concern in the touristic-historic city of Cambridge (Duignan and Wilbert, 2017). Although heralded the number 1 Clone Town in the UK by scoring highest on NEF’s (2010) clone score - Cambridge is not alone. NEF’s (2010) report revealed that 41% of the towns surveyed were clone towns compared to the 36% that were home towns. Significant for this study, these statistics reveal the very real threat to small business competitiveness and survival, and illustrates the on-going transformation of diverse urban high street business demographics from small, local independent businesses toward a homogenised offer of multinational, corporate chains. The displacement of small businesses coincides with wider economic challenges for the city, as the Centre for Cities (2017) ranked Cambridge first in a UK top 10 list of least equal cities. Recent reports illustrate the ramification – and explanations of such as the East of England and the South East of England, where this case is located, have – and continue to – display the strongest 12 month increases in prime office and industrial space rent in the UK (RICS Economics, 2017). Structural challenges are further exacerbated by increased local taxation, referred to ‘business rates’ across the country – rising overall by £654m between 2010 and 2017 and serving to erode and finish off the independent offering across UK high streets (The

Guardian, 2017). Weingaertner and Barber (2010) specifically argue that SME food businesses can be particularly susceptible to increases in land values and rents, with the potential to be displaced out of gentrified urban spaces.

Empirically driven, the study addressed two main research questions:

- 1) What are the short and longer-term opportunities for micro and small food and drink producers who participate in grassroots festivals?
- 2) How can food festivals and producers connect and leverage destination development and slower, more diverse cultural forms of the visitor economy to combat Clone Town challenges?

Grassroots (food) festivals and the rise of alternative spaces of 'slower' consumption

Grassroots festivals are typically small, contrasting with mass market forms of cultural-festival production and representing an opportunity for a more localised and bottom up approach to the events portfolio of urban places (Chalip, 2004). These local interventions have a divergent character due to their community driven, and often co-creative and co-produced, approach to stakeholder collaboration (van Niekerk and Getz, 2016) - often narrowly focused on a small minority of local communities (McKercher, Mei and Tse, 2006). As such, they help to facilitate and maintain a sense of local identity, inclusion and community, and collectively contribute to the place identity, brand and cultural offering via city marketing and image creation (Van Aalst and van Melik, 2012; Hawkins and Ryan, 2013).

Place marketing and city branding techniques serve to (re)position, create new and stimulate existing development policies and sustainable community growth strategies (Maheshwari, Vandewalle and Bamber, 2011). Effective place marketing that is founded upon structured brand-driven identity development can put a destination on the map and encourage tourists to visit through the creation and generation of a stronger destination image (Buultjens and Cairncross, 2015; Botschen, Promberger and Bernhart, 2017). Richards (2017) argues that event portfolios play a key role in the development of a more holistic programme of destination development; namely, the process of rethinking, designing and managing public spaces - both as a product of bottom-up community driven initiatives and top-down cultural programmes (Christou, 2017; de Brito and Richards, 2017).

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3 The emergence of these kinds of locally-focused forms of cultural production has the
4 potential to heighten the desire for an instantaneous experience within a so-called “culture of
5 immediacy” (Kleijnen, Ruytor and Wetzels, 2007) or, as Voase (2012) postulated, a growing
6 culture of “instant gratification”. However, whilst grassroots festivals may in some way
7 contribute to a fast-paced and commodified world they too have the propensity to support a
8 slower form of cultural production and touristic experience (Clancy, 2017). Certainly, Quinn
9 (2006) has found that festivals have a social and cultural significance far beyond short-term
10 income generation. These discourses highlight the shift away from everyday neoliberal forms
11 of corporate consumption toward a more alternative, locally-focused mode of critical
12 consumption (Sassatelli and Davolio, 2010; Duignan, Everett, Walsh and Cade, 2017).
13 Festivals have been argued to form alternative spaces of consumption, helping to promote a
14 slower form of life, support small businesses, preserve local cultures and sustain places
15 through a slow movement and agenda (Mayer and Knox, 2006).

