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¡VIVA LA VIRGEN! : A STUDY ON THE HERITAGE SIGNIFICANCE AND DEVELOPMENT OF RELIGIOUS FESTIVALS AS A BASIS FOR CONCEPTUALIZING A SAFEGUARDING PLAN – THE CASE OF THE PEÑAFRANCIA FESTIVAL

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The study is about the heritage significance and the development that has occurred over the years to religious festivals, to be used as a basis for creating a safeguarding plan. For this study, the proponents will be focusing on the case or the *Peñafrancia* Festival in Naga City. The proponents will identify the heritage significance that would mainly be on its historical, aesthetic, social, spiritual, symbolical and economic significance only and the developments in the festivals as a religious and communal activity will also be discussed. The perspective of representatives from these different stakeholders, such as: Local Government Unit, Church, Historians, Academe, and the Private Sector on the heritage and development of the *Peñafrancia* Festival will also be asserted. The proponents used qualitative approach for the study, with the use of in-depth interviews with the stakeholders, and collection of data from different sources like, archives. After a rigorous data gathering and research, the proponents were able to identify the different heritage significances of the festival in its long existence, and that the stakeholders agree that the development that has and will transpire are not damaging to the essence of the festival, if assessed thoroughly. Because of this, the proponents concluded that a safeguarding plan is necessary to ensure the preservation of the festival in the long run and that this study can be used as a basis.

Keywords: *Development, Festival, Heritage, Significance, Tradition*

1. Introduction

Festivals according to Congcong (2014) are "a kind of social events celebrated by a particular group of people with a common purpose and are held in a certain period of time, passing it from one generation to another" (p. 53). These festivals celebrate community values, ideologies, identity and continuity (Getz, Anderson & Carlsen, 2010 as cited by Wilson, Shaw, Arshed, & Pret, 2017). As agreed by many authors, festivals serve as a development and marketing strategy for the local economic development, promotion of the community, enhancement of the tourism image and provides opportunities for the locals (Wilson et al, 2017; Stankova & Vassenska, 2015; Uğuz & Gačnik, 2015). In recent years, these celebrations along with cultural events, have grown significantly in numbers and have become a dynamic phenomenon in the cultural scene (Devesa, Ba'ez, & Figueroa, 2015 as cited by Sanchez, Fernandez, & Lara, 2016). There are various renowned festivals around the world, but most destinations would hold those that fall under three types – historical, cultural and religious. These types of festivals started as a celebration in commemoration of something that is held significant by the host community (Rodell, 2003 as cited by Coliat et al, 2014). Events, like festivals, have become a reason for these tourists to visit and flock these destinations (Setiyorini, 2016). Sometimes the celebrations of these festivals are done due to the demand of tourists who want to experience the festival as an attraction. Festivals help in increasing economic growth, promoting the destination's image and providing opportunities for both the tourists and locals (Stankova & Vassenska, 2015; Coliat et al, 2014; Magpantay et al, 2014).

While festivals bring wealth and development to a destination, it is becoming an issue for the cultural festivals how participants are now merely about celebrating popular culture than the original or authentic culture (Crespi-Vallbona and Richards, 2007). This is what makes tourists, or the participants generally decrease their interest in learning about heritage and prefer entertainment more. Other than that, according to Eze-Uzomaka and Oloidi (2017), the tradition of the people is slowly being removed. This is because of the continuous modernization and the preference to be able to adapt to these developments to attract participants for these celebrations. Garnering a number of people to partake in the celebration is an important factor for it to be considered successful.

Therefore, the government sees this as an opportunity to announce projects (Matias, 2014) that would not only be beneficial for the participants but also for the local community.

The *Peñafrancia Festival* is a celebration in honor of the *Nuestra Señora de Peñafrancia* or the Our Lady of *Peñafrancia*. According to Gorospe (1994), there are two images of the Lady, one is in *Salamanca, Spain* which was found in 1434 and crowned in 1951. On the other hand, *Naga's Peñafrancia* was carved in 1705 and was crowned in September 1924. The image is three feet tall from the base, but four feet including her crown. She is dressed in silver overlay, and her crown and cape decorated with jewels. Aside from this, there are other jewelled capes used in different occasions. Her character as an "*Ina*" or mother is depicted with the Holy Child she is carrying. However, the adornments of her body only reveal both her head and the Holy Child's. A ceremony called the *traslacion* – where the image is transferred from the *Basilica Minor* to *Peñafrancia* Shrine to *Naga* Metropolitan Cathedral where she will stay for her 9-day novena. However, unlike the original practice, only the replica of the image is carried in the *traslacion* and fluvial procession. The fluvial procession is where the image is boarded on an *andas* or *pagoda* carried by the *voyadores* or the men, followed by the Catholic clergies and devotees. Cries of "*¡Viva la Virgen!*" meaning "Long Live the Virgin" can be heard. Through the years, there arise other civic activities observed such as pageants, fairs, parades, band and concert contests and others (Weekend, 1986; Mr. & Ms., 1987; The Philippines Journal, 1989 as cited by Gorospe, 1994).

This study is focused on the heritage significance and development of the *Peñafrancia* Festival in Naga City as basis for conceptualizing a safeguarding plan. There are four objectives for this study. First, is to learn the heritage significance of *Peñafrancia* Festival historically, aesthetically, socially, symbolically and economically. Second is to identify the developments in the implementation of *Peñafrancia Festival* as a religious and communal activity. Third, is to understand the perspectives of the Local Government Unit, Church, Historians, Academe and the Private Sector on the heritage significance and development of the festival and lastly, to know how the heritage significance and development of *Peñafrancia Festival* can be a basis for conceptualizing its safeguarding plan. The limitations in implementing the study are the *Peñafrancia Festival*'s significance, activities and development. This is different from other studies because it is not just intended to educate the people, but also as a basis for a safeguarding plan for the *Peñafrancia* Festival.

Through this study, the *Peñafrancia* Festival is viewed as more than a religious festival once its historical, aesthetic, social, symbolical and economic aspects and significance are highlighted. The church will be able to emphasize, not only to the locals but also to the tourists, the origin and traditional practices of the festival by tracing the different religious and communal developments that occurred in the celebration of the festival. The provincial and the local government will then be guided in producing activities which will be included to the actual celebration of the festival, which if done successfully, the tourism sector of the local government will be promoted not only in the national setting but also internationally. Apart from these, the significance of this study that is highly regarded by the researchers is the possibility of it to become a basis for a safeguarding plan. According to "UNESCO - Text of the Convention for the Safeguarding of the Intangible Cultural Heritage" (2003), "safeguarding means that measures are aimed at ensuring the viability of the intangible cultural heritage including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education as well as the revitalization of the various aspects of such heritage". This explains that safeguarding will help in preserving the identity and existence of various heritages. This study can serve as a basis of the stakeholders for the festival's safeguarding plan concerning its preservation. It contains several pieces of information about the history, traditions, practices, and the point of view of the different stakeholders regarding the significance and development of the festivals, it will be the good start for the community of *Naga* to use this study as their basis while still being able to adapt to the emerging developments in the tourism industry. Assistance is given to the community in innovating future plans with sustainability in consideration.

2. Design

The study undertaken employed the qualitative approach because it is the most appropriate method for the research. The instruments used for this approach allowed the proponents to gather data that were necessary and gave an in-depth understanding of these related to the topic (Daniel, 2016). The data gathered in forms of words, documents and pictures, allowed the proponents to provide more factual information as explained by Johnson and Christensen's 2012 work as cited by Daniel (2016). Out of all the methods for the

qualitative approach, case studies provided a more detailed description and the analysis. A case study explored the complexity of a study, which results to a more elaborate and refined data (Yin, 2014). This approach helped understand and explore the issues of the topic as it enabled the researchers to gather in-depth data by using multiple resources of information (Creswell, 2013 as cited by Gutafsson, 2017). The past studies relating to the topic was explored and understood to further analyze the present issues about the topic of research (Gutafsson, 2017). Several tools in interpreting the data to achieve comprehensive results were utilized. The proponents gathered the responses of multiple individuals who came from different sectors of the community relevant to the study. Hence, both the subjective and objective data were combined in describing the phenomenon in greater detail.

The subject of this research was the *Peñafrancia* Festival, a celebration honoring *Nuestra Señora de Peñafrancia* who is regarded as the Queen and Patroness of *Bicolandia* (Gorospe, 1994). This festival is held to show gratitude to the virgin for its miraculous acts. The *Peñafrancia Festival* is held in *Naga* City annually. *Naga* City is a second-class city, dubbed as the "Pilgrimage City" as it is the center of the biggest Marian devotion in the country. As it is located in the central part of the *Bicol* Peninsula, it is known as the "Heart of *Bicol*". *Naga*, which earned its status as the third Spanish Royal City in the Philippines, was established in 1575 under the order of Spanish Governor-General Francisco de Sande. Many of the population of the city, which is approximately at 200,000 are devotees of the Our Lady of *Peñafrancia*. The city's *Peñafrancia* Minor *Basilica* serves as the home of the *Ina*. This study highlighted the development of the novena masses, *traslacion,* prayers, songs, and the fluvial procession through the years as well as the civic activities that emerged such as the searches for Miss *Naga* and *Bicolandia*, agro-industrial fair, civic parades, band and concert contests and others (Weekend, 1986; Mr. & Ms., 1987; The Philippines Journal, 1989 as cited by Gorospe, 1994).

The case study is based on the facts that were available and gathered from individuals who were interested with the subject and scope of the study. The researchers gathered physical, oral information and documents as evidences for the study. The physical evidences were collected through the observation of the researchers in the locale. These were evidences that the group witnessed in the course of the fieldwork. In addition, a cultural mapping of the intangible heritage of the festival was made. The historical, spiritual, social, aesthetic, symbolical, and economic significance of the festival was indicated in the mapping. The oral evidences were those which came from the statements of the people involved were gathered through in-depth interviews. These methods included the participation of the head of city events, and tourism officer of *Naga* City, a priest from the *Basilica*, a historian priest, an academe representative from Ateneo *de Naga*, and a private sector representative from the Metro *Naga* Chamber of Commerce and Industry. These participants were chosen because of their authority and knowledge of the research subject. All the statements gathered were analyzed and synthesized. Lastly, archival documentation and analysis was also used for the documentary evidences. These were currently available in the Internet or in the possession of the stakeholders such as photographs, timelines, and journals. The researchers sought archival documents as well and gathered other related documents, which traced the origin and evolution of the *Peñafrancia* Festival.

Ethical consideration is important in a research because different stakeholders are involved and are part of the study. They all give information that may include several details about someone or something that is confidential. It was needed in this study because this served as a basis for future plans and studies. All of the information gathered was purely for academic purposes only. The researchers made sure that everything would undergo proper process before the actual interview and fieldwork as a sign of respect to the stakeholders and locality. To give ample time for the stakeholders to prepare for the interview, the researchers send a copy of the questionnaires attached in the communication letter. If for some personal reasons, some of the participants did not agree to answer some of the questions provided; hence, the researchers sought to get the side of the participants. All the participants must sign a consent form before the researchers conducted the in-depth interview.

The statements gathered during the in-depth interview with the participants were analyzed by the researchers to filter the important details. The interview was recorded and transcribed to accurately gather the information from the sources. Thematic analysis was used to group the participants' similar statements during the interview, which emphasized and connected related ideas of the participants. The stakeholders that gave information for each objective of the study were identified. Their statements were classified into major themes, and similar or agreeing statements were revealed as well. From the major themes of each objective, the proponents drew sub-themes to specify, simplify, and extract the more important details. An assessment and evaluation based on the Australia International Council on Monuments and Sites (ICOMOS) Burra Charter which is closely

linked to UNESCO was also done to emphasize the significances of the festival.

