



**DEVELOPING A DOMAIN-SPECIFIC RISK MANAGEMENT FRAMEWORK
FOR MUSIC FESTIVALS IN MALAYSIA**

By

KHAIRIAH BINTI ISMAIL

**Thesis Submitted to the School of Graduate Studies, Universiti Putra
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Doctor of Philosophy**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in
fulfilment of the requirement for the degree of Doctor of Philosophy

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April 2022

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A music festival is a well-known event that is organized all over the world. It has a significant impact not just on the host country but also on the host community. However, despite its positive impact, the music festival has also been seen as a negative event due to many risky incidents occurred. In Malaysia, music festivals are not widely organized compared to other countries due to the high rate of cancellation and rejection by the government authorities for several reasons, including permit revocation, accidents, or sensitive issues. Apart from that, the absence of a risk management plan for organizers to implement is a reason behind undesirable incidents at music festivals. Therefore, this study aimed to conduct an in-depth investigation of why music festivals in Malaysia are cancelled or rejected and why no action has been taken by associated stakeholders (e.g., government authorities and organizers). This investigation was driven by three research objectives: 1) to explore stakeholders' views of Malaysian music festivals; 2) to explore their risk-taking behavior when participating in this event; and 3) to develop a risk management framework for music festivals in Malaysia.

The issues revealed in this study correspond to practical gaps in the Malaysian event industry and are supported by relevant literature on risk in music festivals such as: the Event Management Body of Knowledge (EMBOK) established by O'Tolle (2008) and the Domain-Specific Risk-Taking (DOSPERT) behavior model developed by Blais and Weber (2002). The EMBOK model guided the first research question, which explored Malaysian music festivals in relation to EMBOK risk domains while DOSPERT theory guided the second research question, which investigated why stakeholders are eager to participate in music festivals despite knowing their risks and prior incidents. To answer the third research question, the combination of EMBOK and DOSPERT was utilized to develop a domain-specific risk management framework for music festivals in Malaysia.

This study employed the qualitative method to interview 27 informants selected from attendees, organizers, and government authorities who have actively participated in Malaysian music festivals. In addition to semi-structured interviews, the researcher implemented documentary sources and went to two music festivals in Malaysia. The data were analyzed using both deductive and inductive approaches, following the EMBOK and DOSPRT theories outlined in the literature. Atlas.ti software was used to perform thematic analysis of the data to discover specific codes and themes that answer the research objectives.

To conclude, the findings of this study are significant and relevant in filling the practical and theoretical gaps. The domain-specific risk management framework proposed by this study can be implemented by music festival organizers in Malaysia to avoid any unforeseen circumstances or incidents during their event. Apart from that, this framework provides a better understanding for the government authorities so they can address the unstandardized issue of approving and rejecting music festivals. Finally, this study recommends that attendees do not engage in any risky behavior before or during music festivals to prevent negative consequences.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

MEMBANGUNKAN RANGKA KERJA PENGURUSAN RISIKO KHUSUS UNTUK FESTIVAL MUZIK DI MALAYSIA

Oleh

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Festival muzik adalah salah satu acara terkenal yang dianjurkan di seluruh dunia. Festival ini memberi impak bukan sahaja kepada negara tuan rumah malah juga kepada komuniti setempat. Walau bagaimanapun, disebalik impak positifnya, penganjuran festival muzik juga dilihat sebagai acara negatif disebabkan oleh banyak insiden berisiko berlaku semasa berlangsungnya acara ini. Di Malaysia, festival muzik tidak dianjurkan secara meluas jika dibandingkan dengan negara-negara lain kerana faktor pembatalan dan penolakan ke atas festival muzik yang dikenakan oleh pihak berkuasa kerajaan berdasarkan beberapa alasan yang tersendiri termasuk pembatalan permit, kemalangan atau sensitif isu. Selain itu, ketiadaan pelan pengurusan risiko yang sepatutnya dilaksanakan oleh pihak penganjur menjadi asbab berlakunya insiden yang tidak diingini. Oleh sebab itu, kajian ini bertujuan untuk menjalankan siasatan mendalam tentang mengapa festival muzik di Malaysia dibatalkan atau ditolak dan mengapa tiada tindakan yang perlu diambil oleh pihak berkepentingan seperti pihak berkuasa kerajaan dan penganjur sendiri. Penyiasatan ini didorong oleh tiga objektif penyelidikan iaitu: 1) untuk meneroka pandangan pihak berkepentingan terhadap festival muzik di Malaysia; 2) untuk meneliti tingkah laku mereka yang mengambil risiko apabila terlibat dalam acara ini; 3) untuk membangunkan rangka kerja pengurusan risiko bagi festival muzik di Malaysia.