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23 Although the concept of ‘slow tourism’ is not without its critics (e.g. Weaver, 2007, who
24 suggests it may be merely a useful promotion tool and veneer for sustainability), the pursuit
25 of alternative and ‘slower’ consumption visitor spaces is perhaps best illustrated by the
26 emergence of food and drink festivals which are central to the marketing strategy for many
27 destinations (Hall and Sharples, 2008; Cavicchi and Santini, 2014). Despite ‘slow tourism’
28 being a broad concept that covers everything from the slowing down of activity to the pursuit
29 of well-being (Fullager, Markwell and Wilson, 2012), the literature on food festivals
30 particularly encapsulates its central values - engendering a slower pace for tourists and a
31 deeper form of cultural engagement (McKercher and Du Cros, 2003). They offer drivers
32 which help to maintain communities and a sense of place, as well as enabling visitors and
33 locals to engage with the local cultural offering (Blichfeldt and Halkier, 2014). Ultimately,
34 this local identity becomes infused with organic community-driven placemaking practices
35 that enhance destination sustainability (Sofield, Guia and Specht, 2017) and promote
36 alternative consumption patterns (Griffin and Frongillo, 2003). This is particularly vital as
37 food festivals often serve to balance competing, complex narratives that (re)construct and
38 reflect a place’s identity (e.g. Everett, 2015), and can nurture regional regeneration rather
39 than being simply generators of short-term economic wealth (Quinn, 2006; Lee and Arcodia,
40 2011). This pattern of local reconfiguration is evidenced in studies such as **Cela, Knowles-
41 Lankford and Lankford (2007) and Hashimoto and Telfer (2008)**, where grassroots food
42 festivals are recognised as effective economic levers (Crispin and Reiser, 2008) which can
43 provide valuable long-term income for local people and resist neoliberal discourses in cities
44 and towns (Organ, Koenig-Lewis, Palmer and Probert, 2015).

Short and longer-term leveraging and legacies of grassroots festivals

In the context of events and festivals the concept of leveraging refers to their capacity to be strategically utilised as a resource to attain targeted economic and social outcomes for a host destination (O'Brien, 2007; Ziakas, 2015). Chalip (2004) proposed a general model for event leveraging - the Event Leverage Model (ELM) - designed to explore the immediate and longer-term leverageable opportunities associated with a destination and/or event portfolio (see Figure 1). Leverageable opportunities range from direct trade stimulated by the visitor economy right through to longer-term brand and destination development through exposure by media and external promotional activity; the means serving as specific micro-level tactics to achieve the overarching strategic objectives. Leveraging sustainable benefits for host destinations requires the involvement of a range of stakeholders - from policy makers and directors to micro businesses and visitors.

Figure 1 - Chalip's (2004) Event Leverage Model

Ziakas and Boukas (2016) argue that small-scale events afford a greater cross-section of stakeholders the possibility to leverage sustainable social and economic outcomes. In the pre and post-event stages of a festival there can be a range of opportunities, and the bundling of activities should be combined with local services, capabilities and capacity within the region's supply chain (Chalip, 2004). Doing so can retain event and festival expenditure inside the destination and avoid external leakage. Creating strategic convergence between the characteristics of a focal event and the ways a destination wishes to portray its 'distinctive' city marketing and brand may produce tangible benefits for both 'city' and festival stakeholders. As Chalip's (2004) ELM proposes, developing the features and images of the event and incorporating them into the destination's overall marketing mix is the natural outcome of such strategic convergence.

Pappalepore and Duignan (2016) claim that, in the context of wider general event studies, there is a need to explore not only the immediate but also the emerging longer-term 'legacies' of events in local idiosyncratic conditions. The concept of 'event legacy', at both the macro and the local levels, is a much debated implication of events (Preuss, 2007). Although the idea of a 'legacy' is a widely used term in the literature, pertinent for describing something bequeathed and/or left behind after an even", Chalip (2017) suggests that it only denotes impacts formed ten years post-event. The focus of this paper is, however, limited to assessing impacts one to two years after the festival. As such, this paper establishes the idea of 'embryonic legacies' to illustrate the rudimentary and immediate emergent forms of impacts

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3 bequeathed with the potential for development, which may or may not contribute to Chalip's
4 (2017) idea of a longer-term legacy construction.
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7 **Methodology**