3. Findings

3.1 *El córazon recuerda* (The Heart Remembers): The Heritage Significance of the Festival

Before the arrival of Christianity to the province, the highest position held in the society was by a female priestess called the *babaylan.* The *Bicolanos* were keen to devotion to female deities or goddesses; thus, the arrival of the image of *Ina* and its devotion was easily accepted as *Ina* as the mother of God and in essence, a Goddess. *Peñafrancia* Festival is a long Marian devotion that has been celebrated for more than three centuries. The devotion of this festival started in the mountain, *Peña de Francia* in *Salamanca*, Spain led by a French devout, Simon Vela. The devotion had reached beyond the western world and arrived in the Philippines in 1710. This devotion was brought by the missionaries from Spain, and through their student Miguel Robles de Covarrubias, propagated it in *Bicol*, particularly in *Nueva Caceres*, now known as, *Naga*. Long time ago, the rich, the Spaniards, the friars, the *peninsulares*, the *mestizos* were in front, while the commoners stayed at the back of the procession. The *Indios,* who were living on the other side of *Naga,* demanded to see the image, which started the fluvial procession. *Naga* was spared from the cholera outbreak in 1882 and associated this miracle to *El Divino Rostro*, thus, they decided to include it in the *Peñafrancia* Festival, during the same year. On the eve of the *Peñafrancia* Festival during the Spanish revolt, the Spanish soldiers were given the ultimatum to surrender rather than be executed, during the attack at the San Francisco Church. The first *pagoda* used was a simple and unsinkable barge that would accommodate the image of Divino Rostro and *Ina*, as well as, in the fluvial procession and was built in the 1980's. The first book about the history of the *Peñafrancia* Festival was published by Bishop Francisco Gainza, OP titled "*An Kasaysayan kan Simbahan kan Peñafrancia*". Pope Leon XII announced Our Lady of *Peñafrancia* as the Patroness of the City of *Nueva Caceres* in 1895. During World War II, the devotees would take the image from the shrine and hide it from one house to another to spare it from the bombing and being stolen. On September 1920, Pope Benedict XV gave the Vatican Canonical Approval for the proclamation of Our Lady of *Peñafrancia* as the Queen of *Bicolandia*. The official proclamation happened on September 1924 and the crowning was led by Monsignor Guglielmo Piani. During the *traslacion* procession in 1972, the Colgante Bridge was broken which caused the death of a number of devotees. 2 years later, the

Golden Jubilee of the coronation was celebrated. A reenactment of the coronation 50 years ago was done in the celebration. On August 1981, the image of Our Lady of *Peñafrancia* was stolen from the shrine. A year later, the image was found destroyed and pieced in six parts. It was then surrendered to *Intramuros*, Manila by the person who found it. Proclamation Decree no. 33 series of 2010 declared the City of *Naga* and the provinces of *Camarines Sur* as Pilgrimage Capitals of the *Bicol* Region and recognized as Top Tourist Destinations of the Philippines. The devotion to the *Ina* grew from a community of *Cimarrones*, a national celebration to a global fest. The celebration of the festival starts with the *traslacion* to the Shrine of Our Lady of *Peñafrancia*, followed by a procession to the Cathedral and then, going to *danlungan* for the fluvial procession. The fluvial procession would end at the port and to be followed by a last procession to the *Basilica*.

The themes used for every festival are from the Vatican. The whole festival serves as a way for the relationship with God and *Ina* to deepen and was supposed to uplift your spirituality and your senses towards the divine, as said by Fr. Francis Tordilla. The faith in the Church and the devotion to Our Lady of *Peñafrancia* leads the people to eternal life with God in the kingdom of heaven (J. P. Carpio, personal communication, March 24, 2019). *Bicolanos* are God-fearing people and they value their devotion to *Ina*. The celebration of the festival is a thanksgiving for all the answered prayers and the different miraculous healings of sickness and death that has occurred because of their devotion to *Ina*. Just like what Mary had said in her *Magnificat* "and the lowly shall rise and they will be driven away, from there drowns those powerful". Acccording to Fr. Francis Tordilla, the songs and prayers used in the festival were: The Prayer to Our Lady of *Peñafrancia*, Prayer to *El Divino Rostro*, *Salve Regina*, Hail Holy Queen and the highlighted song being used is the Hymn to Our Lady of *Peñafrancia* called *Resuene Vibrante* which depicts the experiences of the devotees to *Ina*. Mary, as described by Mr. Kristian Cordero, is a radical figure known for her beauty, as it was quoted from The Catena Legions, "who is she that comes forth as the morning rising, fair as the moon, bright as the sun, terrible as an army set in a battle array" discusses its other aspects as no one can talk about beauty without tackling its terrifying aspect. As said by Fr. Tordilla and Fr. Carpio, the decorations used in the celebration gives a festive atmosphere making the devotees feel the joy in praise, honor and thanksgiving to God and Mother Mary for her patronage. The Queen of *Bicol* is adorned with clothing and accessories; the crown of *Ina* was embellished with 12 diamonds associated with the crown with 12 stars given to the Virgin Mary when

she ascended into heaven. Her clothing has the royalty look wearing manto that has gems, stones and a breastplate placed to preserve the wood which is *santol*. The one in-charge for the design of the *andas* is the Church. It has a utilitarian design made of shining metal to prevent the devotees from climbing up the image. It also has a ship's bow-like feature in front placed to pave the way. The evolution of the andas represented the evolution of the society. Like the *andas*, the *Basilica* has a dome that housed the image of *Ina* when she arrived from the fluvial procession. The *pagoda* houses the image in the fluvial procession. It must be sturdy enough to support the people, light enough to be pulled by the color-coded boats. Aside from the *voyadores*, only those wearing the prescribed shirt, the Catholic clergies and dignitaries are allowed to be on board.

According to the interview with Fr. Carpio, the answered prayers of the devotees proved that her intercessory powers are real. As stated by Mr. Alec Santos, "if faith can move mountains, it can move people to do the right thing and set aside their differences for *Ina*. It showed the oneness of the devotees from all strata of life, brought together by *Ina* and prayer. It is a way for the society to come together to cooperate with each other to make the celebration successful. The *Peñafrancia* Festival, according to Fr. Francis Tordilla, perpetuated a collective memory of the community that included the intimate and heritage stories that reached the level of the heart that remembers. The devotees have a personal connection to the image of the Blessed Virgin Mary and feel a great sense of relief whenever she reaches the *Basilica* safely. It is a time capsule of some sort as it was a tradition, faith and belief, which transcended generations (A. F. Santos, personal communication, March 13, 2019) The celebration is composed of the *traslacion*, the nine days novena and masses, the fluvial procession and the fiesta. For those who are not able to attend the celebration during September, they have the *Peñafrancia de Mayo* which is the *Peñafrancia* Summer Festival. They also have the Saturday novena to *Ina* and the Church is open all year round (F. Tordilla, personal communication, March 12, 2019). People cannot think of *Naga* without associating the *Peñafrancia* Festival. It defines who they are as a city and as a destination. It is the region's religious index and is the only regional fiesta in the country. It shows the identity of *Bicolanos* as God-fearing and religious people who value their devotion to *Ina*. It cements their identity as "*Ina is Bicol*" and "*Bicol is Ina*" (F. Tordilla, personal communication, March 12, 2019; A. F. Santos, personal communication, March 13, 2019). *Bicol* is called "*Pueblo Amante de Maria*" and *Naga* was declared as "the Pilgrim City". When *Resuene Vibrante* is played,

it signals them that it is September and the *Peñafrancia* Festival is approaching. They say that one will feel more *Bicolano* when you sing the hymn, be able to touch the image and to have a replica of the image in their house (F. Tordilla, personal communication, March 12, 2019). Our Lady of *Peñafrancia* is a figure of resistance, change and something larger than a divine intercessor. However, she then started to look like an object that would symbolize power, richness material and prosperity. The *Peñafrancia* Festival is more than the grand narratives but more on the personal and intimate moments by which the *Bicolanos* would relate to the Virgin. The festival has always been a reason for women empowerment as the Holy Face is being held by a woman, the child Jesus is being held by a mother, and *Ina* being held by all men (K. Cordero, personal communication, March 13, 2019). The festival symbolizes unity, it also represented the *Bicolano's* special, and particular love to the Blessed Mother and to God, as the cradle of this devotion and their special patronage to the people (A. F. Santos, personal communication, March 13, 2019; F. Tordilla, personal communication, March 12, 2019). The water of the river was symbolic as the image of the Virgin passed through it during the fluvial procession, which makes it sacred (A. F. Santos, personal communication, March 13, 2019). The festival allowed local businesses to sell the products and services that they offer and earn.

3.2 *El cambio es inevitable* **(Change is Inevitable): Development of the Festival**

The *Peñafrancia Festival* is a religious festival, which exists to remind the people that the part and partial of the festival such as the masses, is supposed to bring us closer to God. These things led us towards worshipping God, giving homage to Mary, similar to the devotion of the people to *Ina*. Their devotion to *Ina* was a way to strengthen their faith in God where rituals perpetuate a memory of their identity and their love to Mary (J. P. Carpio, personal communication, March 24, 2019). Due to the granted prayers and request of the devotees, people began donating to make the *manto* of *Ina* (F. Tordilla, personal communication, March 12, 2019). Even though there were developments, changes, and innovations happening, they served as basis on promoting and propagating the devotion to *Ina*. Through the promotions and the strong devotion of people, many became devotees and even non-*Bicolanos* were already participating in the festival (J. P. Carpio, personal communication, March 24, 2019).

The planning for the festival is a year-round preparation and it immediately happens after the concluded celebration (A. Reondanga, personal communication, March 12, 2019). In June, they start taking actions then after summer, those involved

government agencies, religious organizations and institutions meet to decide on the logo, program and schedule of activities, decorations and logistics of the festival (J. P. Carpio, personal communication, March 24, 2019). By August, the posters and themes are already prepared, even the letter of the Archbishop to the *Peñafrancia* associations abroad (A. F. Santos, personal communication, March 13, 2019). Based on observations of the previous festival, new activities were proposed and assessed while others were improved (J. P. Carpio, personal communication, March 24, 2019; A. Reondanga, personal communication, March 12, 2019). There was cooperation between the Church and the government, and an agreement was made that no secular activities should be held within the Church properties. If the Church opposes on the activities proposed, the government would not issue a permit (A. Reondanga, personal communication, March 12, 2019; A. F. Santos, personal communication, March 13, 2019). They removed the pageants that were included before the 10-day devotion to *Ina*. The Union of *Bicol* Clergy gathered to share their ideas for the various activities they would be offering. The religious activities in the festival included the usual novena, the feast day masses that were officiated by bishops from the different dioceses in the *Bicol* Region, *traslacion* and fluvial processions (J. P. Carpio, personal communication, March 24, 2019). Some secular activities like the military parade, *Voyadores* Festival, Miss *Bicolandia* which was previously called Miss *Peñafrancia*, became part of the celebration since the 1940s, 1900s, and 1970s respectively. The 10-day festivities turned into a month-long celebration (J. P. Carpio, personal communication, March 24, 2019; A. Reondanga, personal communication, March 12, 2019). The festival starts at the last week of August and covers the whole month of September. The Church included dawn processions, recollections, series of talks, short films about the *Ina*, the Bishop Gainza trade fair that showcased the *Bicolano* culture and arts through food and handicrafts and the octave celebrations which was included last 2018, after the Nativity of Mary (F. Tordilla, personal communication, March 12, 2019; K. Cordero, personal communication, March 13, 2019. The Church also decided to have the *Peñafrancia* Summer Festival in May for the devotees who were not able to participate in the September celebration (A. Reondanga, personal communication, March 12, 2019; A. F. Santos, personal communication, March 13, 2019; A. F. Santos, personal communication, March 13, 2019; F. Tordilla, personal communication, March 12, 2019). Aside from the activities of the Church, the local government also made some developments in the festival –from sports fests to an additional course

about the *Peñafrancia* included in the *Ateneo de Naga curriculum* (A. Reondanga, personal communication, March 12, 2019; F. Tordilla, personal communication, March 12, 2019; K. Cordero, personal communication, March 13, 2019). Security was heightened; military personnel would guard the *Ina* unlike before. These people wore military shoes and the *voyadores* who were barefooted before, started wearing footwear for protection (A. F. Santos, personal communication, March 13, 2019). Somehow, the activities in the festival symbolized the evolution of the society's discipline. Before, the people did not bother to get close with the image as violently or as forceful as they could. Now that the *traslacion* became too chaotic for women to participate in, the dawn procession gave them the chance to be part of a procession for *Ina* (F. Tordilla, personal communication, March 12, 2019; K. Cordero, personal communication, March 13, 2019; A. F. Santos, personal communication, March 13, 2019). Apart from the activities, a development in the aesthetics of the festival was also evident. The design of the *andas* evolved through the years. Before, the image was carried by the *voyadores*, but now, the current design of the *andas* was like a dome, supported by three airplane wheels (F. Tordilla, personal communication, March 12, 2019; A. F. Santos, personal communication, March 13, 2019).

