PERCEPTIONS AND STEREOTYPING OF DANCE MUSIC EVENTS: BREAKING DOWN THE BARRIERS BETWEEN EVENT ORGANISERS AND LOCAL STAKEHOLDERS. A CASE STUDY OF SU CASA FESTIVAL, CONWY, NORTH WALES.

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Declaration:

“I declare that this Dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated”.

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Abstract

This research explored the perceptions and stereotypes held about dance music events, by using Su Casa Festival which is held in Conwy, North Wales as a case study. The researcher began by examining all previous literature which suggested the common stereotypes held about dance music events is the association of them with drugs, alcohol issues and antisocial behaviour. The researcher used a mixed methods approach to conduct quantitative and qualitative research. Primary data was collected through questionnaires and semi-structured interviews. The results showed that the negative stereotypes do exist, and do impact key stakeholders perceptions of dance music events. However, the research also allowed the researcher to make recommendations on how event managers can break down the barriers, by communication with stakeholders and practicing inclusion, which in turn can reduce presumed worries of dance music events.

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CSR – Corporate Social Responsibility

EDM – Electronic Dance Music

MDMA – Methyleneoxymethamphetamine (Ecstasy)
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Chapter 1. 0

Introduction
1.1 Background to the Topic

Dance music is at present one of the most popular music genres amongst the younger generation, which has led to an increase in the number of dance music related events. But where did it all start? Ingram et al (1999) stated it was the acid house scene, also known as the “rave era” in the late 80’s that propelled the popularity of dance music. The raves were described as a place for drug-fueled hedonism, and is how they are most remembered (Robinson, 2016). The growth hasn’t been steady, with the rave era taking a decline in the late 90’s, however, dance music and its new sub genres appear to be massively on the growth again. “It wasn’t that long ago when it looked like electronic dance music, or EDM, might be the saviour of the music business, thanks to an impressive growth rate of 54% over the course of just three years” (Forbes, 2016). It’s clear the growth in dance music is moving at rapid pace and a report from Mintel (2014) proves this has also had an effect on the event industry.

![Figure 1.1 – Frequency of events attended (Mintel, 2014)]
As can be seen from Figure 1.1, Dance/electronic concerts had the highest percentage (33%) of people attending 4+ events a year, which shows the frequency and popularity of the events.

However, despite the popularity there are issues surrounding dance music events. There are negative stereotypes linked with dance music, such as alcohol abuse and antisocial behaviour, but mainly the association with drugs (North and Hargreaves, 2008). Although the rave era was known for this, which is where modern dance music genres have stemmed from, is the stereotype still accurate? Although important, the accuracy of the stereotype isn’t the main issue. Drug use has continued to rise. Rief (2011: p.116) states “the apparent prevalence of drug use, was considered to indicate a process of normalization, insinuating that the use of illicit drugs had not only become more widespread, but also acceptable and tolerable.” Therefore why should dance events be viewed more negatively and the events harder to host if the expected activities are happening everywhere? The relevancy of this topic is proved by the recent arguments across the media of whether London nightclub Fabric should have been closed due to drug use at the premises. The closure caused uproar amongst dance music fans who saw it as an attack on dance culture (The Guardian, 2016).

The researcher has experience of organising dance music events and therefore understands the implications that these stereotypes can cause for event planning. They can alter stakeholders’ perceptions, which ultimately puts a strain on the organisation of events. This goes towards proving the importance of the project, because as stated previously, current dance music events are being described as the saviour of the music business. Therefore, breaking down the barriers between event organisers and stakeholders in the dance music scene is vital.

1.1 Project Overview

This project will use Su Casa Festival as a case study. This was a dance music festival that first took place in Conwy in 2016. Conwy is a small town in North Wales which is known
for its heritage, attracting a lot of tourism due to its attractive landscape and coast (Go North Wales, 2017). The first Su Casa Festival attracted 500 people to Conwy Quay (Su Casa Festival, 2017), which is located centrally to Conwy town. It attracts plenty of tourism due to its picturesque views and back drop of Conwy Castle (Visit Wales, 2017).

There are benefits of testing a new festival in a small town as a case study, as the chances of the community knowing about the festival are high and it can be assured that opinions have not been altered by previous year’s events.

The study will make use of primary and secondary data to understand what is already known of the topic and to contribute new findings, as the researcher found that most existing literature fuels the stereotype, rather than considering ways to overcome them. This study will therefore grasp the opinion of the local community and event organisers about Su Casa Festival, which in turn should indicate whether common stereotypes have altered their perception of the event and if so what effect this has had. The study also aims to test the reality of the stereotypes, which should also help to explain where they have come from. The data collected will be analysed with the aim of finding a way to assist event organisers of dance music events, to work alongside the community and to attempt to alter negative perceptions, if they exist, and ease the job of organising dance music events. The study will mainly be of benefit to event organisers, however dependent on results, could potentially aid with highlighting that dance music events and the issues presumed don’t differ from other events, which could lead to them being perceived accordingly.

1.2 Aims and Objectives

1.2.1 Aim

Aim: To explore the opinions of local stakeholders and their perceptions of dance music events, and to identify the solutions to break down stereotypical barriers.
1.2.2 Objectives

1. To critically review the literature surrounding event planning, the typology of dance events as an event type, the role of stakeholders and the barriers and stereotypes around dance events.

2. To investigate opinions and attitudes of local stakeholders towards dance events by interviewing the direct stakeholders that have involvement or were affected by Su Casa Festival.

3. To investigate the perceptions held by the local community of Su Casa Festival by asking residents of the Conwy area to take part in a questionnaire.

4. To examine the impact of negative perceptions on event planning of dance music events by interviewing event organisers.

5. To make conclusions and recommendations on how event organisers can work with stakeholders to try and avoid the negative perceptions.

1.3 Dissertation Structure

This dissertation will be split into four other chapters, which are the literature review, methodology, results and discussion and finally the conclusion.

- The literature review will provide insight into what is already known regarding the topic, including relevant theory relating to key themes of the chapter.
- The methodology chapter will present the research framework for this study, and explain and justify the data collection methods within the framework.
- The results and discussion chapter will present the findings from the data collection process and will discuss them in depth by also comparing differences and similarities to existing literature.
• The conclusion will present the main findings, and will reflect on whether the research aim has been achieved, and provide recommendations for event organisers.
Chapter 2.0
Literature Review
2.1 Introduction

Existing literature related to the chosen topic has been critically reviewed in order to obtain a better understanding of the topic. Oliver (2012: p.1) believes there is nothing new in the world and any literature considered to be new is still based partly upon existing knowledge. “In any subject area a literature review provides previous knowledge, and gives us an anchor to which to attach our new ideas.” This chapter will allow the researcher to identify gaps in knowledge and in turn what needs to be researched (Hart, 2001). This chapter will explore the impact and sustainability of festivals as well as discussing stakeholders and the importance of community support in events. Stereotyping and perceptions is a key part of this chapter and it will be considered how attitudes and beliefs are formed. Lastly, the chapter will discuss dance music culture and provide an insight into what the common stereotypes associated with dance music are.

2.2 Impacts of Festivals

2.2.1 Positive Impacts

Shone and Parry (2013: p.77) state that special events can have positive social impacts upon a community, that they can encourage social interaction and provide the community an opportunity to prove it can pull together. “Events can be seen in terms of performing a social role and acting as a stimulus for other related activities such as tourism.” Similarly, Ali-knight et al (2007) state that festivals can impact the destination they are hosted at positively by providing tangible opportunities such as extra revenue, employment opportunities and positive media coverage of the area. Furthermore, there can be intangible opportunities such as community pride and increased interest in the host destination.
Another consideration for event organisers is the opportunities available for local talent. Magie (1989: p.13) states that “It is best not to impose a festival on a community, particularly by bringing in outside talent to the neglect of local artists.” They expand this by stating that it is positive for local talent to be heard by a non-local audience and that local talent provide a base audience of local residents supporting their fellow community members.

2.2.2 Negative Impacts

Sherwood (2007) has referred to increases in noise and traffic caused by events which affect the daily routines of the local community where an event is hosted. As well as disruption, Matheison and Wall (1982) added that an increase in crime can be caused by events due to large numbers of attendees usually carrying large amounts of money providing a source for illegal activities.

Tarlow (2002) states that incidents can occur at music festivals such as drug and alcohol use, which can also lead to fighting, crime and deviance. Alcohol can have negative consequences at festivals, however Carah (2010: P.115) states that alcohol is important at festivals, as they need to create authentic music culture experiences and alcohol and drug use is interwoven with these experiences. “Ingesting alcohol and drugs while listening to music that heightens emotions and feelings, invites the audience into fantasies of hedonism.” This presents event organisers with the difficult task of ensuring alcohol is readily available, but being prepared to deal with any negative consequences that arise from the use of it.

Ali-knight et al (2007) discuss the impact that festival goers travelling to and from the event has upon their carbon footprint, which actually contributes two thirds of all emissions, as well as the emissions associated with running the event. This causes event managers especially to be pressured into considering the sustainability of their events, which the next sub-chapter will discuss.
2.3 Sustainability of Festivals

Jones (2014: P.9) defines Sustainable development as “development that meets the needs of the present without compromising the ability of the future generations to meet their own needs.” In terms of the role of event planners it could be argued that Corporate Social Responsibility plays an important role in a company’s recognition of sustainability issues. “CSR is a concept wherby companies integrate social and environmental concerns in their business operations” (European Comission, 2002). Beal (2013: p. 7) states “CSR is part of the reality of doing business in the twenty-first century.” However, contrastingly Jutterstrom and Norberg (2013) define CSR simply as a management idea only which can be viewed as a voluntary acceptance of responsibility.

Interestingly it would seem in the event industry that sustainable development is becoming more required. Jones (2014: p.6) describes that being more sustainable could lead to a better reputation as today people are becoming more ‘green’. She adds “Event attendees are becoming more clued up about sustainability issues and expect events to toe the line.”

2.4 Stakeholders

Berridge (2007: p.13) states that “Event Management covers an ever-widening community of people, businesses, products, services and suppliers.” These are referred to as stakeholders which he continues to define as “all of those who have some investment in the event.”

The concept of stakeholders and the literature regarding them appears to begin with the work of Barnard (1938), however stakeholder theory did not advance until (1984) when Freeman developed the concept. This determined certain facts of stakeholder theory that are still used today, such as the demand that stakeholders place on businesses, and that success is dependent on the businesses capability of meeting those demands (Hansen and Bunn, 2009).
Berridge (2007) suggests that often when stakeholders are studied the focus is mainly on participants and guests, however he states the success of an event depends on other stakeholders receiving an appropriate experience. Jones (2014) adds that some groups may not even realise they are stakeholders and that it is the event organiser’s role to reach out to them as communication is key to inclusion.

Moreover, Bourne (2016) states that stakeholder management includes identifying stakeholders, understanding and managing their expectations and evaluating the effectiveness of the stakeholder engagement activities.

2.5 Importance of Community support in events

Delamere (2001) stresses the importance of community participation in the event planning process. Inclusion of the host community when organising events is key. By addressing inclusion you address exclusion, discrimination, diversity and embrace communication. (Jones, 2014: p.11) “Inclusivity means involving, informing or offering access to the event or event information by those who may be affected by your event activities.”

Raj and Musgrave (2009) describe that Event Managers need to value and consider the social impact of the event on the host community, for the community in return to be supportive of, and positive about the event. Delamere (2001) adds that events can be considered on how they contribute to the host residents quality of life. Therefore ensuring they contribute positively is important for development.

Raj and Musgrave (2009) also advise that event managers should establish the core values of the host community as a priority and then continue planning with those in mind. They believe by involving the community through a participatory process a sense of ownership is developed.

Doxey’s (1975) Irridex Model is useful for event managers to consider as it describes a host community’s response to an increasing number of visitors. According to the model the host community enjoy the potential benefits presented by tourists, however the following
stages can lead to annoyance and resignation of support of the tourism (Beeton, 2006). This section has identified that including the local community can contribute to them having a positive opinion of the event. However, opinions and perceptions can be formed and changed by many factors which is important for event managers to consider and the next sub-chapter will discuss this further.

2.6 Stereotyping and perceptions

2.6.1 Attitudes and Beliefs

Fishbein and Ajzen (2011) suggest in order to understand a person’s behaviour their attitudes should be considered, and to have an even deeper understanding of behaviour the determinants of the attitudinal components should be looked at. “Attitudes towards any object are determined by beliefs about the object, by associating it with various characteristics, qualities and attributes.” (Fishbein and Ajzen, 2011: p.63). They continued by stating we learn to like objects we believe to have positive characteristics and vice versa. In relation to events Smith (2012) states residents are more supportive of an event if they believe it has a positive impact on the area. The experiences in one’s life lead to the formation of different beliefs. Beliefs may be a result of direct observation, from information provided by outside sources or self-generated through inference process. (Ajzen and Fishbein, 2011)

Vogel and Wanke (2016: p.2) describe an attitude as a “summary evaluation of an object of thought.” There are contrasting theories when researching the timescale of the development of attitudes. With some theorists such as Allport (1935) and Eagly and Chaiken (2007) believing that attitudes are stored in the memory. This perspective is theorised as the file-drawer model (Wilson et al, 1990.) This is the theory that attitudes are stored at the back of the mind and can be restored at any point. However, there is also the attitudes-as-constructions perspective, which is the theory that people develop an attitude at the time needed depending on the circumstances (Schwarz and Bohner, 2001).
2.6.2 Stereotypes

Earlier research on stereotyping focused more on stereotyping as a less broad process that only really covered ethnic groups, race, sex and age (Stagnor, 1995) (Katz and Braly, 1933). However, research continues to expand and Roselli (1996: p.43) has since added “‘attitudes, behaviours, roles or preferences thought to be typical of the group, knowledge and beliefs acquired second hand from others or from media representations; and expectations about likely future behaviour.’”

‘Many meaningful consequences of stereotypes exist only because those stereotypes are popular’ (Divido et al, 2010: p. 90). It is believed the more popular a stereotype is the more it is remembered and has more powerful consequences on individual behaviour (Roselli, 1996). “Stereotypes are overdetermined, and this makes them very easy to develop and very difficult to change” (Stangor, 2000: p.7.) Aboud and Doyle (1996) believe that stereotypes are learnt from communication with relevant others, whether that be from peers, parents or even through the media. There are different opinions on the accuracy of stereotypes with authors such as Judd, Ryan and Park (1991) believing that stereotypes would not continue to exist if they were inaccurate and therefore that there must be an element of truth in them if they are still believed. However, in contrast Katz and Braly’s (1933) studies have found that some stereotypes are inaccurate and in fact people express stereotypes about groups which they have never even met.

A similar concept that can result in stereotyping is stigma which is socially constructed and refers to an individual trait that creates a negative reaction as it is associated with deviance from social and cultural norms. A stigma is a reputation, attribute or behaviour, which socially discredits in a particular way. It results in one being thought of in an undesirable way by others (Goffman, 1963).
2.7 Dance Music Events

2.7.1 Dance Music Culture

The 80/90s saw an emergence of acid house events, which is often referred to as the ‘rave era.’ They began with illegal parties and a big element of the scene was the consumption of MDMA. (Ingham, 1999). Both Hesmondhalgh (1998) and St. John (2006) describe an ignorance and dismissal of the rave scene when it emerged in the late 80’s by the media and by educational and music establishments. Hesmondhalgh added that all literature previous to his, regarding dance music, focused solely on consumption and rarely anything else that was going on in the industry at the time.

Turino (2008: p.2) states that dance music events create an environment for people to feel part of a community, and comments that “people can feel a oneness with others.” Hesmondhalgh (1998) described dance music as an alternative to the ‘mainstream’ music business. He addressed claims of dance music being less ‘star focused’ and more about the music than popularity which is still a common opinion at present with Wall (2013) claiming that no-song, no-star, no-group dance music is one of the most popular forms of music currently. Jaimangal-Jones, Pritchard and Morgan (2015: p.5) believe dance clubs provide a space that allow experimentation and development of identities. “Given the diversification of dance music culture, the parameters of permissible identity performances within dance music environments are significantly different to those in many other contemporary social leisure settings.”

Another characteristic of dance music culture is the age group. Thornton (1995) considers the most determining factor of clubbing participants to be age, commenting "going out dancing crosses boundaries of class, race, ethnicity, gender and sexuality, but not differences of age", with the majority of dance music fans being youthful. The free-spirited nature of dance music events, and stereotypes that have derived from the 80’s/90’s rave scene often lead to a presumption by many of explicit drug use at dance music events. The
next sub-chapter will explore drug use at dance music events further and the reliability of the common stereotype.