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10 Qualitative, exploratory and inductive in approach, this empirically driven research draws on
11 primary data collected in 2014 and 2015 during and after one of Cambridgeshire's (UK)
12 largest food and drink festivals: 'EAT Cambridge'. The festival houses approximately 55
13 traders, lasting for two full weeks, inclusive of over 40 different fringe events and two main
14 'event days' in the city centre (EAT Cambridge, 2017). Primary data was generated through a
15 non-probability purposive sampling method (Yin, 2013), directly targeting participating
16 micro and small producers and key informants across the food and drink community directly
17 involved with the festival – a similar approach to both Blichfeldt and Halkier (2014) and
18 Duignan et al., (2017). In total, 17 open-ended survey data responses (2014) were collected
19 from producers, and 10 in-depth semi-structured interviews (2015) based on initial themes
20 from 2014 were conducted. Table 1 below outlines specific individuals and organisations
21 interviewed, inclusive of the type and focus of the organisation, the primary data collection
22 method used, and their respective aliases used for the findings section.
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31 The sample selection was based on: i) direct participation in the festival as traders, ii) close
32 geographical proximity to Cambridge(shire), and iii) their stakeholder interest(s) and core
33 knowledge of key aspects of food and drink place development issues across Cambridge and
34 the wider region. Furthermore, with respect to the aforementioned issues related to
35 gentrification, local producer sustainability, and resultant 'clone town' effects, the sample
36 chosen represents exactly the types of small businesses impacted by such urban development
37 processes. Specific questioning examined aspects of 'leverage', cultural and 'slow' tourism
38 opportunities and challenges, and their participation in and viewpoint around the
39 importance of the festival for the longer-term sustainability of local producers – aligned
40 against the preceding research questions posed by this study. Primary, empirical evidence
41 generated for the findings of the study was supported by secondary data gathered through an
42 analysis of EAT Cambridge's website, strategic programming and fringe event offerings, and
43 other related festival sites (e.g. FoodPark, 2017) that have spawned from the initial
44 occurrence of EAT Cambridge.
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53 *Table 1 - Interviewee list*
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3 Systematically organising emerging themes from 2014 and 2015, the authors utilised the
4 qualitative analysis software NVivo V10 to break down and code textual data. Supporting
5 thematic development, Attride-Stirling's (2001) 'Thematic Networks Analysis' was used to
6 build theoretical ideas based on the specific evidence gathered, helping to formulate the
7 structure of the argument used throughout the literature review, findings and discussion. In
8 order to enhance 'descriptive validity' (Maxwell, 1992) all four authors independently
9 analysed primary data sets and identified key themes to situate the development of the
10 paper.
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16 **Findings and discussions**

17 *18 'Serendipitous leverage' across and beyond EAT Cambridge*

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21 Before, during and after EAT Cambridge producers engaged in a number of ad-hoc,
22 serendipitous forms of immediate and longer-term leveraging activities. Business to business
23 (B2B) networking, relationship building and creative collaborative tactics were found. Social
24 media played, and continues to play, a major role in bridging the gap between the physicality
25 of the event and its digital, online presence with platforms for ongoing communication (e.g.
26 Twitter and Facebook). These spaces seemed key to fostering not only B2B, but business to
27 consumer (B2C) networking, relationships between producers and festivals (and their
28 directors), and relationships with policy organisations like the regional DMO: Visit
29 Cambridge and Beyond. Overall, the festival fostered new serendipitous opportunities for
30 event leveraging in three key ways: firstly, via networking and new forms of (digital)
31 collaboration. Secondly, through the creation of new spaces and alternative (physical)
32 vehicles of 'critical consumption'. Thirdly, through reinvigorated place-branding and
33 reputation building. These key aspects emerged as the most coded elements in the data and
34 seemed to be contributing to an emergent and embryonic legacy for the city, visitors and
35 local businesses.
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45 Firstly, traders suggested that the event helped them to "build social media followers and get
46 connected to Cambridge foodies" (BDM2), and connect to EAT Cambridge's "all round
47 coverage on Twitter" (BR2) - using the Twittersphere to piggyback onto the online social
48 presence of the festival. EAT Cambridge offered a range of physical and digital marketing
49 platforms for producers to lever: from social media and programme brochures right through
50 to being named in the festival director's food and drink blog. Producers identified that being
51 integrated into a range of festival-related activities, like those mentioned above, as well as
52 associative "fringe" events, provided lifelines to get their name out into the locality and
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3 region (BCC1, BR2) for “more local marketing” and an “increase in exposure” (CNE3,
4 FDMP2).