Isu yang didedahkan di dalam kajian ini sepadan dengan jurang pratikal yang berlaku di industri acara Malaysia dan disokong oleh literatur berkaitan risiko dalam festival muzik iaitu: Badan Pengurusan Acara Pengetahuan (EMBOK) yang ditubuhkan oleh O'Tolle (2018) dan model tingkah laku Pengambilan Risiko Khusus Domain (DOSPERT) yang dibangunkan oleh Blais dan Weber (2002). Model EMBOK diperlukan untuk membimbing soalan kajian pertama yang bertujuan untuk meneroka fizikal muzik Malaysia berhubung dengan risiko berkaitan model ini manakala teori DOSPERT dipilih untuk membimbing soalan penyelidikan kedua yang menyiasat mengapa pihak berkepentingan

bersemangat untuk mengambil bahagian dalam festival muzik walaupun mengetahui risiko dan insiden yang telah pun berlaku pada acara yang sebelumnya. Untuk menjawab persoalan kajian ketiga, gabungan EMBOK dan DOSPERT telah digunakan untuk membangunkan rangka kerja pengurusan risiko khusus untuk festival muzik di Malaysia.

Kajian ini menggunakan kaedah kualitatif untuk menemu bual 27 informan yang dipilih dari kalangan hadirin, penganjur, dan pihak berkuasa kerajaan yang telah mengambil bahagian secara aktif dalam festival muzik di Malaysia. Selain temu bual separa berstruktur, pengkaji juga melaksanakan sumber dokumentari dan telah menyertai dua festival muzik di Malaysia. Data untuk kajian ini telah dianalisis menggunakan kedua-dua pendekatan deduktif dan induktif, berdasarkan teori EMBOK dan DOSPERT yang digariskan dalam literatur. Perisian Atlas.ti digunakan untuk melakukan analisis tematik data untuk menemui kod dan tema tertentu yang menjawab objektif penyelidikan.

Kesimpulannya, dapatan kajian ini adalah signifikan dan relevan dalam mengisi jurang praktikal dan teori daripada pihak penganjur. Selain itu, rangka kerja ini memberikan pemahaman yang lebih baik kepada pihak berkuasa kerajaan supaya mereka dapat menangani isu ketidakselarian akta dan undang-undang dalam meluluskan atau menolak festival muzik. Akhir sekali, kajian ini mengesyorkan agar peserta tidak terlibat dalam sebarang tingkah laku berisiko sebelum atau semasa festival muzik di Malaysia.

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LIST OF ABBREVIATIONS

| | |
|---------|--|
| ALIFE | Arts, Live Festival and Events Association |
| CENDANA | Cultural Economy Development Agency |
| DOSPERT | Domain-Specific Risk-Taking Behavior |
| EDM | Electronic Dance Music |
| EMBOK | Event Management Body of Knowledge |
| EPP | Entry Point Projects |
| ERU | Emergency Response Unit |
| FMFA | Future Music Festival Asia |
| IEU | International Events Unit |
| MACEOS | Malaysian Association and Exhibition Organizers & Suppliers |
| MAH | Malaysian Association of Hotels |
| MIDA | Malaysian Investment Development Authority |
| MME | Malaysia Major Events |
| MyCEB | Malaysia Convention and Exhibition Bureau |
| NKEA | Tourism National Key Economic Area |
| PEMANDU | Performance Management and Delivery Unit |
| PUSPAL | Agency for Application for Filming and Performance by Foreign Artistes |
| RIM | Recording Industry Association of Malaysia |
| RWMF | Rainforest World Music Festival |
| SOP | Standard Operation Procedures |
| STB | Sarawak Tourism Board |

CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter briefly explains the main ideas and background of this study on Malaysian music festivals. The next part highlights the problem statement this study seeks to address, precisely the substantial academic and practical gaps in the understanding of risk management in music festivals. Then, this chapter describes an overview of the study's methodology, followed by its delimitations and structure. Finally, the chapter ends with the operational definitions and conclusion.

1.2 Background of the study

The event industry is the fastest growing industry in the world. An event's ability to bring people together is the reason this industry is relevant and has become an economic development platform (Holmes & Ali-Knight, 2017). This expansion pushes countries to schedule major and minor events each year to strengthen their significance in the tourism industry (Ayob, 2003). Bladen et al. (2018) described a few types of events that can be organized, including cultural events, special events, corporate events, sporting events, entertainment events, conference events, and ritual events. According to Gilstrap et al. (2021), music festivals, which are part of entertainment events, boost the growth of the event industry by being the fastest growing sector and attracting large audiences, which also strengthens a destination's image. For this reason, this research was compelled to use music festivals, a key entertainment event, as the main study context.

Over the past few years, most music festival studies have concentrated on countries like Australia (Jenkinson et al., 2014; Ballantyne, Ballantyne, & Packer, 2014; Fullagar, 2013; Gibson, 2013; Lim et al., 2010), Denmark (Morten Hesse & Tutenges, 2012; Hesse et al., 2010), Netherlands (Kujiken, Lendeers, Wijnberg & Gemser, 2016; Leenders, 2010; Leenders, Telgen, Gemser, & Wurff, 2005), New Zealand (Hoksbergen & Insch, 2016), Italy (Cohen, 2012; Bracalente et al., 2011), Serbia (Blešić et al., 2013), South Africa (Kruger & Saayman, 2017b; Kruger & Saayman, 2016a), Spain (Simon, Parker, Stockport & Sohal, 2017; Colombo, 2017; Soria, Romero, & Valiente, 2014; Reverté & Izard, 2009), Sweden (Nordvall & Heldt, 2017a), United Kingdom (Fleming et al., 2018; Anderton, 2011; Gelder & Robinson, 2009b; Hart & Muncy, 2009; Martinus, McAlaney, McLaughlin, & Smith, 2010; Oakes, 2003), and the United States (Daniels & Bowen, 2005). In Asia, studies on music festivals have focused on countries like China (Thea & Joey, 2017; Li & Wood, 2016), Iran (Moghaddam, 2015), Turkey (Yolal et al., 2009), and South Korea (Lee, Arcodia, & Lee, 2012).