2.7.2 Stereotypes linked with Dance Music - Association of Drugs and Dance Music

Much of the literature surrounding dance music addresses the link between listening to dance music and taking ‘party drugs’ particularly ecstasy. (Reynolds, 2013; Collin, 2012; snoman, 2012). However Saunders (2007) believes that the drugs craze was left behind with the disco era and that recent dance music does not involve as much drug use as previous decades, and therefore should not be reflected in that way. If correct, this would explain the current issue within dance music and of fans feeling victimised due to unfair stereotypes. By way of illustration the closure of London’s nightclub Fabric, due to a death caused by drugs, caused controversy as people viewed it as an attack on club culture. The Guardian (2016) reported comments stating “concerns about drugs were being used as a pretext to close clubs” and further in the article suggests that if health and safety was the real concern then closing Fabric wouldn’t be the answer as “Drugs charities warned that closing Fabric would actually increase the risk for clubbers by moving them into unregulated environments.”

When asked if drugs are an integral part of the clubbing culture, DJ Seth Troxler replied w“I don’t think so, I think drugs are a social problem. This is not only a club problem. When you look at pop music today, drugs are littered through the entire culture, so the idea that dance music culture is to blame for drug use is completely ridiculous” (Troxler, 2016.) He also went on to say that “Drugs are in bars, drugs are in casinos, drugs are in concerts, where are not drugs in society?” (Troxler, 2016) Drug use is often linked to dance music when in fact drugs are used every day by all types of people. Troxler’s claims have been proven to be true by various researchers (Havere et al, 2001; Calefat et al, 2007) who have discovered that drugs exist in all nightlife beyond dance music, in bars and pubs as well as clubs. In the same interview Miller (2016) speaks of how there are drugs in airports,
prisons, yet when a situation with drugs occurs at these places the reaction isn’t to shut them down. “When we have an incident, people may think how did the drugs get there in the first place to the club, people do take drugs, we need to solve that as a society not just have an immediate reaction to clubs and bars” (Miller, 2016).

The use of drugs is becoming more common amongst all cultures and a normal aspect of the social scene. Blackshaw (2013) suggested that the use of illicit drugs has emerged as it was once only common amongst specific groups i.e. hippies, yet now they are used amongst the majority of young people. Therefore, the perception that drugs are mainly present in dance music and the clubbing scene is quite a naïve thought.

Researching drug use at events was difficult as much of literature surrounding this topic is vague and mainly focused on drug use in the dance scene only. However Richmond and Poore (2012) were two of very few authors that do recognise that drug use happens at many events, and they state that there should be greater incidents of drug and alcohol use expected at events where the audience are adolescents or young adults.

A report on the relationship between drug use and dance music recognised a similar gap in knowledge. “Research over the last decade has focused almost exclusively on the association between electronic music and MDMA or other stimulant drug use in clubs. Less attention has been given to other nightlife venues and music preferences” (Havere et al, 2011).

2.8 Chapter Summary
The review of literature by various theorists has led the researcher to understand that festivals have lots of positive impacts that are great for attendees and the surrounding area. However, they also have negative impacts, especially for the environment and the local community; this emphasises the need for event managers to put sustainability, and the involvement of the community in order to gain their support, at the forefront of their plans. A particular finding from the research is that contact is key, particularly with the
community and stakeholders as it can alleviate concerns and encourage a sense of ownership. Success depends on everyone involved in the event receiving an appropriate experience.

Reviewing the theory behind attitudes presented the researcher with two key theories to consider when carrying out further research, which were the file drawer model (Wilson et al, 1990) and the attitudes-as-construction theory (Schwarz and Bohner, 2001). However, these are contrasting theories and it would be useful when relating the theories to attitudes towards events, for the researcher to discover which is more relevant.

This chapter also presented contrasting theories in relation to the reliability of stereotypes. However, when looking at stereotypes in relation to dance music Judd, Ryan and Park’s (1991) theory that stereotypes would not continue to exist unless there was an element of truth in them, could be seen as true as Saunders (2007) stated that drugs were not as present in dance music as they once were, believing that the stereotype was therefore not accurate. However, Fabric was shut due to drugs and therefore drugs clearly are present meaning there is an element of truth in the stereotype. When researching dance music, it was apparent that the stereotype of dance music and drug taking is a very well-known and a common perception amongst many. However, there is a gap in literature of authors recognizing that drugs are apparent in all cultures over all ages, and therefore it seems the current issue of dance music fans seeing the representation as unfair isn’t because they believe there are not drugs present in dance music events, it’s because they are present everywhere.
2.8.1 Research Model

Figure 2.1 Event Planning Research Model (Myatt, 2017)

To assist with further research a model has been made. As can be seen from Figure 2.1 the model starts with organisers and the inclusion of stakeholders by means of offering information and access and embracing communication (Jones, 2014), should result in support, which should make the event planning process easier. However if the organiser does not practice inclusion of the stakeholders, there may be obstacles to overcome in the event planning process, such as the negative impacts of festivals which may cause more annoyance to the community if they are not on board, and stereotypes and attitudes may lead to a negative response. In all this would make the process more difficult and the event less well received. This model will be used to assess the organiser’s practice of inclusion for the Su Casa Festival and the impact it had on the event.
Chapter 3.0
Methodology
3.1 Introduction

Anderson (2004) recognises that successful research requires a plan, and this chapter will reveal this plan by discussing the methods chosen by the researcher to gather and analyse new knowledge regarding the chosen topic. The main source of information gathered for analysis was primary research. Jugerheimer et al (2015: p.3) define primary research as a “collection of data that does not already exist.” Whereas they define secondary research as a “summary, collation and/or a synthesis of existing data.”

The researcher felt that using mixed methods would allow for a more detailed analysis. Mixed methods is “a research approach comprising qualitative and quantitative methodologies” (Belk, 2007: p.198). Also that by using a mix of qualitative and quantitative research methods it would give way for the researcher to gain in-depth answers yet also try gain an overall opinion.

The different qualitative and quantitative research approaches and methods will be discussed further within this chapter. As well as how the researcher analysed the data, the limitations of the research methods and approaches used, the reliability and validity of the data and finally the ethical considerations associated with the project.

3.2 Case Study

A case study is a form of empirical enquiry. They are especially useful when “the focus is on a contemporary phenomenon within a real life context” (Yin, 2009: p.10). The researcher has used Su Casa Festival as a case study to gain a deeper understanding of the stereotypes and perceptions linked with dance music. The researcher felt a closer study on Su Casa Festival would provide an accurate and relevant case study, as it was a new dance music festival in a small town. Therefore, the chance of the residents hearing about, and
having an opinion on the festival was high. Also, as it was new, opinions could not have been altered by previous events.

3.3 Quantitative Research

Franklin (2012: p.170) describes quantitative data-gathering as “collecting material that is countable or measurable. The form the data takes is numerical and is made sense of primarily by the use of techniques of statistical analysis.” Berg (2009) adds that the research designs for quantitative data collection are mainly set up to test hypothesis which allows the researcher to make informed generalizations about past behaviours.

3.3.1 Research Approach

A positivist approach was used in this project to assist with quantitative research. This philosophical concept was established by Comte (1975) who defined it as an objective view of reality. Positivism is the belief that true knowledge is scientific in character. Using a positivist approach includes the researcher collecting and analysing facts. Which should result in the researcher reaching a generalizable conclusion (Anderson, 2004).

Alongside a positivist approach the researcher used a deductive approach. A deductive approach is used to test a hypothesis and is also known as a theory-then-research approach. This name is suggestive of the process as the researcher studies theory and then adopts the deductive approach to test the theory and the empirical findings will either support or not support the hypothesis (Thyer, 2010). In this instance, the researcher has generated the theory that emerged from the literature review, to design a research method to test the hypothesis, which will be the ideas concluded from that chapter.

3.3.2 Quantitative Methods

Questionnaires are a commonly used quantitative research method when using a positivist and deductive approach as they can allow the researcher to gather a sizeable amount of
data, resulting in an understanding of a general opinion (Franklin, 2012). This is therefore why the researcher used questionnaires as a research method, as one of the objectives of the project was to investigate the attitudes and opinions of the local community.

3.3.3 Research Design

The sample of participants filling out the questionnaire was random, yet partly purposive. The researcher handed out questionnaires in Conwy town. It was a random sample as random people in the town were asked to participate, yet purposive as she also asked beforehand if they were from the area. Random samples are a form of probability sampling, they are selected to be representative of a population, therefore the characteristics reflected should be those from the population they are selected (Marsden and Wright, 2010). The researcher also handed out questionnaires to local businesses to gather a varied opinion. The researcher piloted the questionnaire with a group of 10 people. “The purpose of a pilot study is to test the effectiveness of a questionnaire on a limited number of people from the population of interest” (McCormack and Hill, 1997: p.97). The idea of piloting the questionnaire was to discover and eliminate flaws before they were distributed generally. This resulted in the researcher adding two more questions, as the answers provided did not contain enough information.

The researcher handed out 100 questionnaires, (See appendix A for a blank copy of the questionnaire) 70 of these were to people approached in Conwy and 30 were to local businesses. This made getting a high response rate important for accuracy, to keep a similar ratio of resident to business. Groves and Peytcheva (2008) explain a high response rate is key when trying to generalize the view of a population, as otherwise the view can be bias or inaccurate. Luckily, the survey had a high response rate, as 95 of the 100 questionnaires were completed.

The questionnaire consisted of mainly close-ended, standardized questions including Likert-type scale and multiple-choice questions. With some open-ended questions to allow
the researcher to understand the reasons behind previous answers. Using mainly close-ended questions has advantages, one being that they ensure the participant keeps on topic. However, respondents may not be able to choose what reflects their true feelings; therefore, the researcher added two open ended questions for participants to express their full opinion. These were kept to a minimum, as they can take a lot more time for the participant to fill out and the researcher to interpret (Edwards, 1997). There were 20 questions altogether and it took around 3-5 minutes to complete. The questionnaires were left anonymous in the hope to encourage honesty from participants.

3.4 Qualitative Research

In contrast to quantitative, qualitative is often used as a synonym for any data collection technique, e.g. interviews, that generates or uses non-numerical data (Saunders, Phillip and Thornhill, 2012). Kumar (2008: p.8) states that “qualitative research is especially important in the behavioural sciences, where the aim is to discover the underlying motives of human behaviour.”

3.4.1 Research Approach

An interpretive approach differs from the positivist view that knowledge is scientific, and contrastingly “interpretivist researchers are more concerned to access and understand individual’s perceptions of the world” (Anderson, 2004: p.13). Although the researcher wanted to use quantitative data to generalize the local community’s opinion on the Su Casa Festival and dance music in general, they also wanted qualitative data to gain further answers to where these opinions may have come from. An interpretive approach was best for finding these answers, as it focuses more on words, meanings and observations (Cresswell, 2013).

An inductive approach was used for the qualitative research. Which allows the researcher to provide, with the help of various real life examples, a subjective reasoning
and Newman, 2008). An inductive approach begins with specific observations, which should allow the researcher to detect regularities, which will then lead to the formulation of hypotheses that can be explored. Finally, the researcher will end up developing theories and general conclusions (Ritchie and Lewis, 2003).

3.4.2 Qualitative Methods

The research method selected to conduct the qualitative research was interviewing. Berg (2009) describes interviews as a productive way to gain personal insights. Semi-structured interviews were carried out with various stakeholders that had an involvement in the Su Casa Festival. The researcher felt this structure was the most suitable as opposed to structured or instructed. “In semi-structured interviews the researcher may have a few specific questions. S/he may spend more time on one topic than another and may explore allied topics that arise as well” (Berg, 2009: p.174). This structure allowed the researcher to use the same questions for each stakeholder. However, the structure also allowed the researcher to pick up on different opinions and explore what they felt necessary further, dependent on answers. As Franklin (2012) stated that when working with human subjects there is always chance of the unexpected.

3.4.3 Research Design

The sample of participants for the interviews was purposive. Adler and Clarke (2012: p.121) define purposive sampling as a “non-probability sampling procedure that involves selecting elements that will facilitate an investigation.” Five different stakeholders of the Su Casa Festival were interviewed (see Appendix B for interview questions). Franklin (2012: p.184) recognised that “Individual differences in insight, experience, and knowledge amongst interview subjects provide concurring and conflicting ideas and perceptions of the topic on hand.” This is why the researcher tried to get a variety of stakeholders, as each have diverse involvement in the event, and could have different perceptions. This is
also why the researcher chose interviews rather than focus groups, as if each stakeholder did have a different perspective she did not want any participant to feel intimidated to express their opinion if it differed from others.

The interview participants will remain anonymous throughout the project. Rogelberg (2008) states that anonymity can encourage honesty as the participants know the information they provide cannot be linked to them. The researcher thought this would be the case for this project, and that there could have been reservations to participate had it not been anonymous, due to the occupation of some of the participants. Therefore, the researcher used pseudonyms to keep the anonymity of guests. Pseudonyms are used to refrain from revealing the name of the participants, without completely taking away their identity (Given, 2008). The researcher ensured the participants knew of this before they started their interview, and provided them each with an information sheet. (Please see Appendix C)

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Length of Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs H</td>
<td>Local Authority</td>
<td>16 minutes</td>
</tr>
<tr>
<td>Mr J</td>
<td>Emergency Services</td>
<td>14 minutes</td>
</tr>
<tr>
<td>Mr L</td>
<td>Pub Owner</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Mrs B</td>
<td>Shop worker</td>
<td>12 minutes</td>
</tr>
<tr>
<td>MR R</td>
<td>Event Manager</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>

Table 3.1 – Pseudonyms of Interview Participants

3.5 Data Analysis

The researcher used thematic analysis to recognise and develop themes within the qualitative data. Thematic analysis can assist the researcher in search for insight and is a process for encoding qualitative information (Boyatzis, 1998). The researcher continuously read the transcripts and used thematic colour coding to differentiate between emerging
themes and patterns. “Typically, researchers look for themes that emerge from the data and interpret them within the context in which they occur” (Plonksy and Gurzynski-Weiss, 2014: p.34).

The questionnaires were inputted into an online questionnaire generating service called Google Docs. This service was used as opposed to Qualtrix as the researcher felt the results were presented equally as clearly, yet was simpler to use. This presented the results in the form of pie charts, graphs and percentages which made it easier for the researcher to analyse and spot patterns.

3.6 Reliability and Validity

Covell, Sidani and Ritchie (2012) state “Careful methodological decisions contribute to the selection the most relevant designs and procedures, and subsequently to reduction of bias.” The researcher attempted to minimise bias during interviews by asking open-ended questions and refrained from leading or suggestive questions (Cohen, Manion and Morrison, 2013).

There are concerns of reliability when using case studies as research methods. As Halperin and Heath (2012) describe the outcome can be selective of an area/group and not be accurate if generalized. The researcher acknowledges that the opinion of Conwy community in this study, may not be representative of other communities where dance music events are held.

Cohen et al (2013) state few ways to ensure validity, which the researcher adhered to, such as consistency of questions, and appropriate sample sizes. The researcher ensured all questions whether in the interviews or questionnaires used similar themes and content, and the large sample size for the questionnaires ensured a variety of participants.
3.7 Limitations

It could be presumed that the researcher is favourable of the event, due to personal connections with Su Casa, and in turn there could be concerns of bias. Maxwell (2005) believes bias may appear due to the subjective nature of certain projects and that researchers may select data that fits with their theories. However, the researcher has kept an open mind and her opinion separate from the project at all times.

Maxwell (2005) also states that controlling the impact the researcher has on a research participant is impossible and describes this phenomenon as reactivity. The researcher feels this may have had an impact on some data as certain participants were aware of the researcher’s involvement in the event, and therefore could have answered with this in mind.

3.8 Ethical Considerations

All data collection proposals were overlooked and approved by Cardiff Metropolitan Ethics Committee. This ensured that all questionnaires were deemed ethical and acceptable (see appendix D for the approved ethics application).

To also assist with an ethical collection of data, the researcher required each participant to be over the age of 18. The researcher knew that all the interviewees were of age and asked participants before completion of the questionnaire.