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7 Producers placed a strong emphasis on networking and collaborating with the businesses
8 they could potentially supply or work with in the future (BCC3, BCC4, BDM4, BDM5, CNE4,
9 FDMP5, FDMP6, FDS1). Synergies between organisations varied from very basic forms of
10 connectivity to rather complex joint ventures. Examples of basic forms included: i) swapping
11 business cards and coming up with ad-hoc arrangements where producers and suppliers
12 stocked products from local businesses who attended EAT Cambridge (FDMP4), right
13 through to ii) EAT Cambridge putting two local breweries “in touch with restaurants and
14 other outlets” where their products could be then stocked and sold (BDM2, BDM3).
15 Examples of more complex relationships included: i) collaborations on new innovative
16 product design and development - for example doubling up on themed events, and even
17 combined products (i.e. a separate gin and ice cream company coming together to make a
18 gin flavoured ice cream), right through to ii) a local saffron grower (FDMP6) noting how the
19 festival had provided “collaborative work with local breweries, wine retailers, cheese
20 merchants and bakers to form new supply chains and pairing events with coffee”.

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23 Producers claimed that this “wider range of interesting collaborations is part down to EAT
24 Festival Cambridge” (BCC3), “drawing everyone together” (BDM6) - affording them the
25 opportunity to instantly market their brand B2C and B2B. O’Brien (2007) demonstrates how
26 the provision of networking spaces for festival sponsors and official partners by organisers at
27 a regional surfing festival, combined with the neat cultural fit of the festival in the host
28 community, produces serendipitous leveraging outcomes in the form of new B2B
29 relationships. An interesting finding from the current study is that, with Cambridge’s strong
30 foodie culture, there was a similar neat cultural fit between the festival and the host
31 community, and comparable physical spaces for B2B networking. However, the catalytic
32 effect of digital and social media communication platforms, not available at the time of
33 O’Brien’s (2007) study, was obvious in promoting connectivity and collaboration in both the
34 B2B and B2C senses.

35 36 37 *Inspiring a ‘slower’ festival embryonic legacy*

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39 Repeatedly, empirical evidence illustrated an eclectic range of creative and slower forms of
40 food and drink collaboration across different producers. Indeed, the festival provided an
41 overarching physical and digital umbrella encompassing an eclectic range of stakeholders.
42 This was of particular importance for producers, as several respondents argued for a strong
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development of Cambridge's foodie identity as the city's brand does not fully reflect, and showcase, the current quality and diversity of offerings available (e.g. FDMP5). One producer claimed that the food and drink culture has the "potential to become the single, most important thing in towns and cities" (BR1) with respect to a slower cultural offering and destination development strategy. Through fostering the city brand in this way the food and drink scene could act as a beacon and serve to attract visitors to enhance the demand not only of EAT Cambridge, but also of other associative events (e.g. FoodPark, and ThirstyFest). This includes promoting local slow food and drink generally, and helping to "advertise other local attractions like the museums" (BCC2). Narratives amplified by this study allude to a community empowered to promote a 'slower' movement, to shift visitor spending away from corporates and toward local spaces.

Secondly, evidence from the current study suggests that EAT Cambridge has acted as a catalyst to engender new B2B relationships that have galvanised interest in food and drink across the city and prompted the growth of new events and initiatives. The food festival thus serves as an emergent embryonic legacy delivered as a hallmark, yearly event as a key highlight in the foodie tourism calendar, specifically at the local, regional level but also attracting international visitors. As demonstrated in earlier research by O'Brien (2006) and O'Brien and Gardiner (2007) business relationships formed through events can generate sustainable legacies for host communities. Indeed, these relationships across the new work sector have spawned the production of new, locally-focused grassroots events and festivals similar to EAT Cambridge. The first includes smaller scale versions of EAT Cambridge, developed by the director herself under the umbrella of FoodPark (2017), encompassing three different types of FoodPark event, including:

- a) *FoodPark street food stops* - including anywhere between two and five street food vendors occupying random public and commercial spaces across the city serving transient visitor crowds and businesses in a lunch-time style trade format.
- b) *FoodPark fringe evening events and night markets* – night time festival-esque atmosphere, typically bringing 10 to 15 local traders together in a private rented space with a fee to enter.