The festival started to be showcased in the year 2012 through short films like "*Ikaw ang Pag-ibig*", and others showing and connecting the devotion to Our Lady of *Peñafrancia* to *Oryol*, a serpent woman in the *Ibalong* epic (K. Cordero, personal communication, March 13, 2019). The tourists became educated by seeing dioramas and museums like the one that the Tourism Infrastructure and Enterprise Zone Authority (TIEZA) is currently constructing inside the *Basilica Minore* Grounds. This would ensure the perpetuity of the records about the fiesta and help the future generations to have a deeper understanding about the tradition of the festival (A. Reondanga, personal communication, March 12, 2019). If oral stories and video presentations were provided, as well as other mediums where people would be sharing their experience, then the locals and tourists would become more educated about the biggest Marian Celebration in the country. The festival already reached the international context as *Bicolanos* abroad perform the fluvial procession (K. Cordero, personal communication, March 13, 2019). However, new generations saw the festival as a mere tourism activity because of the imbalance in education and promotion. The festival should be promoted in both its civil and religious aspects, making the people recognize and see the beauty of the festival and its good image that it shares with the City of *Naga*. This made it easier for the government to promote the city not only to the

investors but also to the people outside *Naga* (A. Reondanga, personal communication, March 12, 2019).

Considering the growing number of attendees in the festival, the local government's main objective was to free the festival from any major incidents (A. F. Santos, personal communication, March 13, 2019; A. Reondanga, personal communication, March 12, 2019). Therefore, policies like the gun and liquor bans were to be implemented a day before the *traslacion* to avoid any form of violence (A. F. Santos, personal communication, March 13, 2019; A. Reondanga, personal communication, March 12, 2019; F. Tordilla, personal communication, March 12, 2019). The route of the procession must also be cleared to avoid any obstructions. During the *traslacion*, devotees were not allowed to carry backpacks for security (A. Reondanga, personal communication, March 12, 2019). In the recent years, stricter rules and regulations are implemented during the fluvial procession. The Maritime Industry Authority (MARINA) reduced the number of devotees who were allowed to board the *pagoda* from 400 to 200. A designated t-shirt was given to these devotees to identify them, and they were also required to wear a life vest while on board (F. Tordilla, personal communication, March 12, 2019). Through these, the government saw itself playing a supporting role to respond to the needs of the devotees. It had made its resources utilized for the planning, coordination and implementation of the activities. This was manifested through the Tourist Information Center which caters to tourists who were not able to book their rooms because of the volume of the devotees. The center was fully manned by the Philippine National Police (PNP) and The Red Cross was equipped with materials, and brochures of different accommodations, and food establishments. Random and unannounced inspections of the tourism establishments were conducted several weeks before the festival (A. F. Santos, personal communication, March 13, 2019). Invitations were also sent to sponsors, benefactors, mass sponsors, investors, and guest bishops (F. Tordilla, personal communication, March 12, 2019). Since the time of the Spaniards, the Church and the local government had been cooperating in organizing the festival for the use of public spaces and hanging of posters and in 2010 the Joint Operations Center (JOC) was formed (A. F. Santos, personal communication, March 13, 2019; A. Reondanga, personal communication, March 12, 2019; J. P. Carpio, personal communication, March 24, 2019). Representatives from both the Church and the LGU meet annually for the deliberation of the nature of the program and activities, whether they are in contrast to the values and essence of the festival (F. Tordilla, personal communication, March 12, 2019; A.

Reondanga, personal communication, March 12, 2019; J. P. Carpio, personal communication, March 24, 2019).

3.3 *Punto de Vista* (Point of View): The Perspectives of the Stakeholders

One of the priests, Fr. Tordilla clearly stated that the glory of God was to see man fully alive so being religious should be an ally to the happiness that the people have in the secular manner. According to Fr. Carpio of the *Basilica*, the participants do not only receive joy and fun in celebrating the festival but also means in fulfilling their needs. It strengthened their faith in God and the Church. The pledge of the devotees who come and celebrate the festival was to repent on their sins and ask for reformation of life. All of the stakeholders agreed that this devotion to *Ina* was not only limited to *Naga* and *Bicol* only but had spread across the world. This was a manifestation that the devotion to *Ina* is growing stronger.

Both representatives from the Local Government of Naga, the tourism officer and the City Events Head, emphasized that the different civic activities had been introduced as part of the festival to complement the church activities. Some of the activities that all of the stakeholders have cited are the beauty pageants, Bishop Gainza trade fair, video and short film presentations, parades, talent competitions and sports competitions. Mr. Kordero from the academe said that these effects in the festival were a sign of maturity and an improvement to the devotion of the people. It translated to the growth of tourism and business. However according to Fr. Tordilla, a historian, these activities sometimes lessen the participation of the people to the religious events and were not in connection to the original spirit of the festival. According to him, the vision for the upcoming activities was that it should always be in line with the essence of the celebration. The stakeholders involved in organizing the festival had different roles to ensure its success. According to the church they prioritized organizing events that were relevant to the purpose of the festival such as the *Ina*, Marian Congress, Marian Vigil and other religious activities. The local government stated that they are more focused on ensuring the safety and security of the devotees and the development of the economy. The Church, the academe and the local government had made efforts in making publications, coffee table books, magazines and storing important documents regarding the festival.

Mr. Santos said that the declaration of *Naga* as a Pilgrim City was the reason why the festival was made known globally. He added that the devotion was an added reason why people come to *Naga* to see *Ina* and return to the traditional way. Fr. Tordilla mentioned that these encouraged the Church to vanguard the

devotion and ensure that the faith was according to the religious intention. Despite having this intention, issues on the festival developments still arose and the stakeholders had different perspectives about it. Fr. Tordilla stated that the evolution of the *andas* reflect how the participants respond to the need of the people in a particular time. Mr. Kordero, was the one who mostly raised the issues, such as the society was still hierarchical despite that Mary is a symbol of anti-hierarchy. Some schools were requiring students to dance in the *Voyadores* Festival as part of their curriculum. Fr. Tordilla emphasized that everyone participating in the development should be equal and should promote the development of human culture by using just means. For the festival to be successful the church, the local government and other sectors of the community were coordinating with each other and regulating the activities included in the festival. JOC was established to identify the different roles of the sectors in the celebration and hear the opinions of each about the activities. Most of the stakeholders did not completely identify that there was an importance when it came to the perspectives, but participation was important for the success of the festival implementation and its developments.

4. Discussion

Hermann (2015) defined intangible heritage as an approach to cultural heritage that was focused on cultural processes which were on the skills, traditions, rituals, historical knowledge and spiritual content on cultural association. Festivals were intangible heritage that communities have built, that allowed the visitors to experience the history and values of the place (Özürk and Yazıcıoğlu, 2002 as cited by Yenipinar, 2016). This was an extensive concept that reflected the perceptions of a community of its activities and rituals shaped by its culture (Yenipinar, 2016). Their culture of devotion resulted to religious celebrations, like the *Peñafrancia* Festival. Miguel de Cobarrubias brought the devotion to *Naga* in 1710 (Gorospe & Javellana, 1995; Gerona, 2010), passed from generation to generation and continues to grow (Gorospe, 1994). The *Peñafrancia* Festival penetrated the culture and identity of *Bicolanos* wherein they felt their sense of belongingness (Cannizzaro, Corinto & Nicosia, 2017), thus, it was important to continue the celebration of this festival as to prevent it from losing its meaning and ceasing to exist (Imirgi, 2005 as cited by Yenipinar, 2016). There was no proof that supported the claim that it was the only regional festival in the Philippines, but the main participants of this festival were not limited to the people living in *Naga*, but also extended to the whole *Bicol* region (Gerona, 2010). The celebration of this festival served as an avenue for the people to come together and to be at the center of their culture (Fahm, 2015). Since time immemorial, there has been an involvement of the local government in the festival and the inclusion of secular activities. However, during the 1900's there has been a change in the focus of the festival. From purely spiritual, it had been an avenue to display talent, wealth and prestige, which was apparent in the band competition (Gerona, 2010). It was important that the different roles of the stakeholders be identified properly (Freeman, 1984; Karlsen, 2007 as cited by Niekerk & Getz, 2016) to ensure that the goals of the festival were effectively achieved (Sharples et al., 2014 as cited by Niekerk & Getz, 2016) thus, the creation of JOC. It was consistently stated on the interviews that the festival is to be celebrated every September since the start of the devotion. However, according to Gerona (2010), the festival was still not recognized by the Vatican until a decree was issued in 1895 by Pope Leo XIII where it was also assigned to celebrate it on the first Sunday of July but was never implemented. The novena period used to start from Saturday to Sunday which included spending the first six days in the cathedral and the last three days at the shrine. At present, it starts from Friday to Saturday and takes place in the cathedral only. Processions had been part of the festival due to the expansion of the streets and the extension of the road (Gerona, 2010). The image used to be mounted on a hemisphere-shaped *andas* decorated with clouds (Gorospe & Javellana, 1995) but was later changed into a dome-shaped *andas* to protect the image from the chaotic situation. The fluvial procession had three types of vessels: the small boats used by the *voyadores*, a *pagoda* for the Chinese devotees, and the main pagoda for the image. Ultimately, the pagoda for the Chinese devotees was removed (Gerona, 2010). Religious festivals exist because of their devotion. It had a great impact on the society, and its old tradition had been associated to the culture of the whole population and became its mark (Cannizaro & Carinto, 2017). It was important to get the perspective of the stakeholders for the local activities and the development (Şengul & Genc, 2016 as cited by Yenipinar, 2016). The government works hand-in-hand with the other sectors to provide what was necessary for the participants (Cannizaro & Carinto, 2017), as well as, achieve the goal (Sharples, Crowther, May & Orefice, 2014 as cited by Niekerk & Getz, 2016). They should create and manage programs that would provide the needs of devotees and tourists that would contribute to their overall experience in the festival (Yenipinar, 2016). The developments caused by the stakeholders on these religious festivals must be done with caution (Cannizaro & Carinto, 2017) as to prevent it from losing its essence and the culture of *Bicolanos*.

5. Conclusion and Recommendation

This study proved that the *Peñafrancia Festival* is rich in heritage significance including the historical, spiritual, aesthetic, social, symbolical and economic. It transcended time and events, surviving for more than 300 years. Because of the growing faith and devotion of the people, it is still celebrated up until today. The festival is always grand and vibrant as it is flocked by devotees of different origins. It has become known to these people that this festival associated to the region, has become the identity of *Bicol*. It is a way for the different communities to come together and celebrate, sharing the same devotion to *Ina*. From the traditional celebration of the people, the festival underwent developments in its festivities from purely religious to a mixture of non-secular and secular practices. These secular practices are the pageants, civic parades, and trade fairs. These civic activities, according to the stakeholders, complements the religious ones, that is why developments are not regarded as damaging to the essence of the festival. The stakeholders cooperate with each other through delegation of roles to make sure that the objectives of the festival are still met.

The safeguarding plan in this study, in accordance with UNESCO, is aimed to provide measures to ensure the preservation of the intangible cultural heritage. This study ascertained that this festival needs such measures since its heritage significance has been proven. There are 9 dimensions that are involved in this – *Management, Legislation, Viability, Preservation and Protection, Promotions, Enhancement, Stakeholders Participation, Visibility and Research*. The proponents learned a few negative aspects in the festival. The management can still improve the operations of the Joint Information Center (JIC) and JOC, they lack documentations on the festival, and there is no organization whose role is to focus on the festival. There are only few exhibits about *Ina* and the festival, and no compendium of the information about the festival. Lack of promotional videos and advertisement on the festival is also evident. There is little involvement from the non-government organizations and the private sectors as well. From these issues, the proponents came up with a safeguarding plan that can aid the stakeholders in preserving the festival.