Participants of the interviews were required to fill out a consent form before starting (please see appendix E). This ensured participants were aware of the aim of the project and agreed for the information they provided to be used within the project. Participants were also made aware that they were free to withdraw at any time, as well as the fact that the researcher would be the only person with access to any information and collected data.
3.9 Chapter Summary

To summarise, this chapter has justified the researcher’s various approaches and designs for the primary data collection aspect of this project. Choices were clearly stated, defined and underpinned with relevant theory. The researcher also discussed the methods used for analysing and interpreting the data collected and also addressed was the reliability, validity and limitations of the data.

The next chapter will present the data collected, and discuss and analyse the key findings from the research processes discussed within this chapter.
Chapter 4.0
Results and Discussion
4.1 Introduction

The aim of this chapter is to present and discuss the primary data collected. The primary research data collection methods produced quantitative data through questionnaires and qualitative data through semi-structured interviews.

In this chapter the results from the questionnaires will be analysed and discussed first, the research study aimed to get between 50-100 questionnaires completed, when 95 responses were received the data was input in to the questionnaire software Google Docs. This generated the data into charts and graphs and provided relevant statistics (see appendix F for all questionnaire results). The questionnaire findings section will discuss each question.

This chapter will then move on to discuss the interviews. Five stakeholders of Su Casa Festival were interviewed and through a thematic data analysis process, the most relevant information has been split and merged into emerging themes such as stakeholders, contact/community involvement, positive/negative impacts of Su Casa Festival, perceptions of dance music, stereotypes, occurrence of issues associated with dance music at all events and the operational aspect of events. However see Appendix G for the full transcripts.

This chapter will then summarise the findings and patterns that have emerged by linking the quantitative and qualitative results.
4.2 Questionnaire Findings

4.2.2 Age of Participants

Figure 4.1 – How old are you?

Thornton (1995) describes age as having a big impact on who attends dance music events with crowds mainly being younger (see chapter 2.7.1). The age of participants varied, as can be seen in Figure 4.1 the main age of participants’ ranged from 18 to 54 with few being 55-74. The age was fundamental to the accuracy of the questionnaire, and the researcher believes the project has benefited from the varied ages, as perceptions are more than likely to vary depending on age, and younger participants could have been more favourable towards dance music events.

4.2.3 Area of residency

Question two asked participants ‘Do you live in the Conwy County area?’ It was necessary to understand whether participants were from the area, as participants from outside the area may not have been aware of or affected by the festival. This could have potentially
led to a difference in opinion. 76.8 % answered yes to the question. Meaning the answers from the questionnaire can be generalised as a community opinion.

4.2.4 Opinion on Dance Music

![Pie chart showing 65.3% Yes, 28.4% Other, and 6.3% No](image)

Figure 4.2 – Do you like dance music?

As can be seen from Figure 4.2 only 6.3% answered they do not like dance music. This result led to concerns of bias, as dance music fans may not recognise and be truthful about the concerns associated with dance music events. However, it was recognised that the term ‘dance music’ could be vague. Sfetcu (2014: p.7) states ‘Dance music is music composed, played, or both, specifically to accompany dancing.’ Participants may have been unaware of the modern form of dance music that was being referred to. Therefore, future research would define the genre as EDM. Which is more specific and reflective of modern dance music.
4.2.5 Frequency of Attending Dance Music Events

Figure 4.3 – How often do you attend dance music events?

Although the majority answered they like dance music, this was not reflected in the attendance of dance music events. As can be seen from Figure 4.3, 63.1% of participants either never attend dance music events or not very often. Meaning that 36.8% either always attend dance music events or fairly often. Assuming the participants that answered ‘not very often, fairly often or very often’ have all attended a dance music event at some point, else they would have answered never, would mean that 75.7% of participants have attended a dance music event at some point in their lives.

4.2.6 Experience of Dance Music Events

Figure 4.4 – If so, have you ever experienced any issues at dance music events, which has altered your opinion of them, or has anybody you know?
The researcher believes the response to this question is fundamental to the outcome of this research project and to exploring the reality of the stereotypes of dance music events. 95.8% have never experienced any type of issues at a dance music event, or are aware that anybody they know has. As addressed in the previous chapter (4.1.5), it’s likely 75.7% of participants have attended a dance music event which reflects the accuracy of this question as the majority have attended dance music events yet never experienced any issues. This would suggest that the stereotypes of dance music events (See chapter 2.7.2), such as explicit drug use (Reynolds, 2013) and problems such as fighting and crime and deviance (Tarlow, 2002), are perhaps not an accurate reflection of the dance events that respondents attended. Earlier studies from Katz and Braly’s (1933) has presented theory that backs this up, with their belief that certain stereotypes are inaccurate (see chapter 2.6.2).

Another purpose of the questionnaire was to establish where these common stereotypes associated with dance music have come from. Theory from Roselli (1996) suggested it is possible for stereotypes to be formed from personal experience, or knowledge of others (see chapter 2.6.2), however the response to this question has ruled out those options being the case for the residents of Conwy.

4.2.7 Negative Experiences

| Some places over sell tickets making it too busy and not as enjoyable |
| Drug fuelled attacks |
| Friend had her drink spiked |

Figure 4.5 – If yes, please explain how?

Only 3 out of 95 respondents answered this question, however two of the answers do relate to drug use. As discussed previously (see chapter 2.8) there is some reality of the
stereotype, as drugs are clearly present at the events. However, it is not clear whether there is less drug use than presumed, which Saunders (2007) suggested.

4.2.8 Opinion on Negative Stereotypes of Dance Music

As can be seen from Figure 4.6 the majority (66.3%) believed there was negative stereotypes and perceptions by answering yes, 25.3% were unsure, meaning only 8.4% said no. This proves there is an awareness of the negative issues that are associated with the events. Questions further on in the study focus on whether the participants had negative or positive opinions about Su Casa Festival, in a hope to understand whether they themselves believe the common stereotypes associated with dance events are a true reflection of the events.
4.2.9 Where stereotypes have derived from

Figure 4.7 - If yes, where do you think these stereotypes have come from?

Participants had the opportunity to choose more than one answer and as can be seen from figure 4.6, there is a general agreement on the media being the main source and 'issues at past events', '80/90’s rave culture' and 'because of the age group dance music attracts' have a similar amount of votes. Theory from the literature review backs up the conclusion from this questionnaire that the media portrays a negative image of dance music events. Looking at earlier and more recent literature would suggest that the main messages portrayed about dance music events are associating them with drugs. An ignorance and dismissal of the rave scene was described in earlier studies by both Hesmondhalgh (1998) and St John (2006), with Hesmondhalgh (1998) adding any recognition was solely reporting on consumption (see chapter 2.7.1). This leaves no surprise that the stereotypes do exist and would explain the choices of 'the media' and '80/90’s rave culture’ within the questionnaire. As if all people were hearing through the media at the time of the rave era was how much drugs were being taken at the events, people who were not part of the culture could well have had a negative perception, because they were not seeing any of the positive characteristics. Reflecting on the attitude theory in the literature review would suggest this could have been the reason for any negative perceptions, as Fishbein and Ajzen (2011) stated we learn to like things we believe to have positive characteristics (see chapter 2.6.1). Theory of stereotyping would back up why the 80/90’s rave culture was the second most chosen answer, as Stangor (2007) stated stereotypes are easy to develop and
difficult to change (see chapter 2.6.2), which could explain why people still have a negative perception, that exists from the negative media coverage from the rave era. It could also be linked with age, as the generation who are old enough to remember the rave era and the emphasis on the drug taking at the events, could still hold the same perception. However, it is not just from that era that the media could have generated negative perceptions, as still today the association of dance music events and drugs exists in stories from the media, such as the closure of Fabric (See Chapter 2.7.2), which was a big topic of discussion in 2016.

4.2.10 Knowledge of Su Casa Festival

This question asked participants ‘What do you know about the Su Casa Festival?’ Around 31.4% of participants indicated they did not know much about the event, with responses such as ‘unaware until I saw a post on Facebook.’ The other responses suggested that many of the people who had heard of the festival felt positively towards it. There were few mentions of the fact Su Casa Festival involved local talent, Magie (1989) suggested that festivals should utilize the local talent of an area, as it helps to gain community support (see chapter 2.2.1). Other comments suggested that the local community were supportive because they thought it was organised well. However certain comments did raise concerns of bias such as ‘friends with organizers.’ Friends, or people who knew of the festival through the organizers could have a different opinion and feel more positively towards it.
4.2.11 How Participants Heard of the Festival

As can be seen from Figure 4.8 the majority heard of the festival through Social Media. Using social media as a main form of advertisement could have been quite restricting to the community as a whole. 90.9% became aware of the festival through either social media or from a friend, 8.4% answered other. Which could potentially suggest that there was not much contact between organisers and the local community, and therefore this could have affected the support as Raj and Musgrave (2009) believe organisers should involve the residents and in return they will feel a sense of ownership of the event (See chapter 2.5). However, if the main form of advertisement was through social media it would have been hard to include and converse with the community.

4.2.12 Attendance of the festival

This question asked ‘Did you attend?’ To which 65.3% answered no and 34.7% answered yes. This was a positive response as the study could have been impacted had the majority attended the event, as attendees must have some positive feelings towards dance music to attend and therefore could be bias towards the event and dance music in general. However, the researcher wanted a number of attendees involved in the study, as they would know more about the event and the opportunities that arose from it and as the
event capacitated 500 residents, which is a large proportion of Conwy town, it would have been unrealistic for 0 out of the 100 people approached to participate to not have attended the festival.

4.2.13 Initial Opinion of Festival

Figure 4.9 – Was your opinion before the event positive or negative?

As can be seen from Figure 4.9, 40% of participants were very positive about the event, with 28.4% answering fairly positive. 27.4% were neither positive or negative, but this could be explained by the 31.4% that did not know much about the event. 2% were fairly negative, and another 2% were very negative. The next question aimed to find out why the 4% who answered negative did so.

4.2.14 Negative Opinions

The next question asked ‘If negative, please specify why.’ However, the 4% that did answer negative did not respond to this question, which is a limitation of questionnaires as participants can leave questions unanswered. The issue, however, of residents being unaware of the festival was present again. With comments such as ‘did not learn of it enough in advance to be positive or negative.’
4.2.15 Dance Events in the Media

![Pie chart showing survey results]

Figure 4.10 – Have you seen anything in the media that has influenced your opinion on dance music events?

This question reverted back to one of the aims of the questionnaire, which was to discover where the common stereotypes of dance music have come from and the reality of them. Chapter (4.1.7) recognised that the majority of participants believed there were negative stereotypes and perceptions held about dance music events, and chapter (4.1.8) revealed the majority believed they were formed by the media. As can be seen from Figure 4.10, 48.4% have not seen dance music events featured in the media, whereas 51.6% have. 29.5% have been influenced positively by the media, and 22.1% have been influenced negatively. This would suggest that things have changed since Hesmondhalgh (1998) stated that there was a dismissal of the dance scene during the 80/90’s era, and that anything reported was negative. However, the 22.1% that have been influenced negatively shows that there still is the negative coverage of dance music events which proves that the media still has an influence on an individual’s perceptions of dance music events, whether in a positive or negative way.

4.2.16 Negative coverage in the media
The next question asked ‘If negatively please answer when.’ To which 52% answered less than 12 months ago, which proves that negative stories are still in the media at present. 44% answered 1-2 years ago, again being fairly recent, and only 4% answered 3+ years ago. The study aimed to discover whether the negative coverage of dance music in the media had effected the participant’s opinion of the Su Casa Festival. However, as only 4% answered negatively yet 22.1% have seen negative things in the media and within the last 2 years, meaning the negative coverage would be relatively fresh in the participants minds, suggests that the participants attitudes were formed following the attitudes as constructions theory (Schwarz and Bohner, 2001) (See chapter 2.6.1). The participants were not basing their opinion on the negative coverage they had seen in the media recently, as they remained positive about the event.

4.2.17 Concerns about dance music events

<table>
<thead>
<tr>
<th>Concern</th>
<th>Number of Participants</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drugs</td>
<td>59 (62.1%)</td>
<td></td>
</tr>
<tr>
<td>Alcohol</td>
<td>32 (33.7%)</td>
<td></td>
</tr>
<tr>
<td>Litter</td>
<td>29 (30.5%)</td>
<td></td>
</tr>
<tr>
<td>Noise Disturbance</td>
<td>25 (26.3%)</td>
<td></td>
</tr>
<tr>
<td>Fighting</td>
<td>42 (44.2%)</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>15 (15.8%)</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.11 – Would you have any of the following concerns about dance music events?

As can be seen from Figure 4.11, 62.1% of participants agreed that drugs would be their main concern about a dance music event. This was an expected result due to the constant association of dance music events and drug use. Therefore, whether it is a true representation or not, this shows the common stereotypes of drug use and dance music events do exist. Alcohol issues, litter, noise disturbance and fighting all had similar
percentages, with fighting being slightly higher. However, these are common concerns and negative impacts of the majority of festivals regardless of the genre, as stated by Tarlow (2002) (See chapter 2.2.2)

4.2.18 Response to Event in General

![Pie chart showing response to event](image)

Figure 4.12 – In general do you think there was a positive or negative response to the event?

This question portrays a similar general opinion to other questions, with the response towards the event being positive. As can be seen from Figure 4.12, 65.3% answered positive, with 33.7% being unsure, leaving only 1% answering negative. This again is a similar percentage answering unsure, to the number of people who were unaware of the event. Despite the stereotypes and concerns, participants were positive about the event, again reinforcing the suggestion that the community based their opinion and formed an attitude on the event in a way that followed the attitudes-as-constructions theory (Schwarz and Bohner, 2001)
4.2.19 Positive Contribution of Su Casa Festival

As can be seen from Figure 4.13, all answers had a relatively high response, participants recognised the opportunities the festival provided. In relation to Doxey’s (1975) Irridex Model (see chapter 2.5), the model suggests that at first the local community are supportive as they are positive about the benefits, and haven’t had much experience of the negative impacts, some of which Sherwood (2007) stated cause disruption to daily routines. (See chapter 2.2.2) This is could be the case in Conwy, as 2016 was Su Casa Festivals first year, and therefore many negative impacts haven’t arisen from the festival as of yet.

Giving local talent a chance to perform was the most common answer, which has already been addressed (see chapter 4.1.9) and is clearly an important aspect to the local community.
4.2.20 Important Aspects of Events

Figure 4.14 – What aspects of an event are important to you?

It has been apparent throughout that the operational aspects of an event are important to the community (see chapter 4.1.9). Which can also be seen in Figure 4.14, as crowd control and control of disruption to the surrounding area were the most common answers. Bourne (2016) stated that it is important to understand and manage stakeholders’ expectations (see chapter 2.4), and operational aspects have appeared to be important to the local community, and therefore it could be presumed that communicating the operational aspects of the festival, and ensuring the community know certain measures are in place, could ease concerns and gain further support.
4.2.21 Extra Comments

Figure 4.15 – Do you have any further comments you would like to add?

Figure 4.15 shows some of the responses when participants were asked if they wished to comment further. The majority were positive comments and a lot of attention was brought to the fact that Su Casa provided something for the younger crowd, which judging by the comments doesn’t usually happen. This again would suggest the people who were aware of the event and in turn the benefits of it, were positive about it. However, from these comments it could be presumed less knowledge could mean the opposite. The participant that wrote the comment ‘Not my cup of tea, don’t think it is keeping with Conwy one bit!! Plus notice of the event was kept secret till the last minute so had no chance to object!! Which we would have done!!’ Obviously didn’t learn of the event much in advance,
meaning they didn’t have time to communicate any concerns, and therefore didn’t realise the benefits and in turn was negative about the event. This would further back up the suggestion in the previous chapter (see chapter 4.1.19) that if the operational aspects of the event were communicated to the community, it could ease concerns. Jones (2014) presented similar theory (see chapter 2.5) by stating that organisers should practise inclusion of the community and offer information to people affected by an event.

4.3 Interview Findings

4.3.1 Stakeholders

Each interviewee is classed as a stakeholder of the Su Casa Festival, as each were staff members of organisations there were either affected by or involved in the festival. Mrs H and Mr J stated they had involvement in the organisation of the event. Both described their role was of an advisory nature, and to ensure they were satisfied with the plans and precautions being taken.

Contrastingly Mr L and Mrs B expressed they were only affected by the event rather than involved in it. Each business they worked for was located on Conwy Quay directly by the event space, which explains why there were affected, however also begs the question why they felt they weren’t involved. Jones (2014) stated some groups may not even realise they are stakeholders, and it is the event organiser’s job to reach out to them (See chapter 2.4). Mr L and Mrs B not believing they were involved in the festival, suggests they didn’t realise they were stakeholders.