EAT Cambridge and affiliated FoodPark events spearheaded by Cambridge's popular food blogger Heidi Sladen, has more recently been complemented by a new network of similar festivals and events leveraged by producers under the umbrella of "ThirstyFest". ThirstyFest is run by a separate food and drink entrepreneur the city and the owner of a popular bar in

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3 **Cambridge called Thirsty.** This initiative covered a series of weekend events offering social
4 spaces for around 5-8 local street food and drink traders and music - including a number of
5 seasonal variations - from 'Après Ski' themed event venues in the winter to St Patrick's Day.
6 Furthermore, in 2017 ThirstyFest introduced an eclectic mix of themed events in novel,
7 innovative destinations across Cambridge - transforming public spaces that have
8 traditionally never hosted cultural food and drink events of this scope. An example of this
9 was the 2017 Thirsty Riverside Biergarten, a collaborative project creating social food and
10 drink spaces utilising the green spaces of a marginal local attraction: the University of
11 Cambridge Technology museum. The on-going emergence of new alternative food and drink
12 spaces affords participating traders with unique opportunities to leverage - serving an
13 eclectic emergent serendipitous events portfolio across the city and beyond.
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20 Interestingly, another key embryonic legacy of EAT Cambridge is not just the continuation of
21 the festival itself, and other festivals that have spawned from it, but also the creation of the
22 Grub Club Cambridge (2017). Several producers highlighted the emerging importance of
23 associated street food sites and networks since the festivals launch (BCC3). Producers spoke
24 of the Grub Club as a major platform for simply connecting likeminded individuals and
25 entrepreneurs (FDMP4), sharing ideas for their personal businesses, and promoting the
26 collective identity of the city's food and drink scene (BR1). Enhancing business relationships
27 and nurturing B2C and B2B relationships is often a key priority for hosting festivals (Chalip,
28 2004; O'Brien, 2007). Effective cultivation of networking opportunities, and synergies
29 between events and local business communities, have been argued as critical success factors
30 for event sustainability (O'Brien, 2006, 2007). **From the formation of Grub Club, sustained**
31 **social media connectivity between the festival, initiatives and businesses on Twitter and**
32 **Facebook via followers, likes and lines of communications across B2B and B2C networks**
33 **illustrate the power to develop online communities above and beyond the physicality of the**
34 **event itself. Digital and physical spaces that serve as a key lifeline for small business**
35 **sustainability and survival in the era of clone town threats.**
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45 The festival created spaces for bottom-up community initiatives to form. In light of this, as
46 one respondent pointed out, "EAT Cambridge has enabled local traders to come together and
47 show the people of the city what a wonderful and diverse collection of local talent and craft
48 made products are available on their own doorstep" (BCC5). Others claimed that EAT
49 Cambridge, and other events that have developed since, had "heightened everyone's interest
50 in the area" (BCC2), and that the growth of more frequent festivals like EAT Cambridge will
51 "help to grow small businesses and get the knowledge out there". Repeatedly, promoting
52 small businesses to the community was deemed as vital for "consciously marketing ourselves
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3 to this sector of the Cambridge community” (BCC4 and reflected on by CNE2, CNE3) and in
4 order to “raise the food profile of the whole city” (FDMP2).
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7 Thirdly, several businesses put forward the idea of developing Cambridge into a long-term
8 (food and drink) festival city, acknowledging that there is a burgeoning food and drink
9 community across the city and that Cambridge's reputation as a foodie destination is
10 improving - driven forward by the organisers of the event (FDS2, FDS3). Several stallholders
11 implied that it would make a major difference if there was a more strategic approach to a
12 structured portfolio of events taking place across the city's calendar (BCC1, BDM2, FDMP5).
13 Respondents recognised that the current events portfolio was rather piecemeal and not
14 joined up fully in places across the city (BCC1, BDM6). In this sense a coordinated leveraging
15 strategy could enhance the atmosphere and overall quality of the event for local businesses
16 (Chalip and Leyns, 2002). However, in order to plan for a more strategic approach to event
17 leverage Chalip and Leyns (2002) raise the question of who is ultimately responsible for
18 creating, fostering, and leveraging a portfolio of events and festivals in the city. Whilst a
19 structured programme of public events and festivals (from the Big Weekend to the County
20 Food and Drink Show) are supported by local government, inclusive of Cambridge City
21 Council, and associated contracts with Cambridge Live (see Cambridge Live, 2017), the
22 authors argue that it is an organic approach from the foodie community that has spawned an
23 alternative, locally focused food and drinks festival programme in the city. The need to
24 integrate strategic city-wide programming, and serendipitous more-organic initiatives
25 together coherently to capture the city's culturally diverse destination offering emerges as
26 vital in the context of Cambridge.
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38 *Leveraging digital legacies*