According to Turrís and Lund (2017), there is no specific definition of what constitutes a music festival. Nonetheless, it can be said that a music festival is usually a place where people watch and enjoy a live performance. This definition implies that it is an exceptional and inspired event with various participatory motives (Vinnicombe & Sou, 2017) such as music genres, location, performers, interests, and the image of the music festival itself. Notably, the feelings of excitement and enjoyment are the main motives for attending a music festival (Novais, Margarida, Arcodia, & Charles, 2013).

Its ability to evoke attendees' positive emotions indicates that music festivals can enhance tourists' destination experiences (Rivera et al., 2016). Consequently, music festivals are organized and promoted globally as they contribute to the economy of the host country by attracting tourists. For example, Gibson and Connell (2012) reported over \$2 million in the income generated from a music festival in the small town of Queenscliff, Australia. In the United Kingdom, the Glastonbury Festival contributes over \$100 million annually to the local economy (UK Music, 2013), hosting over 100,000 attendees (Gelder & Robinson, 2009b). Fleming, Fletcher, Fleming, and Macgarry (2018) agreed with this figure by reporting that 3.9 million people had attended music festivals in the United Kingdom. Meanwhile, with a final gross profit of US\$114.6 million (Brooks, 2017), Coachella (one of the world's most popular music festivals) sold 250,000 tickets in just hours (TRX, 2018). Not only that, the International Music Summit's Business Report indicated that in 2015, the global electronic music industry reached \$6.9 billion (Kruger & Saayman, 2016).

Based on these statistics, it can be said that the organization of music festivals exerts a significantly positive impact on the host country's tourism and economic development. However, despite its substantial economic benefits, several risks and issues arise from music festivals. Indeed, numerous studies have reported on these issues. For example, researchers have highlighted music festival problems related to illegal substance use (Maasz et al., 2021; Scott & Scott, 2020; Feltmann et al., 2019; Hollett & Gately, 2019), health issues (Hopkins & Reicher, 2021; Pavlukovic et al., 2019), risky sexual behavior (Carrotte et al., 2016; Jenkinson, Bowring, Dietze, Hellard, & Lim, 2014), attendees' risky behavior (Kumar, 2018; Lim, Hellard, Aitken, & Hocking, 2009; Raineri, 2015), safety and security (Tangit et al., 2016; Saadat et al., 2010; Águila et al., 2010), policies (Gibson, 2013; Lee, 2016; Colombo, 2017), music festival stakeholders (Presenza & Iocca, 2012), and mortality at music festivals (Turrís & Lund, 2016).

Despite the issues raised by researchers, attendees still show an overwhelmingly positive response to music festivals. This group of people tends to ignore such concerns and are willing to participate in music festivals based on their interests. Kruger and Saayman (2016) stated that it might be due to factors like Electronic Dance Music (EDM) and the quality of the artists (Simon, Parker, & Stockport, 2017). Nevertheless, not all attendees think that performers are the main reason for attending a music festival.

For example, during a preliminary interview of this study, one attendee said, “I can tell that most of the festivalgoers in Malaysia are starving for music festivals. We want to enjoy. We just want to listen to music”. This feedback discloses that people choose music festivals as a gathering place. Apparently, they cannot feel the same kind of excitement from other events, such as sports, conferences, exhibitions, or corporate events. Therefore, music festivals were chosen as the focus of this research rather than other types of events.

1.2.1 Malaysian music festivals

Malaysia Major Events (MME), previously known as the International Events Unit (IEU), is a Malaysia Convention and Exhibition Bureau (MyCEB) division that aims to promote major events to local and international tourists. MME is a platform to support major events for sports, arts, lifestyle, and entertainment (MyCEB, 2017). At this point, MME's establishment has proved a good sign, as RM306.59 million of tourist expenditures was derived from arts, lifestyle, and entertainment events supported by MME in 2015 (MyCEB, 2015). My Music Festival, Backstreet Boys' In A World Like This Tour, BIGBANG 2015 World Tour, Bastille Live in KL, and Rainforest Asia are examples of the entertainment and music festivals listed in the MyCEB 2015 annual report. Besides that, according to the Malaysian Statistic Department, entertainment events are among the top five purposes of domestic travel, implying the contribution of entertainment events to the tourism industry.

In Malaysia, festivals that include the element of music are growing in popularity, attracting not only Malaysian tourists but also international ones. Other than the music festival itself, attendees who travel to Malaysia can also enjoy social and cultural attractions as well as a wide range of mountain parks, tropical rainforests, and shorelines. The environmental appeal is seen at the Rainforest World Music Festival (RWMF) held at the Sarawak Cultural Village and the Good Vibes Music Festival held at Gohtong Jaya, Genting Highland.