Mr R’s involvement in the festival was different to other stakeholders, as he was an organiser of the festival, and therefore his perceptions and experience of the event differed to the other four stakeholders.
4.3.2 Contact/ Community Involvement

Answers varied when asked how far in advance they learnt of the festival. Mrs H and Mr J stated they learned of the event far in advance at the initial planning stages. However, Mr L answered:

*I heard a couple of mentions about it because it was all over Facebook, but then I think about a month before we received a letter from the organisers which did tell us briefly about the event.*

The event organisers obviously made an attempt to communicate with this particular stakeholder, however there was clearly still some confusion as he stated the letter didn’t go into much detail. He also made suggestions that that he would have like to have known who was organising the event.

It would seem that engaging with stakeholders on a personal level, and familiarising yourself as the event manager could work well. A statement from Mr J made reference to the fact he was supportive as he saw it as a young group of people trying to make a name for themselves.

Mr J obviously had personal interaction with the organisers, and it would seem this had a positive impact on his support towards them and their event. Therefore, a similar approach with all stakeholders may have led to further support throughout the community. Especially as Mrs B stated:

*It wasn’t advertised very well to be honest. I only found about it from friends on Facebook, I didn’t have a clue what it was about or anything. It was difficult to find out what was going on.*

There was a clear lack of relationship between certain stakeholders and the event organisers. Bourne’s (2016) theory on stakeholder management would suggest it is the job of an event manager to manage stakeholder relationships and engagement activities. (See chapter 2.4). It’s clear that stakeholder engagement was not managed effectively by the
event organisers, and inclusion was not addressed, as Jones (2014) described inclusion is offering information or access to people affected by the event (See chapter 2.5). Mrs B’s answer also strengthens the presumption previously made, that there was an over use of social media to promote the festival which may have resulted in a restriction of information available to the public.

It became clearer throughout the interviews that certain stakeholders had a lot more contact than others. Reflecting on the communication, as an event organiser Mr R did realise the level of contact was not adequate and he stated:

*I definitely think from the feedback we had, especially from the locals, there was not enough contact, we did try to contact local companies but we should have tried to do more.*

4.3.3 Positive/ Negative impacts of Su Casa

4.3.4.1 Positive
The positive impacts of Su Casa were recognised by the majority of the stakeholders. Su Casa was the first event of its kind in the area, which was recognised as a positive. Mr R mentioned that because there were no events of its kind in the area, local DJ’s didn’t often get a chance to perform, but Su Casa provided that. He stated:

*There’s a lot of talent in the area that doesn’t get the opportunities that they would get if they were in a big city because these events don’t take place around here, so we give these people a platform to showcase their talent.*

As previously mentioned (see chapter 2.2.1) the use of local talent is clearly a big positive of events and attracts the support of the local community (Magie, 1989).

Ali-knight et al (2007) stated that festivals can impact the destination they are hosted at very positively by providing extra revenue (see chapter 2.2.1). This is proven to be true by Mr L, who when asked if they thought an event like Su Casa could benefit the community answered:
It did for me, and any event that encourages extra spend around the town benefits the community.

4.3.4.2 Negative
It would seem from the interviews, the festival didn’t have a positive impact upon all local businesses. Mrs B stated:

Kids were congregating on the quay before they went in, they were getting loud, getting rowdy and their language was disgusting. So people were taking their kids away, so we actually lost trade.

Mr L spoke of how he had heard it caused trouble for other businesses in a nearby location, due to people being drunk in a family orientated area. Raj and Musgrave (2009) stated event managers need to value and consider the social impact of the event on the host community, for the community in return to be supportive of, and positive about the event (see chapter 2.5). However, some members of the host community were not given the opportunity to express any concerns, which in effect is the event managers not considering the impact on them, and it was apparent throughout the interview with Mrs B that it did lead to negativity and a lack of support for the event.

Mr R admitted that there was a usage of drugs at the festival, he stated:

Basically there were people taking drugs, chances are there were people selling drugs. We all took precautions to stop it but unfortunately with events it’s physically impossible to stop people taking drugs, it’s more of a social thing than an issue with our actual event.

This statement reverts back to the argument mentioned in chapter 4.2.3, and again within the literature review (see chapter 2.7.2) with Troxler (2016), who stated “Drugs are in bars, drugs are in casinos, drugs are in concerts, where are not drugs in society?” Drug use is a clear issue at all types of events, and event managers face the issue of trying to control and prevent drug use.
4.3.4 Perceptions of dance music events

4.3.4.1 Initial reactions and concerns

Initial reactions from the majority of the interviewees were fairly negative, and it seems there were similar concerns held by most. Mrs H stated:

When you first came I thought oh no a music event down the quay, not because I didn’t want to see it there just because of the feedback we might get.

Similarly Mr J stated: My initial gut reaction without speaking to the advisors was oh no.

Even the participants that had an involvement in the organisation, were initially concerned by the event. Su Casa Festival was a new event, therefore there was no previous intelligence to base any concerns on, which could justify the presumption that the concerns and initial negative reactions came because of the type of event, and also Mr J did state that he believed the dance aspect lead to extra concerns of drugs. Mr L expressed that he initially thought the festival would have caused more trouble than it did. However, was still positive as he stated any event created extra business for him. Mr L recognised the positive outcomes of the event, which backs up Smith’s (2012) theory, that residents are more supportive of an event if they believe it has positive impact on the area (see chapter 2.6.2). It would have perhaps been beneficial for the organisers to communicate these positive impacts more clearly to the community before the event, as Mr L stated the pubs in the town were busy after the event, however Mr R mentioned a petition that was set up to try stop the event in the area. He stated, referring to the local businesses of Conwy:

they just had in their head from the outset that there was going to be no positive impact for them which led to one of the local assembly members
actually creating a petition, and quite a number of local businesses signed the petition.

There was a clear positive impact from the festival, which was noticed by the people who knew of the festival i.e. Mrs H, Mr C, Mr R and Mr L. However, they were obviously unknown to the vast majority of local businesses before the event.

The issues that were anticipated were similar amongst each stakeholder. Each had worries of drink and drug use which they presumed would lead to antisocial behaviour. Mrs H stated:

We had concerns about people drinking to excess and what results that might have and the same with drugs, because unfortunately dance music has that connection with drug use.

The above comments prove the stereotype initially had a negative effect on the stakeholders’ perceptions, and highlights the issues that dance music event organisers face due to problems presumed from their events.

4.3.4.2 General community opinion

When trying to understand stakeholder’s opinion on how they thought the community reacted as a whole to the Su Casa Festival, it was suggested they reacted quite negatively.

Mr J Stated:

The last time an event of that nature in the same area that had happened had caused a few disorder problems, so there were quite a few uneasy people about holding it there.

Mrs H stated she did hear some negative responses towards the event but claimed that was the case with every event, implying the concerns were no different to any other event hosted in the area. When interviewing Mr R he made suggestions that some members were positive and some were negative and he believed age was the main determining factor of who was which. He stated
Initially pre event the response was very negative from the immediate local community, and very positive from the wider sort of 18-35 year olds.

Thornton (1995: p.140) stated "going out dancing crosses boundaries of class, race, ethnicity, gender and sexuality, but not differences of age“ (see chapter 2.7.1). As previously mentioned dance music attracts young people, who therefore may have naturally been more positive towards the event as it may appeal to them more. However Mr R also stated:

As we got closer to the event the mood started to change, post event it changed dramatically, where we were in a position where everyone who was negative changed their mind because there were no issues.

This comment suggests that perhaps the community were just worried about the issues that they had presumed would occur, and therefore if an event is managed well and runs smoothly it can gain their support.

4.3.5 Stereotypes

Most interviewees recognised there were negative stereotypes surrounding dance music. The most common stereotype mentioned was the link between dance music and drugs. Referring to dance music events Mr J stated:

I think a lot of it is perceived fear because of the type of music being played which then people automatically associate with drugs and alcohol.

Mrs H, Mr J and Mr R said they definitely believed negative stereotypes existed towards dance music.

4.3.5.1 Where the stereotypes come from

4.3.5.1.1 Age group

Mrs H agreed that age could be a determining factor of the negative perceptions, as she believed people could presume as it attracts a younger crowd, they will be loud and drink
a lot, suggesting the stereotype lies with the younger generation rather than the genre of music. Mr R expressed similar views, and when asked if he believed it was a stereotype of all music events not just dance, Mr L replied with:

*No not all music events, I think it depends more on the event, and the age group that attends.*

Again making the connection between age and issues presumed at events. Similarly when asked if she believed the issues presumed were because it was a music event or more so because it was a dance music event. Mrs B answered: *No, Just a load of kids at that time of night.*

**4.3.5.1.2 The Media**

Mrs H, Mr J and Mr R had a common view on where stereotypes of dance music have come from, each agreeing the media is the biggest generator of negative views of dance music. Mrs H stated:

*Yeah definitely, and I think that isn’t helped by what’s portrayed on the telly, them programmes like Ibiza uncovered, and I think people who aren’t aware, who aren’t used to that culture they just immediately form a negative opinion.*

Mr J stated:

*Yeah, having been a 70/80’s kid I’ve more than likely seen a lot of it over the years, and the associated drug use of ecstasy that used to be a massive problem.*

Mr J made other reference to the 80’s/90’s rave era, and he believed that’s where stereotypes have stemmed from. Which has been made worse through the media. Which suggests the reality of Hesmondhalgh (1998) statement which claimed all media and literature of the earlier rave scene was focused solely on consumption of drugs (see chapter 2.7.1). Mr R also stated he believes the media is a big issue, and made reference to the more recent story of the closure of Fabric nightclub (See chapter 2.7.2) which has clearly had a big impact on dance music.
4.3.5.1.3 Previous experiences
Each of the five interviewees mentioned Rock the River, which was an event of a similar nature that had some issues due to poor organisation and took place around 7 years previous. This proves it clearly had effect on their opinion of Su Casa. Mrs H stated:

When we first started talking about it we talked about rock the river, and that was one of my main concerns, you will meet opposition for your event because of that previous event.

It could be presumed that Wilson et al (1990) file drawer model theory (see chapter 2.6.1) was used to form the stakeholders’ attitudes towards Su Casa in this instance. The theory suggests attitudes are stored at the back of the mind and can be restored at any point. The event was 7 years ago, yet stakeholders instantly associated Su Casa with the same issues, and each had a negative initial reaction due to this event.

4.3.5.2 Reality of the stereotypes

Mrs H, Mr J and Mr R all expressed that they didn’t believe the stereotype was a true representation of dance music events. However, Mr R and Mrs H did recognise that they may not be completely false, and the presumptions have obviously come from somewhere. Mrs H stated:

I wouldn’t say it’s a true representation, but it’s not completely false either. There is a culture and a stereotype attached for a reason.

This would back up Judd, Ryan and Park (1991) theory that stereotypes would not continue to exist if they were inaccurate, and therefore there must be an element of truth in them (see chapter 2.6.2). Mrs H and Mr R did state they have attended dance events yet have never experienced any of the issues associated, and perhaps think its people who haven’t attended them that believe the stereotypes. Mr R said:

Personally id have to really rack my brain to think of any serious incident I’ve seen. I don’t think I’ve seen anything.
Mrs H added:

\[I've\ \text{been\ to\ Ibiza\ I\ know\ what\ the\ environment\ I\ think\ the\ negative\ feedback\ was\ from\ people\ who\ saw\ things\ in\ the\ media\ and\ who\ formed\ a\ negative\ opinion.}\]

Suggesting that people who have experienced the dance music culture realise it isn’t what it’s portrayed to be.

4.3.6 Occurrence of Issues Associated with Dance Music at All Events.

A clear current issue discussed within the literature review (See chapter 2.7.2) is that dance music fans saw the closure of fabric as an attack on their culture, due to the fact that issues presumed about dance music events such as drugs, are actually a big part of the social scene and can occur at any type of event regardless of the genre (Miller, 2016; Troxler, 2016). Statements made within the interviews further validates this argument. Mrs H stated:

\[We've\ \text{had\ a\ lot\ of\ music\ events.\ It's\ similar\ behaviour\ at\ them\ to\ be\ honest,\ there's\ the\ same\ checking\ for\ drugs\ and\ alcohol\ and\ making\ sure\ people\ don't\ drink\ too\ much.}\]

Mr J presented similar views by saying:

\[It's\ \text{more\ down\ to\ demographics\ that\ the\ band\ or\ music\ brings.\ Folk\ festivals,\ it\ can\ still\ bring\ problems\ as\ well\ as\ what\ dance\ music\ can.}\]

There was a clear agreement on this matter as Mr L made a comment that suggested all music events on Conwy Quay result with the same issues regardless of the genre. Each participant provided actual examples of non-dance music events where certain unwanted behaviour was expected and experienced, which increases the credibility of their statements and the argument in question. This relates back to theory included in the literature review. Havere et al, (2001) and Calefat et al (2007) recognised drugs exist in all nightlife beyond dance music, in bars and pubs as well as clubs.
4.2.7 Operational Aspect of Events

It seems the operational aspects, and the organisation of an event is deemed very important. Su Casa seemed to have all operational aspects of the event covered, Mr R stated that they overcompensated on everything to reduce risks. Mrs H and Mr J were involved with the event from the start and both stated in the interview they were happy with the organisation. Mr R stated:

*When we went to the first meeting, once the police and fire saw what we had done and our organisation their worries just sort of went, because they saw how much we had put into it and how well we had thought out the whole event.*

Mrs H and Mr J each had an initial negative reaction to the event, however upon seeing the organisational plans changed their mind, and became positive. Perhaps this knowledge could have had a similar effect on the local community, which again brings up the issue of the lack of contact the organisers had with the community.

4.4 Summary

Analysing the data collected provided a much deeper understanding of the topic, it backed up, yet also questioned some of the theory in the literature review. The results of the questionnaires and the interviews have been discussed separately however this section will now compare both to assist with reaching a generalised conclusion.

It was proven that the stereotypes of dance music events are believed. All participants of the interviews and the majority of questionnaire participants answered that they had concerns of drugs at Su Casa and other dance music events. This however surprised the researcher, as although it has shown their perceptions were altered by the stereotypes, three of the interviewees made reference to the fact they didn’t think they were a true
representation. Also 95.8% of participants of the questionnaires had never experienced any issues at dance music events, or had anybody they knew.

However, the reality seems to be that there is an element of truth in the stereotype, drugs are present at dance music events, Mr R backed this up by saying there was drugs at Su Casa and two of the respondents in the questionnaires mentioned incidents with drugs at other events.

There was a general agreement across the interviews and questionnaires that the media is the main generator of negative stereotypes, which is linked with the 80/90’s rave era, as this is when they were believed to have started.

The opinion of the participants and the general community seemed to differ between the questionnaire participants and the interview participants. The general opinion from the questionnaires was mostly positive, whereas the initial opinions of the interview participants was mainly negative. It could be presumed that the interviewees were more negative because they were the people, as local businesses, who would feel the brunt of any negative impacts. Also a comment from Mr R has been taken into consideration, he stated that everyone who was negative, changed their minds after the event as there was no issues. It should be considered that the participants of the questionnaire may have changed their mind and therefore answered positively, which a limitation of the questionnaires as information is limited and vague.

In terms of how their opinion was formed, the answers were again conflicting between the questionnaire and the interviews. The questionnaires suggest participants formed their opinions similarly to the attitudes-as-constructions theory. (Schwarz and Bohner, 2001). Whereas the interviews suggest they were formed similarly to the file-drawer model (Wilson et al, 1990). This appears to be linked with negative and positive attitudes. The participants with a positive attitude formed their opinion based on the event and no external factors which is similar to the attitudes-as-constructions theory. Whereas the
participants with an initial negative reaction restored their negative memories from a previous event similar to the file-drawer model.

It was clear from both the interviews and the questionnaires, there was a lack of contact and inclusion of the community from the event organisers, and perhaps an over use of social media. A pattern emerged from the research, of the people who were involved and knew well of the festival and in turn the benefits were positive about the event. The people who didn’t hear of it in advance and had little communication with organisers were negative about it.
Chapter 5.0
Conclusions
5.1 Key Findings

- The primary data collected proved Magies’ (1989) theory that the use of local talent encourages support from the community. Su Casa Festival used plenty of local talent, which didn’t go unrecognised by the community, and was one of the impacts of the festival that they believed to be most positive.

- It was evident that there were concerns held about the festival due to the genre of the music. Proving the negative stereotypes do exist, and they do alter stakeholder’s perceptions. This has an impact upon organising dance music events and people’s initial reaction to the events, which results in a presumption of drug use, alcohol issues and antisocial behaviour.