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41 Based on the analysis presented, Figure 2 illustrates how producers and festival organisers
42 utilised leveraging attempts and fostered potential embryonic legacies, using the ELM as a
43 framework on which to hang empirical analysis. Leveraging of the festival's physical and
44 digital characteristics can take a variety of forms - as illustrated above and reflected through
45 the author's extension and adaptation of Chalip's (2004) ELM (Figure 1). Chalip's (2004)
46 analysis largely precludes digital platforms such as those highlighted by this study as it was
47 developed over 13 years ago, before the exponential growth of such media. It was also not
48 adopted in a food and drink tourism context. A digital component has been specifically
49 added to the leverage model here to reflect the changing contours of event and festival
50 leverageable opportunities - both immediately and with respect to the formation of the
51 embryonic legacies discussed.
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4 For small and micro food producers to leverage the short- and longer-term opportunities
5 presented by the festival, evidence suggests that a grounded, integrated approach and the
6 involvement of a range of stakeholders is required. Opportunities relate to the small food
7 producers and suppliers involved in the festival and traditional communications and digital
8 media strategies. The festival can enhance the host destination's image using tactics aligned
9 with the regional DMO: Visit Cambridge and Beyond, and by integrating the characteristics
10 of the brand. The techniques for enticing visitor spending and lengthening visitor stays
11 include bundling activities and attractions in the region, in this case Cambridgeshire.
12
13 **Certainly, digital networks sustained in relation to the event(s) serve to re-inforce themselves**
14 **by promoting follow up events related to the food and drink scene as evidenced by**
15 **connectivity between EAT Cambridge, FoodPark and Thirsty events.** It is important to create
16 and enhance business relationships and connections by providing opportunities for local
17 food organisations to network with other local businesses as well as consumers. Digital
18 technology and social platforms clearly play a major role in amplifying the micro and smaller
19 producer offer, **support new means of distribution to existing and potential consumers,**
20 whilst adding to their collective capabilities to enhance the destination's brand for a more
21 authentic, overarching slow visitor experience.
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31 *Figure 2 - Extended "Event Leverage Model" in a food and drink festival context (Adapted*
32 *from Chalip's, 2004 original model)*
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35 **Conclusions**