The RWMF is known as one of the most successful music festivals in Malaysia. It has been organized by the Sarawak Tourism Board in Kuching, Sarawak since 1997 in close collaboration with the Ministry of Tourism, Arts, and Culture Sarawak (MTAC) to demonstrate Sarawak's cultural heritage and activities (Ting et al., 2017). In recognition of its popularity, the RWMF was bestowed an award at the '8 Best Festivals – Global Top 10' at the Transglobal World Music Charts (TWMC) Festival Awards in December 2018 (Sarawak Tourism Board, 2018). Other than this event, other thriving music festivals in the Malaysian event industry include the Good Vibes Music Festival, Urbanscapes, and Borneo Jazz. However, proponents of this event claim that the number of music festivals organized in Malaysia is very restricted, limiting their ability to choose which music festival to attend. While there have been many music festivals organized in other countries, Malaysia remains skeptical on the acceptance of this event due to a variety of reasons.

Due to the restricted number of music festivals organized in Malaysia, the researcher's motivation to study this issue was directly impacted because there are few case studies and sources to refer to. The few previous studies on this specific context have examined participants' profile and expenditure effects (Shuib et al., 2013), exposure to attending the music festival (Ting et al., 2017), intention to revisit (Kumar et al., 2018), and sound properties used in a music festival (Yee, 2019). It is not surprising to see that all these studies used the RWMF as a case study subject. Meanwhile, Tangit, Kibat, and Adanan (2016) researched tourist experiences in attending the Future Music Festival Asia (FMFA) 2014 while Sia, Lew, and Sim (2015) looked at the destination image of the Miri Country Music Festival. Apart from that, Khir (2014) studied risks in the Malaysian event industry. Other than Khir's work, barely any research has covered the topic of risk in the context of Malaysian music festivals.

While organizers have a good argument about how music festivals may help the country's economy, the negative of music festivals far outweighs the positive elements from the perspective of other parties such as government authorities, politicians, residents, and non-governmental organizations (NGOs). In this regard, this study significantly contributes to developing new paradigms that will be beneficial in future discussions on Malaysian music festivals.

1.2.2 The case of Malaysian music festivals

Although there are a few major music festivals still organized in Malaysia, multiple music festivals are no longer held in the country, such as the FMFA, MTV World Stage Asia, Sundown Beach Music Festival, Rainforest Reggae Music Festival, Asia Music Festival, Penang World Music Festival, and Rock the World Festival (Malaysia.asia, 2015). The limited and decline in the number of music festivals can be attributed to issues like funding, permit revocation and provocation by the local community. Getz (2002) also provided reasons for festival failures, namely poor weather, riots, lack of volunteers, financial challenges, fiscal management, and insufficient sponsorship. However, the main reason for the decline of music festivals in Malaysia, in particular, is the use of illegal substances.

In fact, in 2014, six people died from heatstroke and drug overdose at the FMFA. News of this incident spread across all social media platforms and demanded the organizer to answer how the people involved succeeded in bringing drugs to the event. Due to this incident, several music festivals have since been banned by the government to prevent similar mishaps that could tarnish the image of Malaysia.

According to the Recording Industry Association of Malaysia (RIM) (2016), music events create significant economic value not only for the development of the Malaysian music industry but also for its associated industries. The absence of music festivals, therefore, can affect this growth. Indeed, MyCEB's annual

reports indicate that the total tourist expenditures on arts, lifestyle, and entertainment events have decreased, as shown in Table 1.1.

Table 1.1: Arts, Lifestyle, and Entertainment Events Secured and Supported by MME

| Year | Event Secured and Supported | Total Attendees | Total Estimated Tourist Expenditure |
|------|-----------------------------|-----------------|-------------------------------------|
| 2015 | 28 | 209,909 | RM306.59 million |
| 2016 | 14 | 142,106 | RM191.8 million |
| 2017 | 22 | 182,441 | RM191.0 million |
| 2018 | 4 | 53,558 | RM60.4 million |

[Source: MyCEB Annual Report (2015, 2016, 2017 and 2018)]

Table 1.1 shows that since the FMFA 2014 issue, the government has given minimal support to arts, lifestyle, and entertainment events like music festivals. It was also indicated in the MyCEB 2018 annual report that by 2020, the country's targets were to position Malaysia as a leading shopping and ecotourism destination, as well as to expand tourism offerings in niche areas and develop cruise tourism. All these goals were set under the main target of positioning Malaysia as a vibrant event and entertainment destination. However, there was no further clarification as to how the government would support entertainment events by 2020.

With regards to the positioning of entertainment events in Malaysia, the 7th Prime Minister, Tun Dr. Mahathir Mohamad, was asked to share his opinion on the cancellation issues of Malaysian concerts and music festivals at the launch of Visit Malaysia 2020 on July 22 2019. Assertively, he said, "it does not represent the voice of the nation, but the people also need to make their voices heard" (The Star, 2019). In response to Tun Dr. Mahathir's comment, Arts, Live Festival and Event Association (ALIFE) was compelled to begin a petition to the government to make their voice heard using the #voiceofmalaysia hashtag.