- The reality of the stereotypes is questionable, the results from this project would suggest the nature of them isn’t as bad as portrayed, due to only two out of the overall one hundred participants ever experiencing an issue at a dance music event. However, further research would need to be carried out on a larger scale for an accurate answer. These answers are also representative of Conwy only.

- There were however, examples of some drugs present at Su Casa Festival and other dance music events. This further endorses Judd, Ryan and Parks (1991) theory on the accuracy of stereotypes, as they stated stereotypes wouldn’t continue to exist if there was not an element of truth in them.

- It was also proved that drugs are present at many other events this questions the fairness of the stereotype towards dance music.

- It was evident the media plays a big part in forming the negative stereotypes of dance music which has stemmed from the rave era, participants verified Hesmondhalghs (1998) claims that coverage of the rave era portrayed it in a bad light.

- One of the main findings that was continuously substantiated throughout the project, was that contact and inclusion is key for dance music event organisers.
This was stated by Jones (2014) within the literature, and later proved by the primary data, as the results proved that sufficient contact with event organisers leading to an understanding of the positive impacts and precautions being taken to minimize negative impacts, had a positive impact upon the attitudes of stakeholders. A clear pattern emerged of the stakeholders who were satisfied with the contact were satisfied with the event and vice versa. The findings showed the accuracy of the model (Figure 2.1) created by the researcher (See chapter 2.8.1). As the event organisers didn’t practice inclusion of the stakeholders, and therefore they had to deal with the obstacles during the event planning process. This could also assist with encouraging stakeholders to form their opinion following the attitudes as constructions theory (Schwarz and Bohner, 2001) by proving their event differs from any that may have resulted in a negative opinion.

5.2 Recommendations

- From the primary research it is clear that the operational aspects of an event are important to the community and therefore by practicing inclusion event organisers can communicate these to stakeholders in the hope of easing concerns and gaining extra support. Communicating with the community is fundamental when organising dance music events as issues will be presumed, therefore communication is key to easing the concerns and in turn gain support.

- It would appear from a reliance of social media, the organiser of Su Casa Festival restricted access to information about their event. Therefore it would be recommended that event organisers remember the importance of other forms of marketing e.g. print media, and also in small towns like Conwy familiarising themselves with the locals.
5.3 Limitations and Recommendations for Future Study
The recommendations and conclusions of this study are representative of Conwy, it could be beneficial to have a larger sample size that included other areas to make it more generalizable.

Reflecting on the process, if to repeat the researcher would interview more varied stakeholders, as the ones interviewed were all discussing the impact of the festival on them from a business point of view, which then didn’t result in similar answers to the questionnaire which was from a personal point of view, so it would have been beneficial to interview a local resident as well as businesses to get a more in depth opinion from residents.

5.4 Summary

The aims and objectives of this study (see chapter 1.2) have been met, as the literature surrounding this topic was critically reviewed (see chapter 2), which highlighted key theory that was then used and tested throughout the study. Opinions of local stakeholders were explored through primary data collection processes, which in turn showed concerns, values, and the pattern between the amount of contact and attitudes. This also provided an understanding of the impact these stereotypes have on event organising. This then allowed the researcher to form recommendations (see chapter 5.2) for solving the issues stereotypes cause.

Dance music events are increasing, they are one of the most popular type of events for the younger generation, however the organisation of them is being jeopardised by stereotypes formed through the media that are questionably outdated due to the opinion stemming from the 80’s/90’s. Whether accurate or not, the stereotypes and penalisation of dance music events due to a presumed drug use suggest a naivety to the
fact that drugs are a common occurrence at many events, and are unfortunately a normal aspect of the younger generations social scene. This project has provided a way for event organisers to move forward and ease their job, through increased contact with the local community. These results have been demonstrated to be true through the research, and through the researcher herself who has incorporated the results into her event organising, which has had positive outcomes.
Chapter 6.0
Reference List


Richmond and Poore (2012) *Special Events Medical Services*. Burlington: Jones and Bartlett Publishers


Sfetcu, N. (2014) *Dance Music*. Available at: https://books.google.co.uk/books?id=_JaKAwAAQBAJ&printsec=frontcover&dq=dance+music&hl=en&sa=X&redir_esc=y#v=onepage&q=dance%20music&f=false (Downloaded: 23/03/17)


The Guardian (2016) Fabric reopens: crowds in high spirits as legendary club returns


Chapter 8.0
Appendices
Appendix A – Blank Copy of the Questionnaire

This questionnaire is about the Su Casa Festival that took place on Conwy Quay on the 19th August 2016. If you heard of the festival, even if you didn’t attend, your answers would be really appreciated. The purpose of the questionnaire is for a student (Laura Nyatt) of Cardiff Metropolitan University’s final year project. The aim is to explore perceptions and stereotypes around dance music events in order to provide recommendations on how event organisers could work to break down these barriers. Your participation is completely voluntary and you can stop at any point if you require to. You must be 18+ to participate.

1. How old are you?
   - 18 – 24 □
   - 25-34 □
   - 35-44 □
   - 45-54 □
   - 55-64 □
   - 65-74 □
   - 75 or older □

2. What is your occupation?

3. Do you live in the Conwy County area?
   - Yes □
   - No □

4. Do you like dance music?
   - Yes □
   - Its ok □
   - No □

5. Do you often attend dance music events?
   - Very Often □
   - Fairly often □
   - Not Very Often □
   - Never □

6. If so, have you ever experienced any issues at these types of events? Or has anybody you know?
   - Yes □
   - No □
   If yes, please explain below

7. What do you know about the Su Casa Festival?

8. How did you hear about the Su Casa Festival?
   - Social Media □
   - Through a friend □
   - Radio □
   - Newspaper □
   - Other □
   If other, please specify:

9. Did you attend?
   - Yes □
   - No □

10. Was your opinion before the event positive or negative?
    - Very positive □
    - Fairly Negative □
    - fairly positive □
    - Very Negative □
    - neither positive or negative □
11. If negative, please specify why:

________________________

12. Have you seen anything in the media that has influenced your opinion on dance music festivals?

Yes, positively ☐ Yes, negatively ☐ I haven’t seen them in the media ☐

13. If yes, please explain how?

________________________

14. If negatively, please answer when.

This year ☐ The last 2 years ☐ 3+ years ago ☐

15. Would you have any of the following concerns about dance music events?

Drink issues ☐ Noise disturbance ☐ Litter ☐

Drug issues ☐ Fighting ☐ Other ☐

16. In general, do you think there was a positive or negative response to the event?

Positive ☐ Negative ☐ Unsure ☐

17. In what ways do you think Su Casa Festival could have been a positive contribution to the community?

Opportunities for local businesses ☐

Attracting tourism ☐

Extra spend elsewhere e.g. pubs ☐

Providing entertainment to the public ☐

Providing an event that doesn’t already exist in the area ☐

Giving local talent a chance to perform ☐

18. What aspects of an event are important to you? Please tick appropriate boxes.

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19. Do you have any further comments you would like to add?

________________________
Appendix B – Interview Questions

1. What role did you play in Su Casa Festival?

2. How and when did you first hear about the Su Casa Festival?

3. Do you believe you/your organization was affected/involved in the festival?

4. If so to what extent, was this positive or negative?

5. What would briefly say the qualities and attributes of the festival were?

6. Did the festival benefit you in any way?

7. What was your initial opinion of the festival?
   - Did you think it was a good idea?
   - Did you have any concerns?

8. Did you hear any negative response from others?

9. Did you anticipate any issues related to antisocial behavior or alcohol and drugs at the event?

10. If so why do you think, do you think it was because of the genre of the music?

11. What is your experience of dance festivals in relation to these issues?

12. Do you think there are certain stereotypes of dance music events that lead to some people having a negative perception of them?

13. Do you personally think the stereotypes are a true representation of these events?

14. Do you think the issues mentioned previously happen at all types of music events?

15. If yes – so, do you think it’s a stereotype of all music events and not just dance or do you think dance music events are stereotyped and viewed more negatively?

16. Would you have been more supportive of the event if it was bands playing/a different genre to dance?

17. Are there any incidents that have occurred at events of a similar nature that have changed your perception on dance music events or festivals in general?

18. Have you seen any negative stories about dance music events in the media?
18. Do you think an event like Su Casa can benefit the community?

19. Do you think Su Casa benefited local businesses?

20. Do you think the positive impact of Su Casa festival was forgotten at all due to worries that were presumed?

21. Is sustainability of events important to you – would you feel more positively about an event if it was more ‘green’?

22. Do you think dance music events should be held away from the local residents?

23. What was the nature of the contact the event organizers had with yourself during the event planning process?

24. Would you have liked to have heard more from the event organisers?

25. Do you think if you had more contact from the event organizers you would have been more positive about the event?

26. Did you feel included in the event?

27. Did your opinion change after the festival?
Appendix C – Participant Information Sheet

PARTICIPANT INFORMATION SHEET

Project summary

The purpose of this research project is to establish perceptions and opinions about the Su Casa Conwy, held by stakeholders. The aim is to understand whether negative stereotypes of dance music festivals create barriers between stakeholders and event organisers. The research will lead the researcher then to make recommendations on how event organisers could try break down the barriers that exist around dance music festivals.

Why have you been asked to participate?

You have been asked because you are from the target group, that is a local stakeholder. A stakeholder is someone who is involved in or affected by the festival in anyway, which the researcher believes you or your business is.

Your participation is entirely voluntary and you may withdraw at any time.

Project risks

The research involves participation in an interview which will be recorded with your permission for later analysis. We are not seeking to collect any sensitive data on you; this study is only concerned with Su Casa Festival and your opinion do with matters related to the festival only. We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – we will completely respect your decision.

How we protect your privacy

All the information you provide will be held in confidence. We have taken careful steps to make sure that you cannot be directly identified from the information given by you. Your personal details (e.g. signature on the consent form) will be kept in a secure location by the researcher. When the study is finished and all the information has been analysed, the documentation used to gather the raw data will be destroyed except your signed consent form which will be held securely for 5 years. The recordings of the interview will also be held in a secure and confidential environment during the study and destroyed after 5 years.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP

If you require any further information about this project, then please contact:

Laura Myatt, Cardiff Metropolitan UniversityCardiff Metropolitan University email: st20052822@cardiffmet.ac.uk
# Appendix D – Approved Ethics Form

## Devolved Ethics Approval Application Summary

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<th>Supervisor Signature:</th>
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First Submission: [x]  
Resubmission: [ ]

Date: 6th December 2016

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<td>Supervisor:</td>
<td>Vicky Richards</td>
<td>signature</td>
</tr>
<tr>
<td>CSM Ethics Committee Representative:</td>
<td>Clare Fitz</td>
<td>signature</td>
</tr>
</tbody>
</table>

Date: 7/12/16  
Date of Reassessment: 16/12/16

**Outcome:**

Project Approved: [ ]  
Chair’s Action: [ ]  
Application not Approved: [ ]

Reference number issued: 2016D0154

Comments for projects not fully approved:

- Chair in A1 who the Questionnaire are targeted at.
- Chair in C2 how to deal with "dangerous" knowledge if it arises in the interview.

The original to be retained by the supervisor and a copy given to the student and module leader.

In the case of a resubmission being required this original form should be submitted with the resubmission not a new, blank, one.

---

91
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained.

PART ONE

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Laura Myatt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Victoria Richards</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>Cardiff Metropolitan University</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>ST20052822</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>International Tourism and Events Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>09/12/2016</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>8 weeks</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>n/a</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>n/a</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve human samples and/or human cell lines?</td>
<td>No</td>
</tr>
</tbody>
</table>

Does your project fall entirely within one of the following categories:

| Paper based, involving only documents in the public domain | No |
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

| Laboratory based, not involving human participants or human samples | No |
| Practice based not involving human participants (e.g. curatorial, practice audit) | No |
| Compulsory projects in professional practice (e.g. Initial Teacher Education) | No |
| A project for which external approval has been obtained (e.g., NHS) | No |

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required. If you have answered NO to all of these questions, you must complete Part 2 of this form.

In no more than 150 words, give a non-technical summary of the project.
The project aims to explore the opinions of local stakeholders of Su Casa Festival, Conwy and their perceptions of dance music festivals, and to identify the solutions to break down stereotypical barriers. The author will review existing literature regarding dance music festivals and event planning to then carry out primary research to investigate opinions and attitudes of a variety of stakeholders through semi structured interviews and also questionnaires. The research will be presented and used to come to a conclusion and make recommendations on how event organisers can work with stakeholders to try avoid the negative perceptions and try break down the barriers that may be caused by stereotypes.

DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework.

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.

STUDENTS: I confirm that I will not disclose any information about this project without the prior approval of my supervisor.

Signature of the applicant: Laura Myatt
Date: 06/12/16

FOR STUDENT PROJECTS ONLY

Name of supervisor: Victoria Richards
Date: 6/12/16

Signature of supervisor:

Research Ethics Committee use only

<table>
<thead>
<tr>
<th>Decision reached:</th>
<th>Project approved</th>
<th>Project approved in principle</th>
<th>Decision deferred</th>
</tr>
</thead>
</table>

Application for ethics approval v6 October 2016
CARDFIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

Project not approved
Project rejected

Project reference number: Click here to enter text.

Name: Click here to enter text.

Date: Click here to enter a date.

Signature:

Details of any conditions upon which approval is dependant:
Click here to enter text.

PART TWO

A RESEARCH DESIGN

A1 Will you be using an approved protocol in your project? No

A2 If yes, please state the name and code of the approved protocol to be used:

Click here to enter text.

A3 Describe the research design to be used in your project:

Online Questionnaire – created on www.qualtrics.com will be a mixture of face to face and online. Will be posted onto social media and the Su Casa Website. As well as face to face around the town of the local community.

- The researcher aims to have 50 – 100 completed questionnaires
- A quantitative questionnaire will be posted on a forum and forum users will be asked to participate
- The Researcher will approach people on the street and ask them to complete the questionnaire providing they are old enough and from the area.
- The questionnaire will describe the project and its aim. By completing the questionnaire this is automatic consent.
- The Questionnaire will take around 3 minutes to complete and will be designed carefully and precisely
- Online questionnaires will be posted by January 9th and will be online for approximately a month
- Face to face questionnaires will start on January 6th over the course of 3 days.

Sample
- Random sample as it will be random people on the street that are asked to take part.

Semi Structured Interviews:
- Open ended questions to collect qualitative information.
- Freedom of response will allow the researcher to gain opinions and thoughts of the participant.
- The researcher aims to have interviews with 5 Su Casa Festival stakeholders – Events Manager of Council, Chief Police officer of area, Su Casa Events Ltd Company Director, Ice Cream Stall Manager, Local pub manager. Each have been contacted and agreed to participate
- Interviews will take place in Conwy Business Centre where the interviewer has access to a room. They will last around 10/15 minutes. Interviews will take place between January 5th – January 11th

Sample

---

1 An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here.

Application for ethics approval v6 October 2016
C CARDiff MEtropoliTan uniVersity
ApPliCation For eThics Approval

- Purposive sample as each have been specifically selected due to being affected/having an
  involvement in Su Casa Festival, and therefore will have an opinion.

Participant
- All participants will be over the age 18.
- Participant’s right to anonymity will be reiteration throughout the research process and they may
  withdraw their data at any point.
- The researcher will only record age, gender and profession of the stakeholder

Analysis
- Qualtrix will automatically analyse the data
- The interviews will be recorded with the interviewee permission and will use thematic analysis to identify
  themes.
- Data from face to face questionnaires can still be added to online data on Qualtrix


<table>
<thead>
<tr>
<th>A4 Will the project involve deceptive or covert research?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>A5 If yes, give a rationale for the use of deceptive or covert research</td>
<td>Click here to enter text.</td>
</tr>
<tr>
<td>A6 Will the project have security sensitive implications?</td>
<td>No</td>
</tr>
<tr>
<td>A7 If yes, please explain what they are and the measures that are proposed to address them</td>
<td>Click here to enter text.</td>
</tr>
</tbody>
</table>

B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?
The author runs her own event company and therefore has used questionnaires to gather feedback on
events in the past.

B2 Student project only
What previous experience of research involving human participants relevant to this project does your
supervisor have?
The supervisor of this project has previous experience of research involving human participants at
undergraduate, Masters and PhD level in the areas of public administration, sports and leisure
management, tourism, disability and social justice respectively. Her research has involved quantitative and
qualitative methods such as questionnaires, focus groups, semi-structured and conversational interviews.