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38 The paper unpacks a series of ad-hoc immediate and potential longer-term opportunities
39 and embryonic legacies that grassroots food festivals present for small local producers.
40 Empirical data from EAT Cambridge illustrate the ways in which festivals enhance a slower
41 cultural offering, something pertinent for place development in light of the pervasive Clone
42 Town threat. The authors argue that festivals can act as a key agent, at the local level, for
43 promoting a more locally-focused, authentic food and drink city brand and cultural offering -
44 embedding the principles of slow tourism, food and drink. By doing so such movements
45 serve to dampen or negate some of the challenges associated with urban development
46 processes associated with gentrification and emerging Clone Town effects. In other words,
47 festivals may manifest as a potential antidote to the pervasive threat around the
48 corporatisation of cultural offerings. We argue that both the physical and digital networking
49 activity engendered by EAT Cambridge currently supports a stronger sustainable local,
50 economic embryonic legacy for small providers in and around the city.
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4 Furthermore, this research has contributed empirically and conceptually to the ELM
5 framework and theory of leverage. Indeed, EAT Cambridge has been found to exemplify how
6 festivals can provide exceptional platforms for fostering creative and ongoing collaborations
7 between businesses. Yet, whilst important it is important to note that festivals, in of
8 themselves, as a product of successful creation of networks and business groups can emerge
9 as elite networks. Therefore, we argue they must be open and fluid enough to include new
10 producers of food and drink production within destinations to be egalitarian in nature and
11 expand the local offer.
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17 The findings revealed a series of exploitable tactics used to effectively leverage in both the
18 short and long-term, before, during and beyond the EAT Cambridge festival – interesting
19 practices that may prove useful for local producers in the application of similar cultural
20 events. Empirical advancements based on the findings of EAT Cambridge flesh out Chalip's
21 (2004) ELM model and, given the overarching importance of digital media and social
22 platforms, the model was extended in this study by including digital media in the
23 overarching leverage framework. We argue that such digital connections and networks
24 between businesses, and with consumers, emerge as vital to a longer-term legacy. However,
25 we recognise that effective digital leverage is largely determined by the digital literacy of the
26 individual business – of whom may or may not have the operational and/or strategic skills,
27 knowledge and competencies to create, maintain and leverage digital networks. Therefore,
28 not only should we be concerned with strategic processes of leveraging networks, but the
29 educational aspects regarding 'how' they develop digital literacies to afford and encourage
30 effective leveraging – a key managerial and research implication of this study.
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39 Cultural festivals, especially those at grassroots level, can be manoeuvred as platforms to
40 support local businesses and social sustainability and for preserving the place identity of a
41 city or region. The findings echo de Brito and Richard's (2017) argument that successful
42 event-based placemaking uses longer-term event and festival processes of the imagery and
43 identity of a place to influence its leverageable assets to enhance their visibility and,
44 consequently, proliferate through networks. Here, it is apparent that leveraging both the
45 tangible and intangible festival aspects can be significant for organisers in developing
46 authenticity (Hawkins and Ryan, 2013), a growing phenomenon in the context of the global
47 visitor economy and central to the touristic experience (Hinch and Higham, 2011). The
48 linkages between grassroots festivals and slower forms of tourism and cultural offerings, as
49 indicated by Conway and Timms (2010), serve as inclusive enclaves where small-scale, local
50 micro and small businesses can be established, supported and coordinated. This 'slow shift'
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3 has, at its heart, the power to promote and support small businesses and preserve local
4 cultures and traditions, as postulated earlier by Mayer and Knox (2006) - where visitor
5 spend can be appropriately diverted away from corporate, global spaces to local spaces that
6 promote slow towns over Clone Towns.
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10 What we can see though is the heavy reliance upon key stakeholders across the local
11 community to stimulate alternative spaces for businesses to leverage. It was identified that,
12 whilst organisations like Cambridge Live and Visit Cambridge and Beyond play a major role
13 in stimulating a city programme of events and festivals, ad-hoc grassroots and community-
14 driven interventions can be key in supporting a form of serendipitous leveraging,
15 complementing a city-wide strategic programming of leverageable events. We must however
16 recognise the contingent and contextual dependencies of such line of argumentation given
17 the eclectic and varying stakeholders and related interests in the organisation and
18 development of the city.
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24 Taken one step further the findings from this food festival study suggest that regional
25 government and DMOs may wish to become more strategic with respect to SMEs in the
26 cultural industries by recognising the value of grassroots festivals for stimulating local
27 commerce and building their destination brand. Thus, by actively incorporating grassroots
28 festivals into regional event portfolios, the leveraging outcomes need not be serendipitous
29 but strategic. Duignan and Wilbert (2017) argue that it is through bridging key regional
30 stakeholders and fostering strong communication between policy, academic and industry
31 networks that strategic movements fostering a more locally-focused slower food, drink and
32 cultural tourism movement can be enhanced. As a result, examining 'how' such tripartite
33 relationships can be fostered productively at the local and regional level to support such
34 change poses a key research challenge going forward.
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42 Grassroots festivals represent an attempt to "glocalise" and democratise the cultural offering
43 of late capitalist cities - opening up more opportunities to stimulate a more critical and
44 sustainable form of consumption and prevent economic leakage. By doing so such actions
45 may help to better distribute visitor and local spending, and support a type of growth - and
46 regional development - that is socially and economically inclusive. To fully realise the
47 potential benefits of grassroots festivals, however, tourism managers and policy makers must
48 grapple with the challenge of balancing the ideals and values of the local community whilst
49 simultaneously using festivals as a strategic tool for stimulating visitor spending for local,
50 micro and smaller enterprises, destination development and redistributing economic
51 outputs.
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Table 1 - Interviewee list

Number	Alias code	Alias type	Role/description of organisation	Date data collected	Method(s) of collection
1	BCC1	Bakery/Cafe/Caterer 1	Regional bakery making Baltic inspired cakes	2015	Telephone and face-to-face interview
2	BCC2	Bakery/Cafe/Caterer 2	Independent café based in Cambridgeshire specialising in hand-made food	2015	Telephone interview
3	BCC3	Bakery/Cafe/Caterer 3	Vegetarian food deli	2015	Survey
4	BCC4	Bakery/Cafe/Caterer 4	Mobile speciality coffee experts	2015	Survey
5	BCC5	Bakery/Cafe/Caterer 5	Outside caterer	2015	Survey
6	BCC6	Bakery/Cafe/Caterer 6	Mobile food trailer	2015	Survey
7	BR1	Bar/Restaurant 1	Independent pub and restaurant based in Cambridge city centre	2015	Face-to-face interview
8	BR2	Bar/Restaurant 2	Independent wine bar in Cambridge	2015	Survey
9	BDM1	Brewery/Distillery/Merchants 1	Independent brewery based in Cambridgeshire	2014	Survey
10	BDM2	Brewery/Distillery/Merchants 2	Independent brewery based in Cambridgeshire	2015	Telephone and face-to-face interview
11	BDM3	Brewery/Distillery/Merchants 3	Independent brewery based in Cambridgeshire	2015	Telephone and face-to-face interview