The petition began in July 2019, calling for the government to hear the voice of Malaysians who want more festivals and live concerts to be held in Malaysia. ALIFE had initially targeted to collect 15,000 signatures for this petition; unexpectedly, 47,530 people had signed it by September 2021 (www.change.org). This clearly shows Malaysian festival goers' eagerness for more music festivals as well as their willingness to voice out and achieve their demand for music festivals.

1.3 Problem statement

The main problem investigated in this study is the cancellation and rejection of music festivals. Various issues surrounding the current and previous organization of music festivals have led to this cancellation, which entails the perspectives of attendees, organizers, and government authorities. Hence, three problem statements were revealed in this study.

First, many risks are present at music festivals, which forces government authorities to cancel or reject applications to organize such events. According to Tenu and Ciocoiu (2020), there are seven categories of risks which can happen at any festival: administrative, financial, marketing, institutional, mass management, safety and security, and risks associated with poor site management. Additionally, the issues of theft (45%), overcrowding (35.2%), fights (29.9%), getting lost (28.3%), drugs (25.5%), accidents and injuries (24.2%), severe weather (21.6%), sexual assaults (20.1%), use of alcohol, (14.6%), food hygiene (11.2%), health concerns (10/6%), and fire (9.7%) also pose risks during music festivals (Tangit, Kibat, & Adanan, 2016). Along these lines, Feltmann et al. (2019) claimed that music festivals are considered high-risk events, especially if they permit alcohol consumption.

An example of risks and issues that have occurred in music festivals is the explosion of color powder at a Taiwan EDM concert in 2015, which burned almost 500 people, with 200 in critical condition and 15 deaths. A tragic incident also happened at Ariana Grande's Manchester concert, where a suicide bomber detonated an explosion during the event, killing 22 attendees and wounding more than 800. Apart from that, 10 people died and more than 300 were injured in the crowd crush incident during the Astroworld Festival in 2021. Finally, in Malaysia, six people died at the Future Music Festival Asia 2014 due to drug overdose and heat stroke. The examples of risks and incidents provided here have been purposely divided into different countries, years, and types of risks providing an overview of the fact that people are still willing to participate in music festivals despite various issues that have occurred in music festivals, which is associated with research objective two.

Second, political influence is seen as the main determinant of legislation formation for events. This is evident, for example, in the permit revocation of several music festivals such as Thirst 2015, KL Urban Music and Art Festival 2016, and Beer Festival 2017, as well as the bans made by the residents of Pulau Redang against the Pulau Redang Music Festival in 2018. From this viewpoint, it can be said that the growth of the event industry, particularly music festivals in Malaysia, has been tainted by several undesirable cases and has therefore forced the authorities to proceed with the cancellation. Not only that, politicians have proclaimed music festivals as an immoral activity that is against Eastern culture (The Star, 2018). The table below shows the music festivals that are believed to have been cancelled due to political intervention.

Table 1.2: Example of political interventions in Malaysian music festivals

| Music Festival | Venue | Reason |
|-----------------------------------|--|---|
| Thirst: We Are All Stardust' 2015 | Mines International Exhibition & Convention Centre | Police withdrew their support at the last minute, which forced Subang Jaya Municipal Council to withdraw the entertainment license (The Star, April 25, 2015) |
| Homegrown Fest 2016 | Sepang | The organizer was forced to cancel the event since there were many people against this event which is related to the alcohol fiesta (Khor, 2016) |
| Beer Festival 2017 | Publika, Kuala Lumpur | The Malaysian Islamic Party (PAS) central committee spoke out against the event, calling it as 'pesta maksiat' (vice party), which may turn Kuala Lumpur into the 'largest vice center in Asia'. The organizer did not obtain the license due to the political sensitivity surrounding the event (Malaysia Kini, September 18, 2017). |
| Bon Odori 2022 | Shah Alam | The issue of this event has been critiqued by residents, activists, and politicians who claim that this event is related to Buddhist rituals. But this event was permitted to be organized on July 16 2022 (New Straits Times, June 8, 2022) |

According to Tan et al. (2020), music festivals can be viewed as an event that gives social, cultural, and economic benefits to the host countries. However, some people also view music festivals as a negative event involving various issues from its planning to its implementation. Beyond their risks, the unacceptance of music festivals itself appears to make such festivals unsuitable to be organized in Malaysia. Critics have alleged that the issues of music festivals may tarnish the country's image, especially if it is related to the contentious issues of racial and religious sensitivities. Exploring the view of attendees, organizers, and government authorities, as per research objective one, leads to the belief that a shared consensus may be formed.

The final issue is related to the absence of a risk management plan that should be applied by organizers during music festivals. Tangit et al. (2016) emphasized this point by saying that the more stringent the organizer is, the more security staff and the better crowd safety management there will be. Besides a risk management plan, the cancellation issue can be traced to music festival organizers' lack of compliance to the regulations and legal constraints (Getz, 2002) set by government authorities.