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MICE TOURISM DURING COVID-19 AND
FUTURE DIRECTIONS FOR THE NEW NORMAL

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The Meetings, Incentives, Conventions, and Exhibitions (MICE) industry is considered the fastest growing tourism sector. MICE generates foreign exchange, increases trade and investments, provides employment, boosts local economies, and promotes destinations. The major key to its success is the strong collaboration with the travel, hospitality, and leisure sectors that provide products and services for the industry. Therefore, any disruption along its value chain may lead to significant losses for its stakeholders: organizers, participants, suppliers, sponsors, and host destinations. Although the industry is resilient, the novel coronavirus (COVID-19) may be the definitive crisis that will reset any previous gains from a formerly robust tourism industry. This paper begins with a discussion on the impact of COVID-19 on MICE. Then it seeks to present the use of information and communication technologies (ICT) as the alternative platform used during the pandemic. Finally, it will attempt to identify areas for further research to proactively prepare for the MICE post COVID-19.

Keywords: *MICE Tourism, COVID-19, Business Events, Information and Communications Technologies (ICT), New Normal*

1.　　Introduction

The Meetings, Incentives, Conventions, and Exhibitions (MICE) industry is specifically designed for individuals and organizations whose main travel objectives are networking, lead generation, volume sales, sourcing, and knowledge transfer. In contrast, leisure travel focuses on recreational activities such as shopping, visits to friends and relatives, vacations, and other non-business purposes.

In 2019, the Global Travel Business Association (GBTA) forecasted that the overall business travel spending would reach US$1.7 trillion by 2022 (Skift, 2019). However, this prediction was based on the historical performance of the industry which excluded any possibility of a reversal due to a global pandemic. But the novel coronavirus (COVID-19) changed the MICE landscape. Since travel and MICE are inextricably linked, it is apparent that "tourism can contribute to the spread of disease" (Gössling, Scott & Hall, 2020a, p. 15).

When compared to previous crises, the effect of this pandemic is unprecedented with no clear end in sight. Reports reveal that the most "recent global crises between the years 2001 to 2015 such as the September 11 terrorist attack and the severe acute respiratory syndrome (SARS) … cannot compare to the unpredictability of COVID-19" (Gössling, Scott, & Hall, 2020b p 3). According to the World Travel and Tourism Council (WTTC), the impact of COVID-19 is five times that of the 2009 global economic crisis (WTTC, 2020a).

Table I summarizes the comparative impact of previous crises as compared with COVID-19 (United Nations World Tourism Organization, 2020).

TABLE I
IMPACT OF CRISES ON TOURISM

Year	Crisis	Change in International Tourist Arrivals	Change of International Tourism Receipts (in USD)
2001	Sept 11 Terrorist Attack	+ 1 million	- 11 billion
2003	SARs	- 3 million	+ 50 billion
2009	Global Economic Crisis	-37 million	- 88 million
2020	COVID-19	- 850 million (best scenario) - 1 billion (worst scenario)	- 910 billion (best scenario) - 1.170 trillion (worst scenario)

Amidst the need for the MICE industry to pivot, this paper has two interrelated objectives. First, this paper seeks to present the impact of COVID-19 on meetings, incentive travel, conventions, and trade exhibitions. Since the industry operates in a high-touch environment, this paper also discusses how the industry stakeholders used information and communications technologies (ICT) to continue producing business events. Finally, the paper will seek to recommend areas of further research to help pivot MICE through the use of ICT and other event technologies in a post COVID-19 environment.

2.   Method

The review of literature was limited to constructs that are common to the meetings, incentives, conventions, and exhibitions sectors. Research articles discussing the "novel coronavirus (COVID-19) and tourism" were also reviewed. To achieve this, published literature were identified using an online search of webinars conducted by experts and documents from tourism researchers and those published by organizations such as the WTTC, UNWTO, and UFI-Global Association of the Exhibition Industry, among others. Key terminologies started with "MICE tourism" and similar phrases (business tourism, trade exhibitions, conferences, and incentive travel) in conjunction with terms such as "event management," "co-creation," and "information and communications technologies for tourism."

3.   Results and Analysis

On December 31, 2019, an outbreak of pneumonia of unknown cause was detected in Wuhan, China. A month later, the World Health Organization (WHO) issued a global health emergency due to a reported similar case in Thailand. But by mid-February, China declared that it had 80,000 cases despite the lockdown (European Centre for Disease Prevention and Control, 2020). Around the same period, WHO named the disease coronavirus (COVID-19) and declared that it can be transmitted through "droplets of saliva or discharge from the nose when an infected person coughs or sneezes" (WHO, 2020). On March 2020, 146 countries reported cases of COVID-19 that prompted WHO to declare it as a pandemic. By April 2020, travel restrictions and non-pharmaceutical interventions (NPI) such as social distancing, closure of educational institutions, and quarantines were imposed (Gössling, Scott & Hall, 2020c, p. 2).

Travel restrictions, border controls, and involuntary quarantine resulted in the collapse of MICE tourism because the industry relies on a strong collaboration among stakeholders across the supply chain. Zhang et al. (2009) emphasized the role of both the public and private sectors in the design, production, staging, and managing of MICE events. These include tour and transport operators, caterers, and destination management companies, among other vendors, the majority of whom are small and medium-scale enterprises. Adding to the complexity of the fragmented nature of MICE is the challenge to seamlessly produce and manage events with minimal disruptions along the value chain. Unfortunately, COVID-19 NPI resulted in greatly reduced profits and revenues, temporary (or permanent) closure of businesses, and bankruptcies for some tourism-related enterprises. Statistics from WTTC forecasted as much as 197.5 million jobs and USD 5,543 billion in gross domestic product (GDP) may be lost due to COVID-19 (WTTC, 2020b).

To mitigate the impact of COVID-19, exhibitors and organizers either cancelled or postponed trade shows. The Center for Exhibition Industry Research (CEIR) reported that 72.6% of events scheduled for the first quarter of 2020 were cancelled resulting in a 15.1% decline in industry performance as compared with the previous year (CEIR, 2020). In another report, the UFI-Global Association of the Exhibition Industry projected losses amounting to USD144.9 billion, as of the second quarter of 2020. In terms of its impact on global economies, full-time equivalent (FTE) job losses related to the exhibitions industry amount to USD 31.6 billion, USD 31.1 billion and USD23.6 billion, for North America, Europe, and the Asia-Pacific region, respectively (UFI, 2020, p 1.). However, all these data need to be interpreted with caution because the pandemic continues to be a moving target.

Meeting and convention organizers, who were unable to guarantee the safety of participants, decided either to cancel, postpone or relocate their events. According to the Center for International Meetings Research and Training (CIMERT), 74 countries, located mostly in Europe and Asia Pacific, have either cancelled, re-scheduled or changed the venues of their meetings. Aside from the health and safety risks, travel restrictions and quarantine requirements compounded the challenges of conducting face-to-face meetings (CIMERT, 2020). There were some meetings that adapted the virtual or hybrid format as the alternative to live events (Congrex Team, 2020a). Virtual events totally rely on online technologies, while hybrid events combine both live and online platforms. The shift to these formats entail the right combination of technologies, staging and production skills, strong support from sponsors, and participant interest. Moreover, event managers must also be able to provide an immersive and engaging experience using technologies that will try to replicate human interactions.

On the other hand, tourism agencies explored the use of online platforms to feature virtual attractions. For example, the Ministry of Culture of India featured digital classes on Indian traditional art forms such as *Kathak, Kutiyattam*, theatre and puppetry; while Japanese artists showcased online *Kabuki* performances (Matcha, 2020; Panache, 2020). Ballet and orchestra performances as well as three-dimensional (3D) tours of natural and man-made attractions were broadcast through social media. Using a format that is accessible, these online tours

offered a glimpse of the cultural heritage of a destination. However, some authors argue against staging these activities which contradict the essence of authentic experiences that may result in the commodification of the culture (Cornet, 1975; Greenwood, 1977; Maccannell, 1973). However, these can be evaluated from this perspective: that the virtual platform can help promote and preserve intangible cultural heritage such as oral traditions, social practices, festivals, rituals, performing arts, and traditional craftsmanship (Cohen, 1972; United Nations Educational, Scientific and Cultural Organization. 2019).

The previous discussions attempted to present the importance of using information and communications technologies (ICT) in response to the challenges posed by COVID-19. According to Buhalis (2003), ICT refers to:

the hardware, software, human resources, and capacity to develop, program, and maintain equipment and applications…to facilitate the operational and strategic management of organizations by enabling them to manage their information, functions and processes as well as to communicate interactively with their stakeholders for achieving their mission and objectives" (p. 5).

Fuchs et al (2010) asserted that the further growth of tourism is inextricably linked to its ability to use ICT. The use of ICT and other event solutions empower MICE managers to focus on critical activities, while repeatable, redundant processes are undertaken using online tools. In addition, technology-driven MICE events can enable co-creation of the event experience that, in turn, may lead to more value for participants, sponsors, and suppliers. But prohibitive costs, lack of skills, technophobia, and security issues are cited as the most common barriers to ICT (Buhalis & Law, 2008; Kotze, Anderson, & Summerfield, 2016). However, the onslaught of COVID-19 shifted this paradigm. Webinars, teleconferences, and virtual exhibits have become the norm in 2020.

Virtual and hybrid MICE events have strong advantages. First, the platform enables event managers to reach more audiences through social media. These also empower participants to access events using mobile applications on their gadgets. According to Hootsuite & We Are Social (2020), there has been a "significant increase in digital activity, especially in countries that have the strictest COVID-19 lockdowns." Their research shows that, as of April 2020, there are 3.81 billion active social media users and 5.16 unique mobile users (para. 8). Although the rise in internet use can be attributed to available time

due to the flexible work schedules and lockdowns, 15% of respondents stated that "they expect to continue spending more time using social media after the outbreak is over" (para. 18).

Second, mobile applications allow participants to use any type of gadget and operating system to gain access to an event. It is also a sustainable alternative to venue-driven events. For organizers, these online initiatives reduce the costs of venue rental, catering, transportation, material supplies, and lodging, among other expenses (Hind, (2020a). Delegates, sponsors, and exhibitors have the opportunity to participate in the events at the comfort of their homes, with possible access to archived presentations at their most convenient schedules.

Technologies for online MICE events also "provide real-time feedback that can be used for continuous improvement" (Congrex Team, 2020b). Organizers gain access to post-event statistics on demographics, levels of satisfaction, topic preferences, and participant interest, among other critical data. These data facilitate adjustments that need to be made to further increase engagement. Furthermore, the shift from face-to-face events to online platforms caused relatively minor disruptions in schedules and venue preparation.

But despite the ubiquitous internet, virtual and hybrid business events may not fully replace the experience of face-to-face interactions. Furthermore, online events must provide an immersive experience for participants similar to well-produced television shows (Hind, 2020b). These take into serious consideration the limited attention span and varying levels of interest of the virtual audience. Therefore, to maximize engagement, event managers must bring in a team of professional staging, production, and entertainment suppliers whose fees may reverse any potential savings to be gained from hosting online conferences, incentives, and virtual exhibits. But Nuehofer, Buhalis, & Ladkin (2013) argued for the use of technologies "to create enhanced tourism experiences…intensify engagement, experience co-creation, and deliver a high value proposition to the tourist in the online world" (p. 549). Moreover, the authors recommend the full use of ICT as a way to differentiate experiences in a crowded tourism landscape.

The tourism industry, albeit one of the early adopters of ICT, needs to revisit the features and benefits of different event technologies. The respite brought about by the pandemic may be an opportune time to proactively conceptualize innovative business events that use ICT across the value chain. Technologies may be used to collaborate among stakeholders; digitize processes for registration and payment; integrate artificial intelligence, robotics, and

virtual reality for production; incorporate metrics using beacons, heatmaps, and online surveys; enable co-creation of immersive experiences; communicate through social media; and share critical data analytics for marketing and strategic planning; among other objectives. Thus, use of ICT may be used as a tool for better engagement, enhanced tourist satisfaction; and improved revenues and profits (Kavoura & Katsoni, 2013; Zeithaml, Parasuraman, & Berry, 1990). In addition, a rigorous research agenda focusing on the multi-disciplinary and inter-disciplinary nature of tourism studies should be pursued to keep the MICE industry relevant (Tsiotsou & Ratten (2010). Aligned with this, a review of new business models, changes in participant behavior, the use of artificial intelligence, virtual reality, data analytics, as well as insights into engagement and co-creation are among key themes for further research.