C POTENTIAL RISKS

C1 What potential risks do you foresee?
Semi structured interviews
- Participants may not want to answer questions if they feel the author would not agree with their
  opinion
- The interviewee may be offended by the questions.
- The interviewee may have been affected negatively by the festival and feel anger towards to
  interviewer
- Finding a mutual convenient date/time to meet
- The researcher may obtain dangerous information through interviewing participants
Cardiff Metropolitan University
Application for Ethics Approval

Questionnaire
- Finding a suitable place to upload the survey
- Not getting enough completed
- Not completely full
- Safety issues of asking random people, they may get annoyed at being approached
- People refusing to stop and take the time to take part.

C2. How will you deal with the potential risks?

Semi-Structured Interviews
- These will be arranged in advance at the Conwy business centre which is a safe environment surrounded by plenty of people. The researcher will take their mobile phone with them to the interview, and also let others know where she is.
- Participation Information sheet and Consent form will be sent to the interviewee to ensure they are aware of the topics up for discussion.
- The participant will have the right to withdraw their data at any point without penalty.
- If the conversation begins to reveal personal information the student will halt that part of the discussion and move on to the next topic. If the researcher feels the information gathered is dangerous she will seek advice from her supervisor if other persons need to be told. Also if the information is dangerous to the participant the researcher will have ensured that data is private and answers will be anonymous in the project.

Questionnaires
- Suitable and clear questionnaire design
- Online will be posted on suitable places
- Face to face questionnaires will be carried out in busy places where there are plenty of people around
- The researcher will always keep their mobile phone with them
- The researcher will approach people in a polite and friendly way and emphasis the questionnaire is optional and what the purpose is.

All participants will be notified that the researcher will have sole access to the data collected. Data used in the written report will be anonymised and the participants will be coded to safeguard from identification.

When submitting your application you **MUST** attach a copy of the following:
- All information sheets
- Consent/assent form(s)

An exemplary information sheet and participant consent form are available from the Research section of the Cardiff Met website.
Appendix E – Signed Participant Consent Forms

Cardiff Metropolitan University Ethics Committee

PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.

Name of Researcher: Laura Myatt

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

3. I agree to take part in the above study.

4. I agree to the interview

5. I agree to the use of anonymised quotes in publications

6. I would like my organisations' name to be anonymised in all publications

Signature of Participant: Laura Myatt

Date: 5/1/17

Name of person taking consent

Signature of person taking consent

Date: 5/1/17
Cardiff Metropolitan University
Ethics Committee

PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.

Name of Researcher:

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had those answered satisfactorily.

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4. I agree to the interview

5. I agree to the use of anonymised quotes in publications

6. I would like my organisation’s name to be anonymised in all publications

Signature of Participant 10/11/17

Name of person taking consent

Signature of person taking consent
Cardiff Metropolitan University
Ethics Committee

PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.

Name of Researcher: Laura Myatt

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study, I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

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5. I agree to the use of anonymised quotes in publications

6. I would like my organisations' name to be anonymised in all publications

Signature of Participant 6/11/17

Name of person taking consent 6/11/17

Signature of person taking consent
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University
Ethics Committee

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.

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Participant to complete this section: Please initial each box.

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5. I agree to the use of anonymised quotes in publications

6. I would like my organisation's name to be anonymised in all publications

Signature of Participant: [Signature]
Date: 5/11/17

Name of person taking consent: [Signature]
Date: 5/11/17

Signature of person taking consent: [Signature]
Cardiff Metropolitan University
Ethics Committee

PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: Perceptions and stereotyping of dance music festivals: Breaking down the barriers between event organisers and local stakeholders: A case study of Su Casa Festival, Conwy, North Wales.

Name of Researcher:

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. [ ]

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. [ ]

3. I agree to take part in the above study. [ ]

4. I agree to the interview [ ]

5. I agree to the use of anonymised quotes in publications Yes [ ] No [ ]

6. I would like my organisations’ name to be anonymised in all publications [ ]

Signature of Participant: __________________________ Date: 7/1/17

Name of person taking consent: __________________________ Date: 7/1/17

Signature of person taking consent: __________________________
Appendix F – Questionnaire Results

1. How old are you? (95 responses)

2. Do you live in the Conwy County area? (95 responses)

3. Do you like dance music? (95 responses)

4. Do you often attend dance music events? (95 responses)
5. If so, have you ever experienced any issues at dance music events which has altered your opinion of them, or has anybody you know? (95 responses)

- Yes: 95.8%
- No: 4.2%

6. If yes, please explain how. (3 responses)

- Some places over sell tickets making it too busy and not as enjoyable
- Drug fuelled attacks
- Friend had her drink spiked

7. In general, do you think there are negative stereotypes and perceptions held towards dance music events? (95 responses)

- Yes: 66.3%
- No: 25.3%
- Unsure: 8.4%

8. If yes, where do you think these stereotypes have come from? Tick all that apply (66 responses)

- Issues at parties: 22 (33.3%)
- The media: 41 (62.1%)
- 80s/90s rave: 28 (42.4%)
- Because of f...: 25 (37.9%)
- Other: ~2 (3%)
9. what do you know about the Su Casa Festival? (95 responses)

Very little
that it is a local event, set up by local young people and involves our local djs. really enjoyed all events by su casa
Young upcoming artists trying to be successful within the community, run by a group of very close friends and family
It's an independent Dance music festival
Dance music festival for all ages
Su casa is an music event meaning our house which has been set up by a local girl from north Wales and her partner from South Wales, they have been very successful in every event they had done and have full support of everyone in the north. Amazing achievement.

Not alot
Fantastic event
Very well organised dance festival
Music festival with dance music

9. what do you know about the Su Casa Festival? (95 responses)

Local music festival
A lot
Fantastic group of people organising nights/festivals in the local area
It's a dance festival
Friends with organisers
It's amazing!
They create opportunities for local talent. Also, the first festival of its kind in the Conwy area
no
Locally organised and quality event
Really good dance music event
They put on events in my locality and they seem well organised
Dance music
9. what do you know about the Su Casa Festival? (95 responses)

<table>
<thead>
<tr>
<th>Response</th>
<th>105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well organised and never a bad word said about the events before or after, unlike other events held in the area in the past.</td>
<td></td>
</tr>
<tr>
<td>Facebook</td>
<td></td>
</tr>
<tr>
<td>Most people who attend are 18-25</td>
<td></td>
</tr>
<tr>
<td>It's an EDM event in the North Wales area.</td>
<td></td>
</tr>
<tr>
<td>Local people can perform</td>
<td></td>
</tr>
<tr>
<td>Not heard of it</td>
<td></td>
</tr>
<tr>
<td>It was a fantastic local event which attracted a variety of age groups (not too many young ones). There was no trouble and I didn't see anyone that was stupidly drunk (or anything worse). I was very impressed with the security, St. John's ambulance presence, food stands and the face painting was brilliant. The location was fantastic and I feel like there could have been a few more people there but not too many. I hope they don't try to do too much next time as this event was so popular I want the right people to continue to attend future events.</td>
<td></td>
</tr>
<tr>
<td>It's an organised dance music event</td>
<td></td>
</tr>
<tr>
<td>I heard about it but didn't attend</td>
<td></td>
</tr>
</tbody>
</table>

9. what do you know about the Su Casa Festival? (95 responses)

<table>
<thead>
<tr>
<th>Response</th>
<th>105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nothing</td>
<td></td>
</tr>
<tr>
<td>Unaware until I saw a post on Facebook</td>
<td></td>
</tr>
<tr>
<td>Unaware until I saw a post on Facebook</td>
<td></td>
</tr>
<tr>
<td>Unaware until I saw a post on Facebook</td>
<td></td>
</tr>
<tr>
<td>Unaware until I saw a post on Facebook</td>
<td></td>
</tr>
<tr>
<td>Unaware until I saw a post on Facebook</td>
<td></td>
</tr>
<tr>
<td>Nothing</td>
<td></td>
</tr>
<tr>
<td>Nothing</td>
<td></td>
</tr>
<tr>
<td>Nothing</td>
<td></td>
</tr>
<tr>
<td>It's an amazing festival trying to give young people in the area an affordable festival to attend</td>
<td></td>
</tr>
<tr>
<td>It's an amazing festival trying to give young people in the area an affordable festival to attend</td>
<td></td>
</tr>
<tr>
<td>It's an amazing festival trying to give young people in the area an affordable festival to attend</td>
<td></td>
</tr>
</tbody>
</table>

9. what do you know about the Su Casa Festival? (95 responses)

<table>
<thead>
<tr>
<th>Response</th>
<th>105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance festival</td>
<td></td>
</tr>
<tr>
<td>Music festival held on the quay in Conwy in August - Excellent</td>
<td></td>
</tr>
<tr>
<td>Dance music festival</td>
<td></td>
</tr>
<tr>
<td>It is a company that stages dance festivals/events</td>
<td></td>
</tr>
<tr>
<td>not much</td>
<td></td>
</tr>
<tr>
<td>Quay, Bodafon House, Techno</td>
<td></td>
</tr>
<tr>
<td>Music is good</td>
<td></td>
</tr>
<tr>
<td>good music</td>
<td></td>
</tr>
<tr>
<td>nothing</td>
<td></td>
</tr>
<tr>
<td>n o response</td>
<td></td>
</tr>
<tr>
<td>dance event</td>
<td></td>
</tr>
<tr>
<td>not a lot</td>
<td></td>
</tr>
</tbody>
</table>
10. How did you hear about the Su Casa Festival? (95 responses)

- Social Media: 34.7%
- Through a friend: 8.4%
- Newspaper: 5.8%
- Radio: 3.4%
- Other: 14.7%

11. Did you attend? (95 responses)

- Yes: 65.3%
- No: 34.7%

12. Was your opinion before the event positive or negative? (95 responses)

- Very positive: 28.4%
- Fairly positive: 27.4%
- Very negative: 4.2%
- Fairly negative: 12.6%
- Neither positive or negative: 25.8%
13. If negative, please specify why. (76 responses)

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither positive or negative</td>
</tr>
<tr>
<td>Neither positive or negative</td>
</tr>
<tr>
<td>Not</td>
</tr>
<tr>
<td>Na</td>
</tr>
<tr>
<td>Negative</td>
</tr>
<tr>
<td>N/A</td>
</tr>
</tbody>
</table>

13. If negative, please specify why. (76 responses)

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
</tr>
<tr>
<td>N/A</td>
</tr>
<tr>
<td>N/A</td>
</tr>
<tr>
<td>N/A</td>
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<td>N/A</td>
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<td>N/A</td>
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<td>N/A</td>
</tr>
<tr>
<td>N/A</td>
</tr>
<tr>
<td>N/A</td>
</tr>
</tbody>
</table>

13. If negative, please specify why. (76 responses)

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Didn't attend</td>
</tr>
<tr>
<td>Nil negative</td>
</tr>
<tr>
<td>Did not know of its existence</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>Not negative at all</td>
</tr>
<tr>
<td>N/A</td>
</tr>
<tr>
<td>didn't respond</td>
</tr>
<tr>
<td>.</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>it wasn't negative</td>
</tr>
<tr>
<td>??</td>
</tr>
<tr>
<td>Fairly positive</td>
</tr>
</tbody>
</table>
13. If negative, please specify why.  (76 responses)

<table>
<thead>
<tr>
<th>Reason</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Didn’t answer</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td></td>
</tr>
<tr>
<td>My opinion was not negative or positive I just had an open mind to see how the Festival would go.</td>
<td></td>
</tr>
<tr>
<td>Not negative</td>
<td></td>
</tr>
<tr>
<td>not applicable</td>
<td></td>
</tr>
<tr>
<td>Did not learn enough in advance to be negative or positive</td>
<td></td>
</tr>
<tr>
<td>Neither negative or positive</td>
<td></td>
</tr>
<tr>
<td>Comment not negative</td>
<td></td>
</tr>
</tbody>
</table>

14. Have you seen anything in the media that has influenced your opinion on dance music events?  
(96 responses)

- Yes, Positively: 29.5%
- Yes, Negatively: 22.1%
- I haven’t seen anything in the media: 48.4%

15. If negatively please answer when.  (25 responses)

- Less than 12 months ago: 52%
- 1 - 2 years ago: 44%
- 3+ years ago: 4%
16. Would you have any of the following concerns about dance music events? Tick all that apply
   (95 responses)
   - Alcohol issues: 32 (33.7%)
   - Drug issues: 59 (62.1%)
   - Litter: 29 (30.5%)
   - Noise Disturbance: 25 (26.3%)
   - Fighting: 42 (44.2%)
   - Other: 15 (15.8%)

17. In general do you think there was a positive or negative response to the event?
   (95 responses)
   - Positive: 65.3%
   - Negative: 33.7%
   - Unsure: 1.0%

18. In what ways do you think Su Casa Festival could have been a positive contribution to the community? Tick all that apply.
   (95 responses)
   - Opportunities: 73 (76.8%)
   - Attracting to: 58 (61.1%)
   - Extra spend: 86 (68.4%)
   - Providing entertainment: 74 (77.9%)
   - Providing atmosphere: 80 (84.2%)
   - Giving local: 84 (88.4%)
20. Do you have any further comments you would like to add? (25 responses)

No
No
No
No
No
No

Amazing festival here’s to 2017

Can’t wait for the next festival!

Really enjoyed the festival

Hope to see iton again next year

I think the choice of venue is a pretty crucial factor. Other than that I think it’s a fantastic opportunity for people to enjoy themselves. There aren’t many opportunities for that here, especially for young people. Let’s give them some credit for putting on a well thought out, organised event.

Sucess was a huge success and I am hoping the next one will be just as good.
20. Do you have any further comments you would like to add? (28 responses)

Su Casa is a fun and new festival in the Conwy area which attracts crowds of all ages and provides new and existing custom to local businesses

Please continue to hold in Conwy please don't relocate

Nice to see that with the right planning and control that events such as these can take place without the problems traditionally associated to them

positive or negative response - I think it depends on what age group you speak to younger generations were thrilled that something for them was held locally. Older generations especially Conwy town residents appeared to have a negative response. I personally think su casa did a great event for the area. It is nice to see younger people taking the initiative and following their dreams. It is also brilliant that there is something for that generation locally as there is very little normally. A huge well done to Su Casa!

Not my cup of tea don't think it in keeping with Conwy one bit!! Plus notice of the event was kept secret till the last minute so had no chance to object which we would have done!

More su casa, more interesting venues, more house, more techno, Long live the sesh

Su casa festival on Conwy quay was a great day and a succes and I'm very much looking forward to future su casa events.

20. Do you have any further comments you would like to add? (25 responses)

No

None

Walked past the Su Casa Festival when on Conway Quay - we stood on the Quay to listen to the music outside the Marquee - my husband loved listening to the "thump thump" base and said he could really feel it within himself - he could have sat there all day listening to it. It was great to see a Festival like this in Conwy - the vibes - seeing youngsters enjoying themselves - well organised - the music - a general good feel buzz around the place.

I think its wonderful for the young ones.

its good to see more variety of things for younger locals who are often overlooked

Only criticism of event as was on for several hours was no re-entry if left the venue

N/A

Su Casa is a fun and new festival in the Conwy area which attracts crowds of all ages and provides new and existing custom to local businesses

Please continue to hold in Conwy please don't relocate
Appendix G – Interview Transcripts

Interview with Mr J

Laura: What role did you play in the Su Casa Festival?

Mr J: I was the local planning officer for the local police, and basically sat there and listened to what the plans were, and advised as best I could to it being a successful event.

Laura: How and when did you first hear about the festival?

Mr J: When it was first muted around through Conwy Council and we had a sort of mini safety advisory meeting, a SAG, as they are commonly known.

Laura: So do you believe you or your organization was affected or involved in the festival?

Mr J: We weren’t so much affected, but we were involved. Because unfortunately because of the nature of the type of event that was held and its location, the last time an event of that nature in that same area that had happened had caused a few disorder problems, so there were quite a few uneasy people about holding it there, however the thought process was to give everybody a chance.

Laura: What was your initial opinion of the festival did you think it was a good idea?

Mr J: My initial gut reaction without speaking to the advisors was oh no, because of what I’ve just said before, because of we had an event there called rock the river years ago and it just turned into some disorder and there was a lot of complaints and prosecutions following that. But having sat down with the organisers at length in the SAG meetings I was quite well put at ease to be honest with you providing certain conditions were met.

Laura: Did you hear any negative response from others?