Although ALIFE serves as the organization that guides stakeholders in Malaysia's entertainment industry and has developed The Code of Practice for running safer dance parties, a few have asserted that the document only applies to members. However, they are hesitant to become members since there is a membership fee to become an ALIFE member. Some organizers admitted that they prepared a risk management plan for the sake of obtaining approval from the government authorities to organize a music festival. It is because a few government authorities require this document for approval purposes. Government authorities pointed out that most organizers' applications are rejected because they do not comply with the rules and regulations outlined by them.

1.4 Aims of the research

To investigate the issues explained in the problem statement, the researcher identified three research questions and research objectives for this study.

Research Questions

1. How do attendees, organizers, and government authorities view the organization of music festivals in Malaysia?
2. What is the risk-taking behavior of attendees and organizers when participating in music festivals?
3. How can the framework of domain-specific risk management be applied to music festivals in Malaysia?

Research Objectives

1. To explore organizers, attendees, and government authorities views on the organization of music festivals in Malaysia.
2. To explore attendees and organizers risk-taking behavior when participating in music festivals.
3. To develop a domain-specific risk management framework in Malaysian music festivals.

1.5 Significance of the study

This study is significant to the stakeholders involved in the organization of music festivals, namely attendees, organizers, and government authorities. The stakeholders in this study were chosen based on their direct relationship with the objectives of music festivals, which have expanded to include not only resource-based players related to an organization (organizers), but also groups of people with social (attendees) and political (government) relationship with an organization (Colombo, 2017). It is believed that the constructive interaction of these stakeholders can engender a positive outcome in ensuring safe and secure music festivals in Malaysia. Furthermore, it gives economic and social benefits, considering that Malaysian music festivals constitute an entertainment event and thus play a vital role in the development of the Malaysian event industry. This has been pointed out by the Senior Director of the Strategic Planning Division of Tourism Malaysia, who stated that entertainment events are among the elements to promote Malaysia's tourism following its two year hiatus due to the Covid-19 pandemic since 2020 (The Star, 2022).

An important contribution of this study is the identification of complex knowledge practices inside Malaysian music festivals, which emphasize how organizers implement a risk management plan through the participation of attendees and the support of the government. Similarities were discovered among the attendees, organizers, and government authorities, whereby the key themes they highlighted significantly influence the importance of music festivals to society, economy, and the environment. In addition, the distinctive nature of participating in music festivals provides a unique music and entertainment experience that cannot be found at other events such as conferences, exhibitions, or any business gatherings.

The study's significance mainly benefits three distinct industries, namely events, tourism, and music. The practical and theoretical contributions of this study are discussed further in Sections 1.5.1 and 1.5.2.

1.5.1 Practical contribution

This study contributes to the practical perspectives of three different industries, i.e., event, tourism, and music. From the perspective of the event industry, this study allows organizers to gain better insight into organizing music festivals in the Malaysian market. Specifically, it offers a risk management plan that organizers can apply to their music festivals. In addition, this study informs organizers on the factors to consider while planning a music festival in Malaysia. Indirectly, it gives contentment to related government agencies, such as Municipal Councils, the Central Agency for Application for Filming and Performance by Foreign Artists (PUSPAL) and the police, because the findings of this study will appropriately guide music festival organizers.

Furthermore, the organization of music festivals has a mutually beneficial relationship with associated organizations such as the Arts, Live Festival and Events Association (ALIFE), the Malaysian Association of Convention and Exhibition Organizers and Suppliers (MACEOS), the Cultural Economy Development Agency (CENDANA), and the Malaysian Association of Hotels (MAH). According to the Theatrical and Home Entertainment Market Environment (THEME) 2021 report, theatrical entertainment including concert and music festivals declined from RM179.3 billion (US\$42.3 billion) in 2019 to RM50.9 billion (US\$12 billion) in 2020. In fact, the Malaysian Media and Entertainment industry suffered a 55% decline in sales in the first three months of the COVID-19 pandemic, followed by zero sales in the following three months. Therefore, the event industry needs to renavigate and restructure its preparations when organizing music festivals, as organizers must not only assure a secure event, but also a safe atmosphere for attendees without any unwanted outbreaks.

The second industry benefiting from this study is the tourism industry. This is because the tourism industry is aligned with the event industry as both apply to a particular location which attracts a number of visitors or tourists (Mogollon, Fernandez, & Duarte, 2014). As there has been a decrease in the number of tourist arrivals reported by the Malaysian Tourism Ministry since 2016, this study has a significant impact on the tourism industry by increasing the number of music festivals in comparison with the current situation. The Chairman of MyCEB mentioned this benefit in the 2018 annual report, which indicated that MME established and supported major arts, lifestyle, and entertainment events that contributed a remarkable RM87 million in tourist expenditures that year. Furthermore, entertainment events have been identified as one of the five themes of the 12 Entry Point Projects (EPPs) under the Tourism National Key Economic Area (NKEA) (Tourism Malaysia, 2017).

Music festivals are key drivers of not only tourism but also the hospitality industry. If there is no event, there will be no tourists or guests staying at hotels. The major players in the hospitality industry such as Genting Group, Accor SA, Shangri-la Hotels and Resorts, Hilton Worldwide Holdings Inc., and Marriott International Inc. have sought increased tourist arrivals. In the context of music festivals, guests are not limited to only attendees but also include music festival performers. The Malaysian Investment Development Authority (MIDA) highlighted that the government has released the National Tourism Policy (NTP) 2020 – 2030, which intends to position Malaysia among the top ten tourist destinations. Therefore, the organization of music festivals will directly benefit both the tourism and hospitality industries, in line with government strategies under the Twelfth Malaysia Plan (12MP).