Hind (2020b,) coined the term 'COVID Code" to refer to guidelines issued by tourism organizations that are designed to mitigate the rise of the pandemic. He recommended an assessment of these procedures anchored on two scenarios, "New Normal" and the "Future Normal." According to Hind (2020b), the former refers to "events hosted during the period where there is still no vaccine, while the latter are events after the vaccine is available." The distinction can guide stakeholders in selecting policies that may contribute to the "normalization" of the event industry. In a related presentation, Konar (2020) discussed the "New Normal" and the "New Future" where he outlined five strategies to pivot: "resolve, resilience, return, re-imagination and reform." Similarly, industry leaders from the World Travel and Tourism Council highlighted the need to encourage travel confidence through consistent policies across countries, development of new business models, targeted tourist marketing, and the support for domestic tourism, ahead of regional and international travel (Chapman, 2020; Guevara, 2020; Smith, 2020).

There is also a strong indication that a unified MICE leadership will push for business events in destinations declared COVID-free and are therefore capable of managing safety, health and risks for participants and organizers. This initiative echoes the general sentiment of MICE stakeholders that there is a need to jumpstart before the end of 2020.

The messages are clear: The tourism industry is resilient. The MICE and special events sector will rebound. This paper argues for further research on themes that cut across the MICE industry. These topics include, but are not limited to big data, smart tourism, authenticity, participant journey, new roles in MICE, staging and production, new business models, and impact analysis. Refer to these topics and questions that that may stimulate research interest (table II)

TABLE II
FUTURE RESEARCH AGENDA FOR MICE TOURISM

Topic/Theme	Research Questions
Big data analytics	How can the public and private sectors collaborate on the design, research, and results of data analysis?
	How can stakeholders of MICE sectors access big data analysis to implement innovative solutions?
	How can destination management organizations use big data analysis to customize solutions for their respective venues and locations?
Smart Tourism	What should be the priorities of event destinations in order to compete with smart cities?
	What are the criteria for selecting mobile applications, software, hardware equipment to enable seamless integration of processes and activities in MICE?
	In what ways can artificial intelligence, virtual and augmented reality, beacons and other new event technologies influence event management?
	What security protocols should be implemented in an era of interconnectivity?
	How can participants leverage the use of ICT to generate leads, sell to volume buyers, network, and communicate brand value?
Authenticity	How can virtual and/or hybrid events engage incentive visitors?
	In what ways can event managers avoid commodification of the tourist experience?
	What safeguards will be required for travellers and providers of incentive tours?
	Which touchpoint areas can be used to enhance the experience? How will these be achieved in hybrid and/or virtual events?
Participant Journey	How can a low-touch, high-technology strategy impact the behavior of delegates, exhibitors, and incentive tourists?
	How will different international travel guidelines affect the arrival/departure of stakeholders?
	How can social media, mobile applications, chatbots, and other communications media assists MICE participants?
	How will the experience economy differ in the new normal?
New roles within the MICE industry	Who will monitor the safety and hygiene protocols for the event? How will this committee implement the policies for events that are hosted in an indoor/outdoor locations?
	With guidelines issued by different organizations, who dictates the policies to be followed by suppliers and vendors, e.g. transport, catering, etc.
Staging and Production	Will a quarantine area be a required space in convention venues?

	What will be the required protocols for ingress, set-up, break-down, and egress of suppliers? How can event managers integrate artificial intelligence, robotics, and virtual reality in the design and management of business events? How can hybrid events replicate the live experience?
New Business Models	How will MICE managers design sponsor packages that deliver value anchored on the low-touch scenario? How will sponsors evaluate the success of events if the quantity of delegates and visitors will be limited due to the need for physical distancing? How can companies offer physical goods as part of a sponsorship campaign? How will these products undergo the sanitation and hygiene tests? With physical distancing to be implemented in MICE, how can participants maximize their investment? What are the new business models that micro, small and medium scale tourism enterprises develop to compete in the new normal? What are innovative ways of seamlessly collaborating across the supply chain?
Impact Analysis	How will sustainability be implemented alongside strict travel protocols? What green practices can be used alongside safety and hygiene procedures?

4.   Conclusion

Despite the disruption brought about by COVID-19, this paper argues that stakeholders can gain from the use of ICT when the technology is matched with objectives of sustainability, engagement, and collaboration. The scope of this paper was limited by the available literature on the internet. It also specifically focused on the use of ICT for MICE as a sector, not as individual events. But its exploratory nature offers insights into the use of ICT, not just as a stop-gap solution, but a continuing process towards enhancing value for all MICE stakeholders.

To remain relevant in the dynamic, interconnected, fragmented MICE environment, stakeholders must revisit the guidelines issued in response to the pandemic. The "COVID Code" can be used as the basis for re-designing strategies for the new future of MICE tourism and special event management. This may refer to an optimal combination of face-to-face and virtual techniques for competitive advantage that may result in improved revenues and profits. Research using the frameworks of the liberal arts, education, business and the social sciences may assist in the development of a more robust industry. This paper also presents areas of possible research in preparation for a new era of MICE tourism. This seeks to initiate a broader research agenda with more rigor through the development of new conceptual frameworks, innovative formats, and replicable business models that may help stakeholders navigate MICE post COVID-19.

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PHILIPPINE INTERNATIONAL HOT AIR BALLOON FIESTA (PIHABF) AS A FESTIVAL DESTINATION IMAGE OF ANGELES CITY

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Festivals and events are considered to be one of the fastest growing segments in the tourism industry. Countries and cities compete vigorously for mega-events such as Olympics and the World Cup. More specifically, such segments also serve as a powerful tool to attract tourists during off-season and in the creation of image and awareness of an area (Goeldner & Ritchie, 2013). In the Philippines, festivals are celebrated to boost tourism by attracting tourists. According to the Department of Tourism, one of the leading growth regions in the Philippines is Central Luzon; which features the city of Angeles – home of the Philippine International Hot Air Balloon Fiesta (PIHABF), the longest running sports aviation event in Asia.

In consideration to the two-decade existence of PIHABF as an annual event in Angeles City, the study aimed at determining the association of the said event to the destination image of Angeles City. Furthermore, the study also assessed the satisfaction level of the tourists towards PIHABF. Data were gathered using an adopted tool from the study "Miri City as a Festival Destination Image in the Context of Miri Country Music Festival" by Sim et. al (2015). The tool featured a 4-point Likert scale for its rating and was divided into three parts, specifically: profile of respondents, festival destination image and festival satisfaction. Pilot and reliability tests were also done in order to ensure that the tool was effective in gathering results in a different setting. A total of 400 respondents was determined as the sample size, which was based from the 2017 visitor arrivals of PIHABF; a 5% margin of error and a 95% confidence level was considered. However, a total of 400 surveys were still used in the extraction of data for the study. Surveys were distributed to respondents composed of PIHABF 2018 attendees from February 8 – 11, 2018.

The results revealed that the festival image of PIHABF provides a unique experience and atmosphere, there are a variety of things to see and do, various exciting entertainment opportunities are available, and the festival is an ideal destination for family and friends. In connection to this, Angeles City is also concluded to be a vacation destination because of its existing attractions and tourist facilities, including PIHABF. Generally, tourists who visited PIHABF were satisfied with the overall experience, with a strong revisit intention. In conclusion, it was determined that PIHABF indeed had a positive effect on Angeles City's festival destination image because of the positive results of the survey.

Keywords: *Tourism, Events, Festival, Destination Image*

1. Introduction

Over the years, events have become a vital part of the tourism and hospitality industry because of their ability to generate tourist visits. Events stimulate tourism and boost the demand for hospitality – the subsection of tourism that provides accommodation, catering services and entertainment to tourists and travelers (Okoli, 2012). Events have become a core element of the destination system where accommodation, attractions, transport and ancillary services have been utilized or specifically developed (e.g. the provision of infrastructure for mega events) to enhance the destination offer thereby expanding the tourism potential and capacity of destinations beyond a narrow focus on leisure-based tourism (e.g. holidays) (Getz & Page, 2014).

What used to be a simple practice that has long been a part of human history, has now evolved into a profession and a category of its own, being commonly referred to as "Event Tourism".

Event Tourism is defined as a set of interrelations between tourism management and event management. Tourism management deals with tourism development based on analyzing the behavior and motivation of all kinds of tourists. On the other hand, event management deals with event marketing, design and managing of an event. Moreover, it tries to understand the event experiences and to manage them. Hence, event tourism is in the middle of the two sectors. In other words, event tourism aims at full exploitation of the capabilities of events in order to achieve tourism development of host communities (Oklobdžija, 2015).

Given that Event Tourism is considered to be one of the fastest growing sectors of the Tourism & Hospitality industry (Gursoy, Lim, and Uysal 2004, Getz, 2008) there is now a growing interest in festivals and special events since they are described to provide both tangible and intangible "profitable activities" in the community (Getz, 1991, 1997). As a unique form of tourist attraction, events are an important motivator of tourism, as most of them are not dependent upon a physical environment (Gursoy, Kum, and Uysal, 2004). They are of increasing importance for destination competitiveness (Getz, 2008) and have become an increasingly significant component of destination marketing (Lee and Beeler, 2009; Li and Tan, 2015). Moreover, one of the prevailing sub-topics covered under events and destination marketing is the importance of image. Destination image is commonly accepted as an important aspect in successful tourism management and destination marketing (Molina, Navarro and Rico, 2010). Destination Image refers to the balance between what is expected and what is being delivered, which are both essential in promoting the destination (Banyai, 2009).

The Philippines has a great majority of touristic offerings, whether one is looking for natural wonders, historical landmarks, culture and tradition, arts and crafts, shopping, recreation and entertainment, among many others. Tourism activities continue in the country's different regions, each with its own feature destinations and product (tourism.gov.ph). People in the Philippines are known to be festival lovers. Festivals are celebrated in the Philippines by honoring patron saints, some festivals are to commemorate an event in history or show gratitude for a good harvest. Festivals in the Philippines are celebrated to boost up tourism and to attract tourists (www.etravelpilipinas.com). According to the Department of Tourism, one of the leading growth regions in the Philippines is Central Luzon, which includes the province of Pampanga, home to what is known to be the Culinary Capital of the Philippines, Angeles City. In terms of festivals and events, Angeles City is best known in introducing the Philippine Hot Air Balloon Festival (PIHABF) back in 1994. Over the years, PIHABF has witnessed many changes, but has stood against the test of time, and has now earned the title of being the longest-running sports aviation event in Asia; flocked by locals and tourists alike from different parts of the world such as Malaysia, Japan, Korea, Germany and the United Kingdom (www.philballoonfest.net).

In consideration to the importance of destination image in the development of a tourist destination like Angeles City, the study aims to investigate the festival destination image of Angeles City in the context of a particular festival, which in this case is the Philippine International Hot Air Balloon Festival; due to its significance and connection with the history of the city. Related factors that make up a destination image, such as authenticity, quality, satisfaction, motivation, and loyalty will be measured through the responses of those who have attended the recent PIHABF events. In the process of studying all of the factors, it may also be determined if PIHABF is indeed a festival which is or may be associated with the image of Angeles City as a tourist destination.

2. Methodology

The study used a descriptive method in assessing Angeles City as a Festival Destination Image in the context of PIHABF. A self-conducted questionnaire tool was adopted from the study titled "Miri City as a Festival Destination Image in the Context of Miri Country Music Festival" by Mr. Adriel K S Sim, Mr. Joseph K M Sia and Mr. Tek Yew Lew. Following the format of the adopted study, the tool was divided into three sections, specifically, Profile of Respondents,

Festival Destination Image and Festival Satisfaction. For the profile of the respondents, demographic-related data such as gender, age, employment status and spending ranges were used which were helpful in further understanding who the participating respondents were. The Festival Destination Image included three variables, specifically, Authenticity, Festival Image and Festival Motivation. The third section, Festival Satisfaction included two variables, specifically, Festival Satisfaction on Quality and Festival Loyalty. Furthermore, all of the variables were measured with a 4-point Likert scale, with a descriptive rating of Strongly Agree, Agree, Disagree and Strongly Disagree. Interpretation of the results were equivalent to determining if PIHABF, is indeed associated with the image of Angeles City as a tourist destination.

3. Results and Analysis

Table 1 presents the summary of the overall results for the festival destination image. More specifically, authenticity was interpreted with a descriptive rating of Strongly Agree. This was measured through 6 sub indicators, which focused on evaluating the ability of PIHABF to provide authentic experience through its local cuisine, heritage, culture, program, venue and souvenir items. The Festival Image likewise, received a descriptive rating of Strongly Agree, through the evaluation of 11 sub-indicators. Generally, the sub-indicators focused on how PIHABF delivered their activities and entertainment, and the general impression it made on the attendees in terms of atmosphere, affordability and safety. Finally, Festival Motivation also received a descriptive rating of Strongly Agree, with a total of 10 sub-indicators considered. Festival motivation was measured by how PIHABF was able to provide stress relief and relaxation to attendees, as well as to engage in socio-cultural related activities.