Mr J: I never heard any, at all.

Laura: Did you anticipate any issues related to antisocial behavior or alcohol and drugs?

Mr J: yeah and that’s where we sat down together the event organisers, the council, ourselves and we went through it decided that you wanted police presence, we negotiated fees for police officers to be present throughout the event. We had a drug policy in police which was agreed by our senior management team, the event organisers and conwy borough council and security was in place to deal with most matters, but no fine.

Laura: Do you think it was because of the genre of music that you had those concerns?

Mr J: It more than likely is, I think a lot of it is perceived fear because of the type of music being played which then people automatically associate with drugs and alcohol and therefore antisocial behavior disorder kicks in following them, and that’s more than likely the perceived thought process of it.
Laura: Yeah, so do you think there is certain stereotypes of dance music events that leads to these people having the negative perception?

Mr J: I would say yes to be honest with you, and I think that stems going back to the 80’s when the dance scene started to kick off really.

Laura: Do you think there a true representation of the events?

Mr J: No I don’t, I mean these events happen all over the country, abroad all the time some worse than others, some bigger than others. However, it’s the nature of the beast and I just think there’s been bad press and I think the media aspect of the event organisers is key to success.

Laura: So do you think it’s a stereotype of all music events, or do you think it’s worse for dance music events?

Mr J: I would say, my experience of being involved in many music events and policing them, I would say it’s more so down to the demographics, that the band or music brings. Which goes on to say yes to your question. Folk festivals, it can still bring problems as well as what dance music can, as well as say the Stereophonics concert we had in Wrexham, where there was a fear of disorder because of the demographic of type of people that were attending. So yeah taking all things in to account, I would say yeah more than likely does have that stigma attached to it.

Laura: Do you think you would have been more supportive of the event if it was a different type of music?

Mr J: In that one I was supportive of the event anyway, and I think more than likely I was one of the very few people that was for the simple reason that I saw it as a group of young people who are trying to make a name for themselves and trying to make a go of everything, and I was more than willing to give it a chance. As long as the criteria was met, and we were satisfied it was going to be safe. So no I was quite happy to go ahead with it.

Laura: have you seen any negative stories about dance music events in the media?

Mr J: Yeah, having been a 70’s / 80’s kid I’ve more than likely seen a lot of it over the years, and the associated drug use of ecstasy that used to be a massive problem and alcohol abuse, drug abuse to the extent that they used to have chill out zones in nightclubs where they would give you water and people were dehydrated from use. But yeah, media plays a big part in this.

Laura: yeah, do you think an event like Su Casa can benefit the community?

Mr J: To be fair if angled right and a proper media strategy is put in place, to get the public support I can’t see it being a problem to be totally honest with you. What I do see is the stigma attached to it, and it’s that role reversal, of trying to encourage, so holding events and looking at certain groups and maybe inviting them along.

Laura: So it sustainability of events important to you, would you feel more positive about an event if was more ‘green.’?
Mr J: To be fair, I don’t think that has an impact on it, I think that’s something from the safety advisory group that the council have an issue, the environmental side of stuff. But I do feel that isn’t a big impact on the event, but it has to be considered.

Laura: So do you think dance music events should be held away from local residents?

Mr J: The idea of the quay was very good because of the backdrop, it’s a historic town. Yeah you did face a challenge because of previous events, not that you were being persecuted for but had to have control measures put in place to stop it from happening again. I think that’s an ideal setting because of the backdrop the history, from an advertising point of view. However, numbers are limited for your patrons. Whereas I would say a bigger and better venue, is along the lines of some farm land and do it as a mini Glastonbury, so that you have no residents to even take into consideration, just maybe a traffic management plan or something like that.

Laura: Yeah because there was a lot of negative people, do you think that was because of rock the river then, or do you think it’s a mixture of everything?

Mr J: As I say when I first heard about it I was bit, not standoffish, yeah standoffish would be a better point. I’ve always been open minded with these things. Fortunately, for you, or unfortunately whichever way you look at it, I was the local village bobby in conwy at that time of that last festival, and it did go very wrong. Not in relation to public safety, but in the management, and the alcohol sales and the security aspect and all the rest of it, and we have moved on from them. We’ve all learnt from various other events that have taken place and I do feel that you put me at ease once we got these agreements in place, we were happy to provide police, you were happy to pay for it. That’s the way we did that, and I think the reason why that worked it put the public at ease as well, because they could see we had an involvement in it. It put the council at ease to issue the TEN licenses. Which did limit you to the amount of people you had present, but no I think it went alright, and I’m quite happy with it to be honest with you.

Laura: So what was the nature of the contact you had with the event organisers? Would you have liked to have heard more from them?

Mr J: No no, I was quite happy; there was regular conversations via phone email meetings. No it was about right for that event being the first time it had happened there. I don’t think we would need to go into as much detail again as long as we were happy with everything.

**Interview with Mrs H**

L: What role did you play in Su Casa Festival?

Mrs H: I was just the contact really from the local authority that Su Casa came to just to book the event space and more like an advisory capacity really.

L: So how and when did you first hear about it?

Mrs H: It was quite far in advance I think we had a few months of prep for it, I think Laura and her team came to us at the beginning of the year and wanted it in the summer. So we had a good few months of talking around what would best work and what dates were available.
L: So do you believe your organisation was affected or involved in the festival?

Mrs H: Obviously we were involved because it’s within the county, it’s on council land, so we had to be involved to know what was going on and to make sure everybody was happy with what was going on.

L: To what extent do you believe it was positive or negative?

Mrs H: From a council perspective, as in if the event was positive or negative, I think to be honest there’s always feedback for both it doesn’t matter what the event is or where the event is there will always be positive or negative feedback. I think it was positive in the sense that we showed that a dance event could work and could succeed down there, and not affect things majorly but obviously there was some negative feedback in the sense that some people said it did affect them, but you get that with every event.

L: yeah, so what was your initial opinion of the festival, did you think it was good idea or did you have any concerns?

Mrs H: a bit of both actually, when you first came I though ohh no a music event down the quay, not because I don’t want to see it there just because of the feedback we might get and would we get any opposition from it. Basically as an event team in Conwy council we pride ourselves that we will never turn an event away, we will always try and accept any event, and you know we are seen as the heart of events in north wales, and so we want to protect that and we want to help any events. We never want to say no basically, and so at first I did think oh is this going to be one we won’t be able to let happen but actually everyone was quite positive about it, and tried their best to help and that’s what I really love about this county. We did have concerns, we had concerns about people drinking to excess and what results that might have and the same with drugs, because unfortunately dance music has that connection with drug use. So I think the drugs and alcohol thing was the main worry and any antisocial behaviour that might have come from that. Obviously you did the right thing you involved the police, you had security, you did everything you could to try and alleviate from that and there wasn’t really any antisocial behaviour.

L: have you got any experience with other dance music events in the area?

Mrs H: Dance music, only ones that I’ve gone to. Dance music we haven’t really had many of we’ve had a lot of music events we’ve got the smaller festivals and then the larger concerts at Eirias. Its similar behaviour at that to be honest, there’s the same checking for drugs and alcohol going into the event, making sure people don’t drink too much in the event then spilling out on to the streets and into the pubs afterwards. It’s a similar thing whether its dance music or not I think. But no that’s the first sort of dance music event we’ve probably had.

L: did you hear any negative response from others about the event?

Mrs H: yeah, but as I said just as you would expect from events. You know it would be maybe some residents complaining about the noise, maybe some businesses and residents complaining about any antisocial behaviour that might occur. But that would be the same as if we had, like I said we have other music events that spill out in to the pubs and streets.
L: So you think it happens at all type of events not just dance?

Mrs H: Um I think the difficulty with encouraging people to go to that event is it was an outdoor space, and that is a public space that families can go to, and it was an event that ran into the evening, and it was near water there was all these types of things that were concerns. But it was fine.

L: Do you think there’s certain stereotypes of dance music events that lead to people having a more negative perception of them?

Mrs H: yeah definitely, yeah and I think that isn’t help by what’s portrayed on the telly, so you know you have them programmes like Ibiza uncovered, and I think people who aren’t aware, who aren’t used to that culture they just immediately form a negative view.

L: So do you think personally there a true representation, or do you think it’s more what comes from the media?

Mrs H: I haven’t been to them myself, I Wouldn’t say it’s a true representation but it’s not completely false either. Obviously there is stuff that goes on, and there is a culture and a stereotype attached and for a reason. But some people there going to enjoy, it’s just a hobby for them isn’t it, they’re going to enjoy what their interest is, they like dance music they want to go listen to dance music. It’s the same as someone going to a football match for the experience.

L: Do you think it’s anything to do with the age, because obviously dance music attracts usually quite a younger crowd.

Mrs H: yeah, yeah it does and yeah I suppose people think ‘they’re going to be loud they’re going to drink a lot.’ But as I said in my experience other events that we have and probably when you spoke to Chris, football there’s other events, other types of events that have outcomes that are aggressive or antisocial behaviour can come out of any event. So I think it’s unfair to stereotype.

L: Have any incidents occurred at events of similar nature in the area that might have changed people’s perception?

Mrs H: No I don’t think so.

L: I’m trying to find out where you think these types of stereotypes come from, whether you think it’s from the media, previous events etc.

Mrs H: the stereotypes around here wouldn’t have come from previous events, yours for example because there hasn’t been one before. Where you chose initially rang alarm bells for me on the quay side because it’s quite a controversial area in a way, we tried lots of different events there but because of that particular space there’s a lot of different types of people that have an interest in it. Obviously where the local authority it belong to us we have an interest, the chamber of trade for Conwy like to have an input in it. Because it’s in Conwy they won’t want anything on that space to affect the trade within the town. We also have the town council who want to protect their residents and their businesses within the town. Then we have all the tourism visitors and the public who are coming along and want to have a nice time with their families along the
quayside. So you’ve got two lots of people meeting on the same space. So yeah I don’t think the stereotype comes from the event being there and they type of event it is, I think it comes from the media I would say. But I think any kind of feedback that’s come from the space could be generated from the space not the type of event it is.

L: So do you think a dance music event like that would have been better held away from residents?

Mrs H: Yeah, if you remember when we first started talking about it we talked about rock the river, and that was one of my main concerns of you will meet of opposition for your event because of that previous event. Because it had antisocial behaviour, it had lots of drunk people, people going on to the water that had a drink and that raised concerns, and then I think we all said as in the authority, that event would be better place elsewhere in a field maybe, because of the fact it was and it was near water. Yeah if you went somewhere like that you would have less noise disturbance, it might be better to be self-contained in a space like that, it depends what your objectives are with the event.

L: Do you think an event like Su Casa can benefit the community?

Mrs H: yes, if your using a community space if your using local businesses, yeah I think it can you know with you trying to limit the trouble with involving security and the police and really trying to clamp down on that sort of stuff your showing your aware that you have to have control measure in place for alcohol and drugs and things like that, your showing you can do that and you’re giving the event a good reputation, and your also putting a dance music event on which we’ve not done in this county before and its educating people or introducing people to dance music as well, and giving something to the community that they don’t have to go all the way to Liverpool or Manchester for.

L: So do you believe the positive impact of Su Casa was forgotten at all due to the worries that were presumed?

Mrs H: No, to be honest. I think if you said you wanted to do that event again, obviously we would have to do a round robin with everybody check on the feedback, but I think it’s quite equal in my eyes that a positive, we could go around and help to make it better and put it on again.

L: How much contact did you have with the event organisers? Would you have preferred to have had any more?

Mrs H: no we had good contact, you were asking a lot of questions we were trying to help as much as we can, point you in the right directions for things. I think we felt there a few little bits that came up in the SAG that weren’t prepared properly, but then you went away and looked at that. I mean if you were to come again you would know exactly what was expected. And we obviously every year, we review our procedure for certain things anyway.

L: Did your opinion whether it was positive or negative, you’ve said it was positive, change at all after the festival?
Mrs H: No because I think I was quite neutral in the sense that I had some concerns but I thought it would work, and I know I used to go these events, I’ve been to Ibiza I know what the environment was, I think the negative feedback was from people who saw things in the media and who formed a negative opinion, maybe they weren’t aware so much of what could happen and maybe they already had a view from rock the river. Me personally I thought let’s give it a go, we can make it happen for them but I did have reserves that it would be another rock the river. But then you know it happened and it was fine, and you know there are some tweaks after there are with any event. So no I still think the same as before with some tweaks and working with you guys again it will be fine.

Interview with Mrs B

Laura: How and when did you first hear about the festival?

Mrs B: It wasn’t advertised very well to be honest. I only found about it from friends on Facebook because they were going, I didn’t have a clue what it was about or anything, and then sightseeing cruises next door on the quay they actually phoned to find out what was going on, they got a number from the council first it was difficult to find out what was going on. But eventually we found out about a week before.

L: So do you think your organisation was involved or affected by the festival?

Mrs B: We were never going to be busier because it wasn’t for our customers, in fact it had quite a negative affect for us because obviously people weren’t allowed to take their alcohol in there, kids were congregating on the quay before they went, and they’d had quite a bit to drink before they went. It was the middle of August, the quay was full of families, they were getting loud, getting rowdy and their language was disgusting. So people were taking their kids away, so we actually lost trade.

L: So I know you only found out a week before but did you know beforehand what type of event it was, what type of music?

Mrs B: only through finding out from friends on Facebook, couldn’t get much information anywhere.

L: What was your initial opinion then did you think it was a good idea or did you have any concerns?

Mrs B: Idea itself is fine, I Just think it was in the wrong location

L: So did you anticipate any issues related to antisocial behaviour?

Mrs B: Yeah I did anticipate a lot of that, but what they didn’t think about was the tides, my husband works on the lifeboats and that particular night it was high tide, the tide was so high any one could of fell in. So all lifeboats were on high alert for that night as well, so yeah again I think wrong location.
L: Do you think it was because it was a music event or more because it was a dance music event that made the issues kind of more worried about?

Mrs B: No, Just a load of kids at that time of night, not really much in the way of security.

L: So more kind of the target market?

Mrs B: Yeah, because I’d heard them mouthing off on the quay a bit earlier on and I thought ohh there’s going to be trouble there

L: ok so do you think there’s certain stereotypes of dance music that, or do you think it’s more music events in general?

Mrs B: Yeah I don’t think there stereotyped at all.

L: Do you think these kind of issues happen at all music events?

Mrs B: Quite possibly, to be honest with you I don’t know, music events my sons been to them festivals and that, fine, but in a public location like that starting in the afternoon when there’s families and tourists, people have got to make a living.

L: are they are incidents that have occurred at an event of a similar nature that have made you worry about these issues, maybe on the quay before?

Mrs B: When we had rock the river a few years previous, very successful it was great, but probably about 7 o clock, kids had been on it all day and that when the fights started. There was a really high police presence there and they had really good security of their own, so we seen it there. And on pirate weekend but again that’s late on in the evening, that’s on until 9 o’clock you see and you see them being a bit stupid. I mean generally they are well behaved, I’ve got nothing against these kids having a good time, and it’s just the odd few that spoil it for everyone else.

L: Have you seen any negative stories about dance music events in the media, or is just from experience that you have these worries?

Mrs B: From experience, I don’t know what’s going on in the media

L: So do you think an event like Su Casa could benefit the community?

Mrs B: No it didn’t benefit the community at all, like I said they couldn’t bring their own alcohol in, the shops didn’t benefit, I lost money next door lost money. Obviously Deganwy and that were going mental because the music was that loud, not so much by me but across the river it was really loud.

L: Ok so do you think they should be held away from local residents?

Mrs B: Yeah, I think it’s just my age (laughs)

L: So what was the nature of the contact the event organisers had with yourself? I'm assuming you would have liked to have heard from the event organisers?
Mrs B: Yeah we didn’t have any interaction with them what so ever

L: Ok so do you think if you would have had more contact from them, you would have felt a bit more positive about the event?

Mrs B: We could have raised concerns beforehand. Obviously the biggest worry was the river in case they fell in, because the tide is so scary in that river. So that was one of the biggest concerns, obviously my concern was my customers.

L: So did you opinion change after the festival?

Mrs B: No

Interview with Mr R

L: What was your role in the Su Casa Festival?

Mr R: My role at Su Casa Festival was to organise the event, the staff and just the general organisation of the whole festival from conception right through until completion

L: what’s your experience of dance music events?

Mr R: mainly attending the events, I’ve been a big fan of Dance music for a number of years which was led me to being involved in these types of events. But over the last sort of 2-3 years I’ve got involved with the whole organisational side of thing so I’ve kind of switched over from one side to the other.