12	BDM4	Brewery/Distillery/Merchants 4	Small scale gin distillery and shop based in Cambridgeshire	2015	Survey
13	BDM5	Brewery/Distillery/Merchants 5	Independent gin company	2015	Survey
14	BDM6	Brewery/Distillery/Merchants 6	Independent wine merchants in Cambridge	2015	Face-to-face interview
15	CNE1	Community Networks and Events 1	Independent tour operator in Cambridge	2014	Survey
16	CNE2	Community Networks and Events 2	Independent wine education company offering wine tasting and wine courses in Cambridge	2014	Survey
17	CNE3	Community Networks and Events 3	Community-supported agriculture (CSA) scheme in Cambridge	2014	Survey
18	CNE4	Community Networks and Events 4	A community network which promote, support and educate individuals and organisations on local sustainable food in Cambridge	2015	Survey
19	FDMP1	Food/Drink Manufacturer/Producer 1	Local producer of artisan chocolate brownies based in Cambridgeshire	2014	Survey
20	FDMP2	Food/Drink Manufacturer/Producer 2	Independent ice cream producer	2014	Survey
21	FDMP3	Food/Drink Manufacturer/Producer 3	Regional crisp company based on a working potato farm	2015	Telephone and face-to-face

					interview
22	FDMP4	Food/Drink Manufacturer/Producer 4	Independent producer of charcuterie based in Cambridgeshire	2015	Telephone and face- to-face interview
23	FDMP5	Food/Drink Manufacturer/Producer 5	Producer of hand- made macaroons	2015	Telephone, face-to- face interview and survey
24	FDMP6	Food/Drink Manufacturer/Producer 5	Saffron grower	2015	Survey
25	FDS1	Food/Drink Seller 1	Luxury homemade chocolatier based in Cambridge	2015	Telephone interview and survey
26	FDS2	Food/Drink Seller 2	Independent sauce company	2015	Survey
27	FDS3	Food/Drink Seller 3	Independent olive oil company	2015	Survey

Figure 1 – Chalip’s (2004) ‘Event Leverage Model’

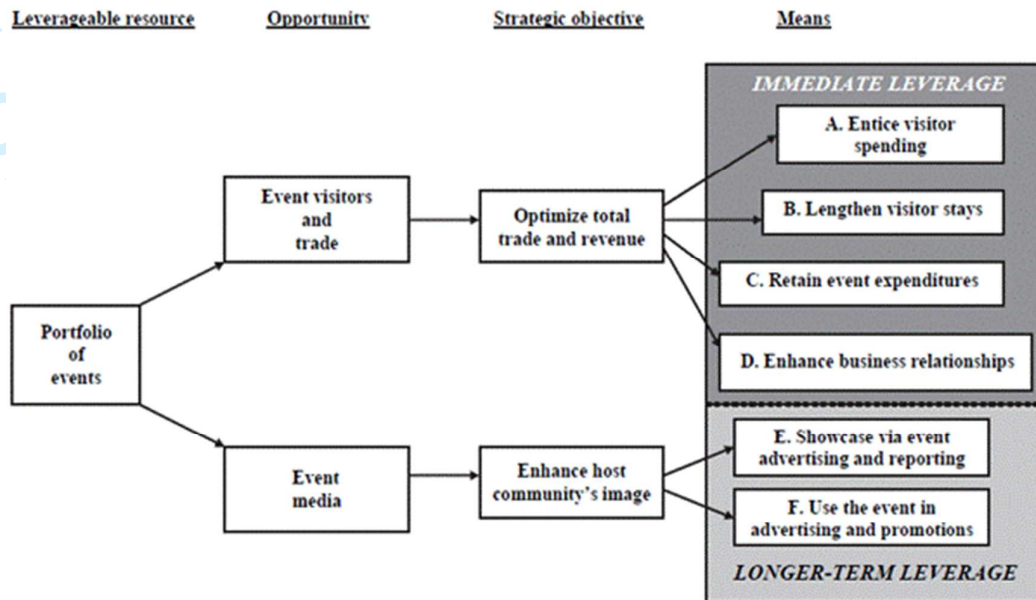


Figure 2 - Extended 'Event Leverage Model' (Adapted from Chalip, 2004).

Leverageable resource

Opportunity

Strategic objective

Means