The said instrument was distributed by the researchers following a convenience sampling method; during the actual PIHABF event on February 8-11, 2018, at the Omni Aviation, Clark where it was held. The researchers strategically positioned themselves by the exit areas in order to ensure that participating respondents were those who were able to experience the event, since it was essential that respondents had something to refer to when answering the tool. Furthermore, a sample size of 400 was considered in gathering respondents, with a 5% margin of error and a 95% confidence level. The figures were determined using Raosoft, with the 2017 visitor arrivals of 107,950 as the basis for the computation.

TABLE I
FESTIVAL DESTINATION IMAGE

Variable	Mean Rating	Descriptive Rating
Authenticity	3.38	Strongly Agree
Festival Image	3.41	Strongly Agree
Festival Motivation	3.43	Strongly Agree

Table 2 presents the summary of the overall results of festival satisfaction, with two variables evaluated. For Festival Satisfaction on Quality, a descriptive rating of Strongly Agree was received. A total of 5 sub-indicators were considered in measuring festival satisfaction on quality, all of which were focused on evaluating areas such as featured hot air balloons, program, and value of money spent during the festival. Finally, for Festival Loyalty, a descriptive rating of strongly agree was achieved, through the evaluation of 3 sub indicators which focused on word of mouth and revisit intentions.

TABLE II
FESTIVAL SATISFACTION

Variable	Mean Rating	Descriptive Rating
Festival Satisfaction on Quality	3.40	Strongly Agree
Festival Loyalty	3.40	Strongly Agree

4. Conclusion

From the data gathered, it was discovered that 63.75% of the participating respondents were returning visitors of PIHABF, this further

strengthens the findings that the festival has a positive revisit intention. This intention to revisit is also further supported with the general

conclusion that PIHABF is able to provide satisfactory results in terms of its delivery on entertainment, activities and value for money spent. Because there is a strong level of satisfaction from the visitors, the result is translated through the significant number of repeat visits. This is considered as one of the key strengths of PIHABF, this may also explain why PIHABF has achieved the status of being known as the longest running aviation show in Asia.

As for the Festival Destination Image, it can be concluded that PIHABF has a positive image, gathering a descriptive rating of strongly agree in terms of authenticity, image and motivation. All of the respondents, representing a majority of PIHABF visitors agree that the festival is indeed a worthwhile event to see, and has the ability to create a positive impression, not just on the event itself, but to the entire Angeles City as a tourist destination. PIHABF has been indeed, one of the most respected and sought-after international events in Asia; and the positive results on its festival destination image serve as proof and explanation as to why it is so.

In summary, PIHABF can indeed be considered as a festival which can help in further boosting the image of Angeles City as a festival destination. PIHABF is internationally known, it has the ability to provide quality entertainment and activities and has a strong following from its loyal visitors for the past 2 decades; all of which can be utilized to boost in promoting the tourism potential and image of Angeles City. It is therefore, essential, that a strong and consistent effort from all the stakeholders of PIHABF and Angeles City Tourism be maintained in order to sustain the current track record of PIHABF.

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BEST PRACTICE LEARNING THROUGH UNIVERSITY-INDUSTRY COLLABORATION IN THE ASIAN GAMES 2018

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Abstract

The 2018 Asian Games were held in Indonesia from August to September as a mega sports event for Asian countries. The games were an opportunity for universities which offer an 'event management program' to collaborate with the organizing committee to provide learning opportunities for students and faculty lecturers. This paper illustrates how Universitas Prasetiya Mulya`s collaboration was organized with the INASGOC committee during the 2018 Asian Games. The author acted as a collaborator with the committee by negotiating student volunteering opportunities as well as becoming a volunteer herself during the opening and closing ceremonies. To explore and find the effectiveness of this collaboration research was conducted using self-evaluation questionnaires and followed by a leaderless group discussion with former students who participated in the collaboration to receive their feedback on the benefits and challenges of taking part in the collaboration as volunteers. All data were analyzed by using a descriptive qualitative method. The research identified a number of benefits and challenges of such university-industry collaborations. Students benefitted from working on a prestigious international event where team working with volunteers from other countries helped to develop their cross-cultural capability skills. One significant challenge that was encountered was maintaining contact and communication with supervisors from INASGOC before and during the collaboration – as some were temporary employees themselves. This posed problems for the students who at times needed clear instructions on what their tasks should be. A novel aspect of this paper is that it evaluates the learning that can be gained for student volunteers at a mega sports event that is only staged every four years.

Keywords: *university-industry collaboration, event management, sports event, Asian Games*

Introduction

The Asian Games are considered to be the second largest multi-sport event in the world after the Olympic Games. The Asian Games, which is categorized as a mega event (Getz & Page, 2016), was held for the first time in New Delhi, India in 1951. Indonesia has hosted the Asian Games firstly in 1962 (Jakarta) and for the second time in 2018 (Jakarta and Palembang). This event took place 18 August - 2 September 2018 and involved 13,000 volunteers and 11,300 athletes from 46 Asian countries.

This rare moment deserves full support from all Indonesian citizens, not only from sports practitioners but also educational institutions. Universitas Prasetiya Mulya (UPM) through its S1

Event degee program[1] collaborated with the organizing committee namely the Olympic Council of Asia, in this case, represented by the national committee of Indonesia Asian Games Organizing Committee (INASGOC). The purpose of this paper is to identify the benefits and challenges of such a collaboration, particularly from a student perspective. Through the research this paper will contribute to the body of knowledge on student volunteering at mega events.

The university plays an important role in ensuring that all curricula designed for students can ultimately be utilized when the student enters employment (Afonso, 2012). Students who have gained their knowledge in educational institutions should be able to apply their learning to actual, real-life events.

The 2018 Asian Games provided an opportunity for UPM, through its S1 Event degree program, to collaborate with INASGOC by offering students to act as volunteers for INASGOC on a number of projects before and during the games. However, a number of challenges were faced in establishing the collaboration, such as the capabilities of the students to work on specific projects and the scheduling of these projects alongside the students teaching and learning program at UPM.

These challenges were partly overcome by embedding the projects with INASGOC into the syllabi of one of the course modules on the S1 Event degree program – the `International Event` course module. This enabled the students to undertake their work with INASGOC as part of the S1 Event curriculum and as part of their scheduled timetabled activities.

This paper reflects on the collaboration between UPM and INASGOC to identify the lessons that can be learned through a university-industry collaboration of this type. This also answers the research problem, how to form the best practice in the university-industry collaboration process.

The results of this research will be of value to other faculty lecturers who wish to include student volunteering within their curricula through industry collaboration. Industry partners will also find the contents of this paper of interest as they provide guidance on the protocols of recruiting and managing students as volunteers.

Literature Review

Barron, (2017) mentioned that events industry trade associations have discussed better collaboration with education to identify education-related activities such as cross-industry internships, structured training programs for students, and increased communication between the industry, academics and students through the creation of an online hub. Peksatici (2019) stated that universities and industry face some different public pressures, regulatory expectations, and including industry norms.

In addition, both sides (university and industry) also have different cultures, policies, and institutional logics. These differences affect how the academy and the industry form and manage their relationships. Zhang (2019) stated that bilateral and trilateral interactions between university, research institute, and industry, not only directly and significantly improved the lecturers and students in scientific performance but also moderately enhanced the effects of research investments on that performance.

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[1] Internationally popular known as bachelor program in event of tourism

Figure1: Universities-industry Collaboration
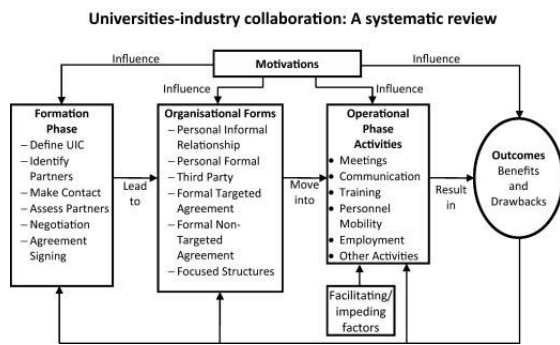
Source: Ankrah (2015)

Figure 1 illustrates the systematic review in university-industry collaboration that has been investigated by Ankrah (2015). It states that the outcome of a collaboration process is strongly influenced by motivation, both motivation from the university (faculty lecturers and students), and motivation from industry itself. Final outcomes that are usually needed by both parties can be in the form of benefits or drawbacks, both by universities and industry. This outcome should be decided from the beginning before the collaboration process is mapped conceptually.

The university industry collaboration (UIC) process begins with a formation phase. Formation phase begins with a first step through defining the expected UIC form. In the process of defining this UIC, an identification process will be carried out from the partners who will be involved, such as the vendors, other event organizers, as well as the talent that is presented. After the identification of partners is carried out, the two parties will contact each partner, as well as conducting an assessment indicator on each partner, from the industry and university. In the process of identification and assessment, negotiations are often needed to create an agreement on things that could have been missed. The first phase is then concluded with a cooperation agreement, signed by the parties involved.

The second phase in UIC is by establishing organizational forms. The formulation of the committee is important, to determine the position where the university can be involved, where there is a restriction area for the students, and others. This second phase is a way to build personal relationships between the two parties. The organizational structure, duties and responsibilities should also be socialized in this phase. The students and lecturers involved in this phase should go through an orientation and debriefing phase to explain the targets to be achieved. In this phase, formal agreements are needed, for the targets to be achieved. This phase also ensures that there is unity, especially from the university to the industry during the event. The students and lecturers feel part of the industrial team, and vice versa.

The third phase before obtaining the final outcome is operational activity of organizing the event itself. Meetings, structured communication, discussion, and training must always be done, to adjust between planning and execution during the event. Activities and mobility of the industry should also be carried out in accordance with the structure of the position that was planned in the previous phase. The final element of the Ankrah (2015) UIC process is the outcomes of the collaboration – the benefits and drawbacks.

Ankrah`s model provides an appropriate and systematic approach that can be followed when a university-industry collaboration is being planned. If the steps are followed the outcomes of the collaboration should result in more benefits than drawbacks.

University-industry collaboration is also supported by Afonso (2012) who suggested that more practically inclined education, closer to industry requirements, is required and that the participation of industry professionals in postgraduate courses and student's internships in companies are the mechanisms with greatest impact on employability. Hu, (2018) argued that future research could be done to employ the proposed framework for universities in different contexts to

maintain the competitiveness of higher education, enhance the performance and productivity of UIC, or fulfill university social responsibilities.

This paper will investigate the relevance of Ankrah`s (2015) UIC process model to the collaboration between UPM and INASGOC. Until now, there has been no research using UIC research objects for the case of an international sporting event such as the Asian Games.

Research Methodology

This qualitative research was conducted after the 2018 Asian Games finished. The study was conducted for six months. The four researchers gathered ten informants who were S1 Event degree program students at UPM, who were directly involved in organizing the 2018 Asian Games with INASGOC as student volunteers.

Qualitative data were collected through the leaderless group discussion method. Bass (1954) felt that leaderless group discussion (LGD) is useful as an instrument for assessing leadership potential rather than as a means for studying leadership development. Basically, in LGD, the moderator will observe and rate any potential ideas or data, where in this group of informants, they are instructed to engage in a temporarily fixed discussion and there is no leader that is designated. All data collected are then analyzed by a qualitative descriptive means.

The Collaboration Process

An official announcement which stated that Indonesia will host the 2018 Asian Games was a positive momentum for the S1 Event degree program at UPM to consider how it could collaborate for mutual benefit with INASGOC as the organizing committee. UPM proposed and urged some goals of collaboration with INASGOC including (1) providing support and assistance for the best accomplishment of this country's pride event; (2) building up

an exposure of participation experiences for both students and lecturers at this international event; (3) achieving learning objectives of the course; and (4) improving institutional reputation.