L: How long have you been organising them for?

Mr R: I’ve been organising them myself for 2-3 years but I’ve been worked with companies abroad and here for maybe the last 5-6 years now.

L: Have you attended many dance music events other than Su Casa?

Mr R: yeah I’ve attended most of the bigger events across Europe and I attend a lot of local events as well. I try to go to as many events as I can, not just the big ones but small ones as well.

L: Do you think there are certain stereotypes of dance music events that lead to people having a negative perception of them?

Mr R: I do feel there is very negative stereotype especially currently over the last sort of 3-5 years there’s been a big increase in stereotyping at these events.

L: Where do you think they have come from?
Mr R: mainly I think the media is a big issue they seem to be the driving force behind it, but they tend to push the blame on to sort of councils and government organisations but I feel like it’s the media that are actually pushing it but the blame tends to lie with the police and council etc. It’s difficult to say where they’ve actually come from. I think there has obviously been issues at these events that have caused these problems initially but on the whole I think the amount of issues compared to other events is minimal, so there seems to be some sort of ulterior motive if you like behind these stereotypes’ because it doesn’t seem from my experience, I haven’t seen many if any negative issues at these events.

L: Do you think they are a true representation?

Mr R: No

L: Ok so do these stereotypes have an effect on organising dance music events? Do they make it difficult?

Mr R: They make it extremely difficult especially as an event organiser, because if I was putting on an event that wasn’t a dance music event I would find things a lot easier, especially with the Su Casa Festival it was just impossible at times to deal with local organisations. Due to the fact it was a dance music festival, and they didn’t make any secret about it, they were open about the fact that was why it was so difficult for us to put it on.

L: Yeah, so you do feel that people are less supportive because of the genre?

Mr R: yeah

L: Do you think your events would be more successful without the negative perceptions?

Mr R: I feel like I’m sort of on the fence with that, I feel like sometimes its spurs people on more especially over the last 12 months, venues for instance like Fabric, I think its spurred on the people that go to these events it’s kind of a rebellious thing trying to fight against it. In some ways I think it’s made these events more popular if anything. But on a personal level for myself I think it definitely makes it harder at my level anyway. Because it just means it’s hard to get these events on. It’s just a bit of pain really and at times you think why I am even doing it.

L: Have you seen any negative stories about dance music events in the media?

Mr R: yeah well obviously the big one is Fabric closing which is a recent thing, which is due to the whole drug culture within the scene but apart from that really it’s just a sort of given. You hear everyone taking about these negatives things but it’s rare you actually see them happen. Like you don’t really see much in the media about issues at these events, it’s just sort of talked about a lot. It mainly comes from older people.
L: Did you anticipate any issues related to antisocial behaviour, alcohol or drugs?

Mr R: yeah drug issues, which basically there were people there taking drugs, chances are there were probably people selling drugs inside the event. We took all precautions to stop it but unfortunately at these events its physically impossible to stop people taking drugs. It’s more of a social thing than an issue with our actual event. If there wasn’t these places for people to go they would be doing it elsewhere.

L: So do you think the issues mentioned previous happen at all types of music events?

Mr R: I think if I’m being completely honest it’s more at dance events, but it does happen at all events. I’ve been to events in the indie/rock scene and again they have big issues with it there’s a lot of drugs in that scene as much if not more so than we have in the dance music scene. But also all types of events, I don’t think people take drugs because of dance music, I think people take drugs generally when just going out, in the social scene, and then that sort of spills out then in the dance music scene.

L: Are there any incidents that have occurred at an event of a similar nature that you have attended that might have changed your perception on dance music events?

Mr R: Personally, I’d have to really rack my brain to think of any serious incident I’ve seen. I can honestly say at a dance music scene I don’t think I’ve seen anything.

L: So from personal experience there no worse than going to any other music event?

Mr R: No

L: Ok so have you attended music events that aren’t dance as well?

Mr R: yeah

L: So do you think it’s a stereotype of all music events not just dance, or do you think dance music events are stereotyped and viewed more negatively?

Mr R: yeah I think dance events are definitely penalised, mainly because of the whole drugs thing but when I compare them to other events which is the best way to explain what I’m trying to say, a lot of issues at other events even if there not drug related, there’s alcohol issues which you don’t get at dance music events. Its looked at bad in some ways but in a lot of ways it’s a better and safer environment for people.

L: So do you see much fighting. Was there any issues of fighting at Su Casa festival?

Mr R: No, and I’ve seen never seen any issues of fighting at dance music events.
L: Did you hear any negative response from others?

Mr R: Initially pre event the response was very negative from the immediate local community, and very positive from the wider sort 18-35 year olds.

L: So different between different ages?

Mr R: yeah, as we got closer to the event the mood started to change slightly, post event it dramatically change where we were in position where everyone who was negative changed their mind because there were no issues. And no a few months down the line were seeing people actively asking us to come back and do it again. The same age group who didn’t want us there at all, and you know the feedback we’ve had from the Welsh assembly the pioneer we’ve had a lot of good responses.

L: Did anyone express any concerns?

Mr R: yeah, the local businesses were the main concern for us, the concern about what positive impact was the event going to have on Conwy, and they just had in their head from the outset that there was going to be no positive impact for them which led to one of the local assembly members actually creating a petition, and quite a number of local businesses actually signed the petition. But as I say this all turned round because we revisited these after the festival and they were pretty positive.

L: So what do you think was the positive impact? Do you think an event like Su Casa can benefit the community?

Mr R: I think it was exactly what they were saying wasn’t going to be the positive impact, we involved so many local DJ’s we gave them a platform they wouldn’t usually have, because there is a lot of talent in the area. Which I feel really strongly about, there’s a lot of talent in the area that doesn’t get the opportunities that they would get if they were in a big city because these events don’t take place around here, so we give these people a platform to showcase their talent and on top of that as well we had a local girl doing our décor, she was a university student in Bangor, we had food vendors again who were local, and also we contacted all the bars and asked them if they wanted to be involved in running the bar, but none of them wanted to do it, so when they complained about the whole no opportunity for local business it was bit confusing really.

L: so do you think they didn’t want to do it because it was a dance music event?

Mr R: I think yeah, I think they had a negative view of the event, and that’s why they didn’t want to be involved.

L: So why do you think people had concerns?
Mr R: As I say I think the concerns sort of come from, the whole sheep factor. I think a lot of people have this negative view but they have nothing to back this negative view up. But they just tend to all jump on the bandwagon, you know if you hear 4 or 5 people constantly saying this event is bad news, then you’re going to end up with 15-12 all saying the same thing.

L: So what exactly were the concerns do you think?

Mr R: the concerns were the local businesses they thought there was going to be no positive opportunity, they were worried about the image the festival was going to give on the area. So in terms of having loud music and young people drinking on the quay. But again there’s other events that have people of all ages drinking on the quay and it’s not an issue. The stereotype is a lot to do with young people I think.

L: What so you think, it’s the age group dance music attracts that’s the issue?

Mr R: yeah I think there’s a serious issue the older generation have with the younger generation in the area, but the problem is if we don’t give these young people things to do in a safe environment then these things will spill out on the streets and on to the fields. So in theory what we’re doing is creating a safe environment that isn’t really giving out a negative effect. Anyone that would have walked past the quay that day would have thought it was a great event, the whole event was decorated and it really fitted into the whole area.

L: So although there was negative was there also positives?

Mr R: yeah strong positives, we involved local people, there was great atmosphere on the day anyone who went to the festival loved it and said it was the best thing to happen to the area in a long time, and there was no incidents mainly due to the fact it was managed in the best way, we dealt with any issues before they happened and people were just having a good time, there was no reason for there to be any issues.

L: Do you think any of the concerns come from past experience or just purely...

Mr R: I think it’s purely just people jumping on the bandwagon, there are certain people the organisations like the police had issues with an event that happened years ago, so we were being constantly reminded of that event and what went wrong there. So their opinion was based on previous experience.

L: And was that a dance music event?

Mr R: That was a dance music event yeah. It was justified, we didn’t have an issue with what they were saying because it was justified, we knew about the event and we knew it wasn’t run well but that was part of our challenge to make sure we learnt from their mistakes when organising ours,
and that’s why the allowed to do the event and that’s why the event was a success in terms of health and safety. The organisation of an event is the key element to making sure things run smoothly, because if you plan for worst case scenarios throughout the whole process your unlikely to be surprised on the day, and we over compensated for things which I think is great, you might lose a bit of money at the top end but if you supply extra security guards your losing a bit of profit but in the long run it reduces your risk of incidences which could lead to the festival being cancelled altogether, so it’s a price that you have to pay.

L: so you say you over compensated with everything and the organisation was there, did the community know this? Do you think if they had known about it a bit more they would have had a more positive response?

Mr R: I definitely think, from the feedback we had especially from the locals is there was not enough contact we did try to contact local companies but we should have tried to do more.

L: So do you think if you could have had more it would have diminished any negative opinions?

Mr R: Yeah I think the contact definitely could have made us have a more positive response, we basically need to work with the locals better and have an open dialogue with them far in advance of the event, I think once they see what we have done, it’s like when we went to the first meeting the get the festival on, once the police and fire saw what we had done and our organisation their worries just sort of went, because they saw how much we had put into o it and how well we had thought out the whole event. Our planning took away any kind of worry, so if we could show other people that.

L: Do you think the negativity towards dance music events is an issue that will improve?

Mr R: It’s a difficult question to answer, to be honest I think it’s very difficult once again it’s a sort of social thing, I think there people who are one side of the better and certain people on the other and at the moment there’s no middle ground, there’s no one trying to work together to resolve it. All we have it’s the event organisers, working with the people who allow you to put these events on, so the local organisations. To be fair over the last two years, especially with my experience I think we’re working hard together to try and make these things happen safely and successfully for both parties. But the problem lies with the attendees of these events and the non-attendees of these events, generally the two different age groups.

L: I was going to say, it seems to be a difference in generations

Mr R: It’s a generational thing definitely, there just seems to be at the moment no sort of middle ground, you’ve got the younger people the older people, the people who like to go out and party and the people who don’t. There’s all these different groups and they can’t find a middle ground,
and they both think they’re right so, in terms of going back to the question it’s going to be hard really, unless we change our outlook on everything on both sides to find that middle ground.

L: It may be a knowledge thing as well do you think if the older generation had a bit more knowledge about the events,

Mr R: Yeah it’s difficult, the big issue really is drugs and alcohol issues and the problem is you can’t openly allow it one because it’s illegal and two because it’s probably wrong, but it happens. So you have to find a solution to the problem, because at the moment there’s no way it’s possible to stop drugs coming to the events, so you need to educate young people on the drugs their taking which at moment I think there doing quite well you see a lot of education around drugs. But what you don’t see is the education of other people, because they have their negative views, they’re stuck in their old ways but its todays age it doesn’t work because people are doing these things anyway, regardless and there is no way of stopping them. We need to find ways of making it safer, because at the moment what we’re doing isn’t working we need to look at other options.

Interview with Mr L

L: What role did you play in the Su Casa Festival?

Mr L: We didn’t particularly play any role our pub was just located by it on Conwy Quay so obviously it had quiet an effect on us on the day.

L: How and when did you first hear about the Su Casa Festival?

Mr L: Um I had heard a couple of mentions about it because it was all over Facebook and obviously in a small town everyone talks, but then I think about a month before we received a letter from the organisers which did tell us briefly about the event.

L: Do you believe your organisation was affected or involved in the festival?

Mr L: not so much involved but yeah we were definitely affected, people weren’t allowed in out and out of the festival which meant a lot of people came to us for drink first when they arrived on the quay. So yeah our custom was definitely a lot busier, I mean we were rammed for a fair few hours obviously because people arrived at different times.

L: so would you say you were affected positively?

Mr L: um yes, overall yeah definitely. Obviously we made a lot more money than usual, don’t get me wrong some of the customers were drunk and loud and swearing etc. but you get that anyway when it’s a nice day down the quay and you get everyone gathered together drinking, it’s
part of the package of running a pub. So yeah over all definitely effected positively by the extra custom.

L: what was your initial opinion of the festival, did you think it was a good idea did you have any concerns?

Mr L: To be honest we weren’t too sure what it was only from what we were seeing on Facebook, we did get the letter but it didn’t go into too much detail. I thought it was going to be bit more trouble than it was because usually music events down the quay let people in and out so they go get their booze from spar and they sit and drink it down the quay and that’s when things get rowdy, you know there’s usually kids down there so parents get annoyed etc. But I think it actually helped that people weren’t allowed in and out it stopped the troublemakers congregating outside my pub, which yeah I was about worried out.

L: Did you hear any negative response from others?

Mr L: Yeah I did actually , a couple of the other businesses on the quay I know weren’t too happy, the ice cream and the mussels shop they said it caused trouble for them, obviously there probably a bit different to me there aiming for families and drunk people don’t mix well with them! They did also mention that they didn’t get the letter either because they came asking me if I knew anything about it.

L: Did you anticipate any issues related to antisocial behavior, alcohol or drugs at the event?

Mr L: Yeah of course, I mean most music events down here bring all the youngsters out and there drinking and unfortunately they are taking drugs too which always leads to fighting and stuff like that people being too loud and swearing. It’s a shame but there’s always people that will ruin something.

L: So do you think that was because of the genre of music?

Mr L: Um I’m not sure a few events down here are all the same regardless of the genre, but yes I think the dance music aspect did lead to extra concerns with drugs.

L: What is your experience of dance music events in relation to these issues?

Mr L: not much, not a lot like that goes on round here. It did the one time a few years back there was an event called rock the river and that was just a disaster.

L: Do you think there are stereotypes of dance music events that results in people having a negative perception towards them?
Mr L: There could be, if I’m being honest when I think of a dance music event I do think of drugs and trouble. It attracts a younger crowd and unfortunately that’s where drug use and fighting comes from.

L: Do you think they are a true representation of the events?

Mr L: I don’t really know to be honest, they could be. It’s quite clear there are drugs present at these events from what I’ve heard but who knows I don’t really attend them I’m too old.

L: Do you think the issues previously mentioned happen at all types of events?

Mr L: Yeah probably like I said the river festival, pirate weekend, there down here then people use any excuse to get drunk and act like idiots.

L: So do you think it’s a stereotype of all music events or are dance events stereotyped more negatively?

Mr L: Umm no not all music events, I think it depends more on the event, and the age group that attends.

L: Would you have been more supportive of the event if it was a different genre? Say if it was bands playing?

Mr L: To be honest I wasn’t unsupportive anyway, at the end of the day any event down the quay is good for business. I would have probably had less concerns about trouble and drug use etc. But they still would have been there a bit.

L: Are there any incidents that have occurred at events of a similar nature that have changed your opinion on dance music events or festivals in general?

Mr L: obviously like I mentioned rock the river was dance and that’s left a kind of worry amongst businesses in the town, but other than that I can’t think of anything.

L: Have you seen any negative stories about dance music events in the media?

Mr L: ummm let me think, obviously you see a couple of things about kids dying from drugs but nothing that’s really standing out.

L: Do you think an event like Su Casa can benefit the community?

Mr L: yes it could do, it did for me, and any event that encourages extra spend around the town benefits the community.

L: So do you think it did benefit any other local businesses?
Mr L: I’m not sure on the quay I don’t think so because like I said the other businesses are targeted at families, I can imagine it may have around the town but a lot of the people were local so they live there anyway. But I think when it finished people spilled out in to pubs, they didn’t with mine because mines more appealing in the day when they can sit outside but I can imagine the others in the town were busy afterwards.

L: Do you think the positive impacts were forgotten at all due to worries that were presumed?

Mr L: They could have been yes, I’m not sure to be honest. It’s a small town a lot of people are stuck in their ways I was a bit more positive because I knew I would get a lot of custom but then even I had my worries.

L: Would you have liked to have heard more from the event organisers?

Mr L: potentially yes, I did get my letter but it didn’t explain a lot I couldn’t have told you who was organising it until the day when I went over and said hello, maybe it would have been nice to have a contact and been familiar with the organisers. I think the other businesses on the quay would have definitely like more as I say they didn’t even get a letter, and they were impacted worse than I was.

L: Did your opinion change after the festival at all?

Mr L: yes it did, I liked that everyone came to me before hand when they were still calm and as I said because they weren’t allowed out the festival we didn’t have them all drunk and loud on the quay all day which was nice, I didn’t know beforehand it was going to be set out that way but it worked well, it was organised well and it was good to see something a bit different for the youngsters actually go well.