The third industry benefiting from this study is the music industry. The RIM announced in its 2016 final report that live music, including music concerts and performances, was one of its core music industries, which directly contributed RM33 million to Gross Domestic Product (GDP) as well as 197 job opportunities. As such, the inconsistent ruling on the approval of live music events, as revealed

by RIM, has a significant link to the findings of this study. In conclusion, these three industries are considered to be the practical beneficiaries of this study. These industries parallel each other by drawing from the best practices of Malaysian music festivals, which were gained from the findings of this study.

1.5.2 Theoretical contribution

This study offers on certain theoretical contributions by answering the research questions via semi-structured interviews as well as a narrative review of the literature on music festivals, risk-taking behavior, and risk management. According to Gilstrap et al. (2021), music festivals benefit local cultures and economies by providing unique experiences to stakeholders and offering a distinct personality. Borges et al. (2020) ascribed reputation, uniqueness, and line up as motivational factors that drive participation in music festivals. Although music festivals benefit local communities and host cities, many people dislike the presence of music festivals in their place since it involves critical risks related to the safety and security of attendees (Tenu & Ciocoiu, 2020).

The Domain-Specific Risk-Taking behavior (DOSPERT) scale was chosen after a thorough review of the literature on risk-taking behaviors among stakeholders. Ethical, financial, health /safety, recreational, and social domains of the DOSPERT, developed by Weber, Blais, and Betz (2002), are particularly relevant to this study. From the perspective of music festivals, DOSPERT provides a valuable model for explaining stakeholders' risk-taking behavior when participating in music festivals. In other words, it discusses what motivates these people to participate in music festivals despite knowing the danger that the festivals pose.

An alternative way to organize a safe and secure music festival is through a proper risk management plan that should be prepared by the organizer. Even though music festival success has been attributed to attendees' satisfaction, the consideration of organizers with limited expertise in risk management should also be a theoretical contribution, as sought by academicians in events management (Getz, 2008). Putting this together, this study posits that a music festival potentially provides a conducive environment for stakeholders such as attendees, organizers, and government authorities. In addition, it presents several forms of risk management that can be implemented to improve the efficacy of music festivals in Malaysia and validate the associated theories.

1.6 Scope of the study

While the risks and incidents at music festivals have been extensively documented, the risk management plan of a Malaysian music festival has not been adequately executed. Therefore, this study aimed to develop a domain-specific risk management framework for Malaysian music festivals. This study's focus was confined to three music festival stakeholders, i.e., attendees, organizers, and government authorities. The data collection period lasted around

six months, beginning in March 2019 and ending in August 2019. The researcher conducted semi-structured interviews with questions focused on the stakeholders' views of Malaysian music festivals, risk-taking behavior, and risk management plan.

The empirical data in this research was restricted to only informants who had participated in Malaysia's music festivals, which is an important factor in interpreting the study's results accurately. Those who had not participated in music festivals in Malaysia were outside the scope of this study. This is a clear statement of how the outcome was investigated; any additional methods beyond the scope of the study were considered as the study's limitation.

1.7 Overview of the methodology

To achieve the research objectives and answer the research questions outlined in this study, the researcher used a qualitative method to obtain the interpretation of risk among music festival stakeholders. This interpretation explicitly produces the risk structure associated with music festivals. It has been suggested by Merriam (2002) that the qualitative approach is suitable for studies that use an investigative approach, either from philosophical or theoretical stances. Compared to the quantitative method which is more technical, qualitative research is inherently exploratory and provides a deeper understanding of social phenomena (Gill et al., 2008).

There is an absence of research on the risks in Malaysian music festivals that contribute to the issues, incidents, accidents, and negligence from the perspectives of attendees or organizers. Therefore, a qualitative investigation was done by the researcher to explore the issues that occur before, during, and after music festivals. Since there are no specific guidelines for estimating the sample size of a qualitative study (Guest et al., 2006), the researcher used semi-structured interviews to collect data from 27 stakeholders with experience in Malaysian music festivals. These respondents comprised 13 attendees, 8 organizers and 6 government authorities. This is adequate for presenting in-depth information on the topic covered because no new information is received that adds to the research theory (Malterud et al., 2016). Therefore, the qualitative data gathered from interviews are useful since it contains a necessary instrument that can elicit recollection, which aids in problem-solving associated with the risk in Malaysian music festivals.

Interviews were conducted separately by type of informant, following a schedule with different dates, times, and locations. Two focus group sessions were carried out with attendees, while one to one interview was conducted with organizers and government authorities. To ensure the validity and reliability of the interviews, the researcher used the Atlas.ti software to transcribe and analyze the data according to thematic codes. The emergent codes from interviews can construct and reconstruct related theories based on how the data from the

informant is generated. Friese (2019) suggested this software as it is useful to generate data in qualitative research. Therefore, without a doubt, the qualitative method was appropriate for this research as it was able to provide a deeper understanding of the social phenomena under study, i.e., music festivals (Silverman, 2020).