According to Ankrah (2015), a university-industry collaboration has to be driven out of its motivation. Motivations could influence four parts in this collaboration including team formation, organizational form, activities phase, and the outcomes. To gain the ultimate outcomes, which are benefits and drawbacks, it is the result of well-structured meetings, communication, training, mobility, fair employment, and other bonding activities. All these outcomes start from a clear collaboration definition, goals identification, partners assessment, and a signed agreement. As mentioned by Afonso (2012), clear dimensions which are familiar called as formation phase will lead to some important forms, such as personal relationship, formal targeted agreement, and a focused structured.

As explained previously, according to Ankrah (2015) there are three stages to follow from the beginning of the collaboration until its end. The first stage is the formation phase through which contact is made with the key individuals who will be involved with the collaboration. A challenge that was experienced with INASGOC was identifying who had responsibility for initiating the collaboration with UPM as very few named individuals could be identified by UPM. Other established UPM event industry contacts were used to help identify these key contacts within INASGOC. As a result of this process, the initial INASGOC relationship was established through the Ceremonies Department.

After meeting the right individuals the purpose of the collaboration was explained and discussions sought to find a form of mutually beneficial collaboration. In the discussion, both parties expressed all concerns and limitations. Through discussion, several challenges occurred.

The discussion and negotiation time was relatively short, approximately one month before the `International Event` course module started at UPM. However, after the discussion was completed, some agreements of this discussion were reached:

1. The university determined the courses which are considered to be relevant, and then the syllabus was adjusted to the timeline of student involvement in the 2018 Asian Games.
2. INASGOC provides various options for working or participation type that can be completed by student volunteers.
3. Both parties agree on any costs and expenses arising from this collaboration
4. Both parties agree on the number of students involved along with their rights and obligations
5. Both parties agree on a time period for the duration of the collaboration
6. The organizing committee also actively provides an assessment of student performance, represented by the division supervisor according to the area where the student works

Based on these agreements both parties then entered the organizational form phase. All forms of activity plans were outlined in writing to confirm what was agreed and to enable communication of the various activities and projects to all stakeholders, including students, faculty lecturers and UPM administrators. It is very necessary for students to clearly understand their learning objectives, and what kind of activities they will have during the collaboration. Since the International Event course module lecture session schedules had to be adjusted to the INASGOC schedule, it was crucial to maintain tripartite communication between the lecturer, the organizing committee, and university administration. For example, there was a shift in the face-to-face time of another course on a particular day because

students were required to attend the committee's office, whether for a meeting or project-activities.

Operational phase activities (Ankrah, 2015) were considered as the most challenging phase of the whole process. Student involvement was divided into four large projects; firstly, involvement in the preparations for the 2018 Asian Games, including the City Beautification & LOG Department, Communication Department (four weeks), Revenue Department and Ticketing Department. Secondly, students were involved in the Opening and Closing Ceremony division (ten weeks). The attendance time of students during this period was quite flexible depending on the needs of the organizing committee. There were groups of students who were almost physically needed to be present every day at the INASGOC office, but there were also a few groups who could do their tasks remotely. The most important thing was that their work for INASGOC could be submitted according to the targeted deadline.

Besides working on their INASGOC projects, students were also required to observe any potential problems they encountered and to propose improvements using material knowledge tools that they had been taught during their S1 Event degree program at UPM. Those observations and analyses were then reported and presented to the lecturer in the class.

In the first four weeks of the UPM – INASGOC collaboration there was not any involvement with INASGOC by students from other universities. There were 32 UPM S1 Event degree program students divided into several groups according to the needs of INASGOC. The division of groups was based on the lecturer's consideration. Those considerations included student's capabilities, previous project's performance, and their interests according to the various projects provided by INASGOC. Another challenge faced was that not all of the division supervisors were

informed about this collaboration, which led to different interpretations and expectations from students by each supervisor in every division. This was compounded by the fact that most supervisors were hired as temporary workers and most of them had another main job besides being an organizer of this international event. Their working time was irregular. This created communication problems with students who also had to attend the UPM campus for the continuation of their S1 Event course modules.

During the next ten-week working project period, students were specifically involved to assist the Opening and Closing Ceremonies. They worked under the supervision of an experienced organizer who had managed several Olympic sport ceremonies. This was an ideal opportunity for students to learn a lot about event management from a world-wide organizer working to international standards.

In this phase, UPM students were merged with volunteers who had applied from all over Indonesia, including students from other universities who also did a collaboration with INASGOC. This phase helped develop further the UPM students' interpersonal and communication skills and in particular the ability to communicate with others who have different backgrounds of education, age, point of view, and even culture. For example, some supervisors were foreign nationals, such as American, British, French, Malaysian, Russian, and Belgian.

UPM students were also required to have well-structured time management skills. Effective time management was critically required since the students could not come late for any meetings and at the same time, they had an obligation to attend other course modules on the UPM campus. However, the hard work and fatigue of the students paid off when the 2018 Asian Games Opening and Closing Ceremonies were successfully implemented and received outstanding praise from various parties.

To assess whether the learning objectives of the collaboration had been achieved four evaluative methods were used. First, written tests were conducted during the mid-term examinations. A mid-term test was devised to assess if students could understand all the material concepts that were covered in the semester`s formal teaching program. Secondly, the students made oral presentations, using an analytical framework, to report and assess their experiences working for INASGOC. Thirdly, observation in field practice were conducted through monitoring and asking for feedback from the students` supervisors. Finally, during the 2018 Asian Games the number of spectators and event visitors was assessed as a means of indicating activity and engagement with the various projects the UPM students had been involved with organising.

Why It Is Essential

Collaboration between industry and academia, especially for students, is very important. The UPM S1 Event degree program first started in 2015 and the opportunity to collaborate on a mega sports event with INASGOC in 2018 on the Asian Games provided many important benefits for the development of the S1 program and its students.

One of the benefits is for both national and international accreditation of the S1 Event degree program. Accreditation audit criteria require evidence being provided of university-industry collaboration and the UPM-INASGOC collaboration is very strong evidence of this. The collaboration process which is assessed during these accreditations is required not only to benefit the university, the faculty lecturers, but also the students. The accreditation audit will also assess the scale of the event carried out in the collaboration.

Directly, the collaboration between the S1 Event degree program and INASGOC also raised the S1 Event as a brand image, as well as the program's reputation in the eyes of the public and industrial association (Indonesian event association). The Asian Games event is an international sporting event with high prestige. Those involved in it will have a high prestige because the involvement of the entire committee will be publicly announced.

In addition to brand image and prestige, the S1 Event degree program at UPM should be proud because trust was given by INASGOC as a partner in organizing the Asian Games to the UPM faculty lecturers and the students. Of course, to carry out an international event as big as the Asian Games, INASGOC has many requirements for anyone who wants to partner with them. The S1 Event degree program can also learn about the mechanism and fulfillment of standards from an international sports event organization in selecting their partners. In other words, by collaborating with INASGOC through the S1 Event degree program, UPM is considered to be able to meet all of INASGOC criteria for its suppliers and partners.

This collaboration is also quite essential from a micro perspective. Collaboration has some benefit of adjusting to learning objectives that were agreed upon from the program start. The learning objective is to gain knowledge not only theoretically, but also practically, in the form of practical experience at international events organization and management.

The students who all participated in this program gained valuable experience because they were able to learn from real cases in international events management, which will be very difficult to repeat in the future. Students also have a portfolio of international events practical experience from this collaboration that they can use when applying for full time jobs after graduation and when they are working in the events industry. A more noble thing from this collaboration is to contribute to the service of the Indonesian nation and state in showing the image of Indonesia, to the other Asian member countries.

Reflection and Lessons Learned

A leaderless group discussion (LGD) was chosen to provide a liberal space for informants, in this case, students to convey all benefits as well as challenges they faced during the 'best practice' learning process. LGD shows that students get a variety of benefits from this collaboration, although not specifically related to the syllabi planned at the beginning of the International Event course module. Interestingly, students felt that this collaboration was a means of applying other course module subject content such as volunteer management and human resources management to their work experiences with INASGOC. However, most students thought that best practice learning during the 2018 Asian Games provided them with pride and prestige, which had no measurable value, compared with the other students who were not involved with the collaboration. Students who participated in the collaboration also felt that this experience provided:

* valuable network opportunities for them both nationally and internationally
* enhanced practical work experience that could be included on their CVs
* adding value for them when they apply for a job
* providing confidence to start and to open their own business
* insight into new methods and conditions when working with event communities from various countries and continents, such as time management and emotional control
* insight into business practices such as inventory control and logistics

Through the LGD process several major difficulties were identified by the

UPM S1 Event degree program students (internal) and by students from other universities (external) – see Figure 2.

Figure 2: Difficulties Encountered[2]

Internal	External
It is difficult to find networks that relate to decision makers at INASGOC to collaborate with	The complexity of INASGOC organization structure
It takes time to convince INASGOC to accept the offer of collaboration	There is a high expectation from INASGOC to place students in a broad different division
The period of student practical learning takes quite long (2 months)	There is a high expectation from INASGOC to involve more number of students
During this period of collaboration, students are needing to take other subject modules (there are 7 other subject modules in total) with high number of credits.	Other lecturers and faculties who do not involve on this collaboration need to make some schedule adjustment
There is a credit regulation from University to not allow any compensation given to students, who have external organization activities, if it is clash with other subjects	Organizational structure change, on decision makers itself, at INASGOC. Immediate adjustment is required
A challenge to compensate students activities with an ideal subject marks	Different departments, different division, create different workloads

[2] Data collected during the LGD process

Nevertheless, students have learned from some of the challenges they faced. The main challenges were:

* the difficulty of work patterns and forms regulation, in particular a very heavy daily workload
* working with people from many international communities with different emotional backgrounds and cultures
* an unclear form of work and organisational structure due to changes in supervisors and other key workers employed by INASGOC and the absence of job descriptions and SOPs
* the dynamics of the whole team, considering that volunteers come from different backgrounds, without any forms of interpersonal relations exchange
* a heavy burden of work activities for the students - coping with demands from both volunteering with INASGOC and the curriculum requirements of being an S1 Event degree program student at UPM
* maintaining motivation for the INASGOC work as a low rate of financial compensation was paid to the students

Apart from the challenges and benefits obtained by students, the informants also gave several suggestions related to how to improve this type of university-industry collaboration.

The first recommendation is a neater preliminary preparation between the two parties, along with a clear position and job description for each job, as well as proper volunteer training and personal bonding before the project started. The second recommendation is to adjust the best practice learning period with class schedules for other subjects, and whole learning objectives, by determining these objectives before the subjects were created and lectured, and even before the project was begun, in order to obtain more effective results. The final recommendation is to add more existence and coordinated communication between the university,

students as project executors, and the industry. Apart from these recommendations the students greatly appreciated this valuable opportunity to collaborate with INASGOC, while also appreciating greatly the hard work of the lecturer who organised and led the collaboration between UPM and INASGOC. Not only did the faculty lecturer organise the collaboration but she also volunteered at the 2018 Asian Games – an extremely beneficial learning opportunity itself.

Further Collaboration

Collaboration between the S1 Event degree program at UPM with INASGOC should always be maintained. Although INASGOC is an ad-hoc committee that was formed only when the 2018 Asian Games took place, there were people in the INASGOC committee who became Ministers in President Joko Widodo's cabinet. Some examples are the Minister of Tourism and Creative Economy, Mr. Wishnutama and Minister of BUMN (public company ministry), Mr. Erick Thohir. This means that UPM has to continue to maintain its good relations with these key individuals and the Ministries that they lead.

This can be done in a number of ways as these Government Ministers (through their departments) can provide other opportunities for collaboration in the future. In this regard, the UPM S1 Event degree program has to be always pro-active in building relationships with ad-hoc organizations or committees such as INASGOC, which was formed by the government as a committee for organizing the 2018 Asian Games. Several international sporting events will take place in Indonesia in the years ahead such as the Moto GP Race in Lombok and Formula E in Jakarta. The S1 Event degree program can utilize these international sport programs to actively collaborate, based on

the success of the collaboration with INASGOC.

Moreover, the S1 Event degree program should assist students to prepare themselves before they get involved in the committee of similar international events. Some relevant course module subjects to be given are Event Operation Management, MICE Management, and Venue and Facility Management. By providing subject content on these course modules in the classroom students will be better prepared and able to collaborate with the new core committees before the event.