1.8 Structure of the research

This thesis is divided into six chapters: introduction, literature review, methodology, findings, discussion of findings, and conclusion. These chapters are briefly described below.

Chapter One presents the background of the research by highlighting the issues which have occurred in the entertainment industry and the gaps in the literature related to risks in music festivals in general, and in Malaysia. This chapter also explains the practical significance of the study and the delimitations faced by the researcher in preparing this thesis.

Chapter Two reviews the literature related to risks in music festivals. It starts with an explanation of the music festival, including its evolution, impact, and relevant stakeholders. In explaining music festivals, attention is paid to the risks that could occur in music festivals. Apart from that, there is a discussion of the Event Management Body of Knowledge (EMBOK) which is a systematic and logical framework for explaining the event risk management process and Domain-Specific Risk-Taking behavior (DOSPRT), a model that assesses risk-taking behavior. Next, risk management was also reviewed in this chapter, leading to the main objective of this study. The theoretical framework of this study is explained at the end of the chapter.

Chapter Three highlights the methodology utilized in this study by identifying several research processes suggested by previous scholars. The chapter begins with an explanation of the research paradigm, followed by the justification of the case study approach. Next, a detailed discussion of the research design, data collection, data analysis, validity, and reliability are presented. To protect the privacy of those interviewed, a consent letter was developed as part of the study's ethical consideration prior to the interviews.

Chapter Four reports the findings or themes developed from the data analysis performed with Atlas.ti software. The findings are presented as distinct sub-headings based on the type of informant (i.e., attendees, organizers, and government authorities). The revealed themes are discussed in light of the research questions asked during the interviews.

Chapter Five presents a discussion of the findings by incorporating the literature reviewed in Chapter Two. It also concludes the findings in Chapter Four and determines whether the data obtained from the interviews answer the research questions. The final part of this chapter outlines the risk management model that should be considered by music festival organizers. Apart from that, this chapter summarizes and concludes the insights presented. It then discusses the limitations of the study and recommendations for future research.

1.9 Operational definitions

Attendee: An attendee is a person who is physically present at an event (Cohen et al., 2011).

DOSPERT: Domain-Specific Risk-Taking (DOSPERT) is a scale assessment of risk-taking domains (e.g., financial, ethical, health-safety, social and recreational) which is used for measuring the benefits and risks of activities in those domains (Weber, 2010).

Events: Special celebrations that are scheduled and coordinated in a location when public or private organizations have different activities (Mogollon, Fernandez, & Duarte, 2014).

Event Stakeholders: Primary stakeholders are identified as those on whom the event depends (employees, volunteers, sponsors, suppliers, spectators, attendees, and participants), while secondary stakeholders include the host community, government, essential services, media, tourism organizations, and businesses (Reid & Arcodia, 2002).

Event Tourism: Recognized as a form of tourist-assisted special-interest travel (Getz, 2008).

Festival: A social phenomenon present in nearly all human cultures (Falassi, 1987).

Government Authority: The organization that focuses on an integrated system of social authority that is essentially political (Mc. Mahon, 2017).

Government Policy: Attendees expectation of support from the government in overseeing a few elements, such as controlling illegal activities during events and ensuring the security and safety of internal and external stakeholders (Lee et al., 2015).

Mega Event: Short-term events with long-term consequences for hosting cities (Roche, 1994).

Music Festival: A unique special event (Daniels & Bowen, 2005) that attract people for a variety of reasons (Robertson, Yeoman, Smith, & Beattie, 2015).

Organizer: Event managers that are primarily responsible for all phases of the event, including designing, planning, coordinating, and evaluating (Goldblatt, 2015).

Organization of Music Festival: Consist of a group of people, including organizers, suppliers, volunteers, and venue providers, that have a similar vision, goals, and strategy for organizing music festival (Nordvall & Heldt, 2017a).

Risk: Circumstances that threaten a person (health, insurances, etc.), society (terrorism, economic, etc.), or business (strategy, corporate governance, etc.) (Spikin, 2013).

Risk Management: The action plans that can be developed by the organization to preferable avoid the identified risks, or if not possible, at least mitigate, contain and control them (Tummala & Schoenherr, 2011)

Risk-taking: The process of making choices with uncertain positive or negative outcomes (Reynolds et al., 2013).

Risk-taking behavior: Any consciously or unconsciously induced behavior with perceived uncertainty about its outcome and potential benefits or costs to the physical, economic, or psycho-social well-being of a person or others (Trimpop, 1994).

Risk Perception: Understanding human behavior against natural hazards (Slovic, 1986).

Tourism: An umbrella term covering all aspects of tourism activities (Hunt & Layne, 1991).

Tourist: A segment of a broader market (Leiper, 1979).

1.10 Conclusion

To conclude, this chapter discussed the background of the study, highlighting the issue of Malaysia's music festivals. All the musical festival issues brought forth in this chapter impact several industries and organizations, including government authorities. The various issues that arise in music festivals also have a negative impact on attendees and organizers. Therefore, three research objectives and questions were established to address these issues. The study's practical contributions were explained, along with its delimitations and key terms' definitions.

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