Faculty lecturers should also carry out several actions. One action is to keep identifying university-industry collaboration opportunities and maintaining very good relations with the events industry in Indonesia. Some concrete steps that can be taken include: showing high initiative in looking for international events and making priority considerations if several international events are held simultaneously. Faculty lecturers also have an opportunity to organise a broad industry networking event in order to open cooperation with selected national committees, maybe even faculty lecturers will become members of the board of an organizing committee.

To realize these targets, faculty lecturers are required to develop negotiation skills, especially so that course module learning objectives are still achieved as desired when an industry collaboration is established. In addition to negotiation skills, faculty lecturers are also required to have communication skills to coordinate with various parties or divisions on campus so that all parties support this activity.

The outcomes of negotiation and communication with industry collaborators should be written in the form of an agreement and should be documented in a written contract. This guideline is very important in validating the negotiation and communication process between faculties and industry.

Faculty lecturers are also faced with the challenge of taking more time to monitor and evaluate the collaboration process periodically. The evaluation and monitoring process might be done by visiting students when they are volunteering. Thus, even faculty lecturers can become volunteers with students by directly being involved from pre-collaboration to post-collaboration. The time that the faculty lecturer has to invest into creating the university-industry collaboration should not be underestimated – it is a major commitment in both time and personal energy. However, such investment is worth it as the benefits of university-industry collaboration outweigh the costs.

Conclusion

The purpose of this paper has been to explain and assess one very special university-industry collaboration that took place in 2018 for S1 Event degree program students at UPM. To provide a framework for assessing the collaboration process Ankrah`s (2015) model was used.

The findings from the research that was undertaken for this paper have identified both benefits and challenges that have arisen for the students, their faculty lecturers and for the industry partner - INASGOC. These benefits and challenges have been explained in the previous sections of this paper. Although there is positive feedback from the UPM-INASGOC collaboration, there are still aspects that need to be considered when similar university-industry collaborations are organised in the future.

A key learning point is that both parties to the collaboration need to fully understand the motivations that each has for establishing the collaboration. This is the starting place for all future collaborations – what are the expectations of each party in terms of outcomes from the collaboration.

Clear, open, intensive and frequent communication between the parties is necessary for the collaboration to run effectively – this ensures that the organizational and operational phases from the Ankrah (2015) model are achievable. If there is a breakdown of communication then many challenges will arise which could result in the desired outcomes not being achieved.

From a student perspective clear briefing information has to be provided for them and appropriate job descriptions provided that explain accurately the work tasks they have to undertake. Regular meetings with their supervisors in the work place are essential for monitoring the progress of their work and to provide an opportunity for discussing any difficulties that are being faced.

If the above learning points are followed then there is an increased likelihood that the benefits of the university-industry collaboration will outweigh the disadvantages. There is no doubt, though, that university-industry collaborative projects are very challenging to organize successfully, but if they are systematically developed following the Ankrah (2015) model the benefits for all concerned will be significant.

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THE IMPORTANT ROLE OF VOLUNTEERS IN EVENTS

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Abstract

When organising an event, strategic planning is an important aspect. Without a planned and structured implementation strategy, the event will not run successfully. However, strategic planning must be supported by adequate manpower who carry out their duties to create and implement the event. Human resources (HR) are one of the keys to the successful implementation of events. HR in the events industry can be permanent workers, temporary workers or volunteers who are willing to spend their time supporting the event for no financial reward. The recruitment of volunteers is not always the same as the recruitment of permanent employees due to their motivation and personal characteristics. The purpose of this paper is to discuss the reasons why volunteers work at events and to relate these benefits to seven events that were held in Jakarta, Indonesia. The primary research for this paper was conducted using semi-structured personal interviews with volunteers who worked at the seven events. The findings from the research indicate that the main motivations for volunteering varied according to the type of event. However, some common motivations were discovered that related to all of the events: wanting to make the event successful; gaining networking opportunities; developing work related experience; non-material benefits; and for mega-events national pride and patriotism.

Keywords: *HR planning (Human Resources), role of volunteers, benefits of volunteering*

Introduction

The event industry is divided into two fields, namely special events (leisure events) and MICE events (business events), Hind et al (2019). Today the event industry is one of the growing business sectors in the global economy. Both types of event (leisure and business) require volunteers to be recruited to enable the event to be staged successfully, Hind et al (2019).

The event industry is felt to be different from other industrial fields because events tend to be temporary activities rather than permanent. This makes a difference in human resource planning as the event workers employed to organize and stage the event will include permanent workers, freelancers such

as part timers and volunteers (Wagen, 2007). Thus, in the event industry, there are different segments in the workforce, one of which is volunteer workers.

Volunteers tend to be unpaid workers who are motivated to work at the event for a variety of reasons which can include patriotism or a commitment to the cause behind the event such us fundraising. Event volunteers could also be classified as being part of a growing sector of tourism which is called volunteer tourism. This is because the volunteer might be attracted to volunteer at an event because it is being staged in a particular tourist destination which the volunteer wishes to visit.

Volunteers at an event can undertake a variety of different roles depending on their expertise, Hind et al (2019). Some events could recruit volunteers to contribute to the overall management of the event if the volunteer has particular experience in event planning and organisation. Alternatively, university, polytechnic and college students are recruited by event organisers to undertake administrative tasks or customer-facing functions, Hind et al (2019). For example in the 2018 Asian Games held in Jakarta and Palembang, Indonesia, 14,000 volunteers were recruited to work on the main sports events, in roles supporting the opening and closing ceremonies and in event production, multi-media technology, catering and other customer facing functions.

All events require volunteers to make them successful, Hind et al (2019). Volunteers play an important role in the implementation of the event, not only because of the skills they can bring to the event organising process but also because they help to reduce the costs incurred in staging the event. Whilst the volunteers will not receive a salary they will probably be offered some form of non-monetary reward for their work which could include free accommodation, transport and food and beverage, Hind et al (2019). The event

organiser (no matter what type of event is being organised) has to pay careful attention to the selection and recruitment of the volunteers as they play a significant part in creating customer satisfaction with the event. This can be a challenge for the event organiser – how to select and recruit appropriately qualified volunteers for the event who will be motivated to work hard and to deliver excellent customer satisfaction whilst not receiving a financial reward. Indeed, some event organisers might be reluctant to use volunteers because of the challenges and difficulties in recruiting volunteers with the appropriate motivation and skills set.

This paper will discuss the role of volunteers in events and the benefits that volunteers have gained from working at seven events that were staged in Jakarta, Indonesia.

Human Resource Planning

Event organizing is not only about designing the concept and implementing it but it also involves strategic and functional management. Within the functional management of an event human resource planning and management is a key function.

Human resource management is much more than the recruitment and selection of event staff or volunteers, it involves a long-term strategic development of the event organization so that the event organizing company can operate efficiently using a variety of different types of worker. Wagen (2007) suggests that the strategic approach to human resources planning involves:

1. Formulating the HR strategy, including an environmental assessment on the labour market, industrial relation framework and the level of expertise required;
2. Developing a flexible and responsive approach to dealing with HR issues especially when staging the event;

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3. Facilitating worker integration across a wide range of projects that are needed to stage the event successfully; and

4. Focusing on customer service both internal and external that relate to both the audience and event workers.

According to Webb (2001), a HR strategy should analyse the local labour market to determine what types of worker are available to the event organizer and the potential for recruiting volunteers to support the staging of the event. As mentioned previously (Hind et al, 2019), the recruitment of volunteers by an event organizer offers considerable benefits as volunteers normally offer their labour without expecting to receive a financial reward. This helps to reduce the HR costs of staging the event.

When deploying volunteers at an event the event organizer, though, has to pay careful attention to their training and supervision (Hind, et al 2019) as the volunteers will have an important contribution to make in establishing customer satisfaction as well as supporting the health and safety of the event customers.

The role of the HR function in the planning of an event is to determine the different types of worker who are needed to stage the event and then to devise a HR strategy for their recruitment, selection, training, supervision and motivation. Analyzing the training needs of all event workers and then devising and implementing the training is one of the critical functions of the HR planning for an event (Hind et al, 2019). It is essential for the success of the event that all event workers understand clearly what their individual role is in creating customer satisfaction (Byrne et al, 2002).

It is clear from the literature review so far that a strategic approach needs to be adopted for HR planning at the event – this is particularly important for large-scale events that will recruit hundreds or thousands of event workers to make them a success.

At the Toronto Winter Olympic Games held in 2006 some 25,000 volunteers were recruited. The 2018 Asian Games held in Jakarta and Palembang, Indonesia utilised 14,000 volunteers. Volunteers are an important part of an event`s workforce and frequently their personal motivation and enthusiasm for volunteering at an event creates a community spirit that results in a high social impact for the event (Wagen, 2007).

Volunteer: Definitions, Category, Impact

Most leisure and business events recruit volunteers. For the purpose of this paper two main types of volunteer will be identified. The first category of volunteering is known as volunteer tourism which is generally recognized as a form of alternative tourism (e.g. Wearing, 2001; Brown, 2005; Callanan and Thomas, 2005; McIntosh and Zahra, 2008; Matthews, 2008). Wearing (2001) describes a volunteer tourist as a person whose motivation is more altruistic than the wish to earn money. Volunteer tourists travel to a destination to perform voluntary work without remuneration and can be motivated to volunteer by a variety of different reasons, for example to support a particular cause such as poverty reduction or environmental conservation, or they might volunteer for social reasons or to gain work experience that will be helpful to their future careers.

The second type of volunteer can be found in the events industry – the general volunteer. According to Wagen, (2007), a general volunteer could be motivated by patriotism or commitment to the cause behind the event such us fundraising. The Jakarta Coffee Week event hired 100 volunteers divided between catering, ticketing, the cashier division and the competition division. The Java Jazz Festival hired 300 volunteers.

Event volunteers work at many different stages of the event planning and implementation phases and depending on the volunteer`s level of experience they could be

members of the organising committee – particularly for smaller scale, community based events. For some events that take place on a regular basis (for example every year) the volunteers might work on a continuous basis throughout the year preparing and planning the event. Depending on the experience of the volunteers some might take on management roles, whilst those with less experience might work in customer facing roles or in support roles such as catering or stage management.

According to Page (2016) the main motivation of general volunteering is because of social interest, looking for social and career benefit (networking), seeking experience and new challenges. Event volunteers come from a variety of different backgrounds, Hind et al, (2019). Some volunteers will be retired people who volunteer perhaps as a hobby in their spare time. People who have a permanent job in another industry might be an event volunteer because they want to work `behind-the-scenes` at an event that they have a personal interest in, for example a major music or sporting event. Many university, polytechnic and college students see event volunteering as an opportunity to gain work experience in the industry in which they want to develop their career upon graduation.

Strigas and Jackson (2003) summarise the reasons why people volunteer into three categories:

1. A material factor, this includes the incentive or the payment that is received for volunteering;

2. The purposive factor, the motivation to become a volunteer based on recognition form the society;

3. A leisure factor, volunteering in order to have another experience and opportunity to develop a new interest.

The author of this paper also supports the view that people volunteer for patriotic or nationalistic purposes, as is the case with the thousands of volunteers who work at mega sports events such as the Olympic Games and the Asia Games.

When the event organiser utilises volunteers there are certain considerations that have to be taken into account. Firstly, the job function and task given to the volunteer must match the capabilities of the volunteer – the volunteer should not be given a job that is outside their capability. Clear briefings have to be given to the volunteers, through training, to explain to them what their job is and how to undertake it safely. Once the volunteers are working at the event they have to be monitored and supervised to ensure that they are performing their duties to the standards expected. Using volunteers at an event puts additional responsibilities on the event organizer and these responsibilities have been well documented by Hind et al (2019) and Cuskelly and Auld (2000).

Methodology

The research approach used in this study is a qualitative method consisting of a number of steps Arbnor (1997). The first step is to describe the phenomenon that occurs. At this stage the data sources are taken from various documents and literature (secondary research). The second step is to analyze the causes of the phenomenon. At this stage, various possible causes of the phenomenon will be seen. The next step is to try to look ahead, what will happen and what must be done by the object of study to be able to answer the challenges of the future. As a means to analyze the phenomenon this paper used methodological triangulation (Decrop, 2004; Denzin, 2006).

The primary data for this study were collected through participant observation and semi structured personal interviews to understand the role and motivations of the volunteers. Interviews were conducted with a small sample of volunteers and professional exhibition, conference and event organizers located in Jakarta, Indonesia.

Interviews were conducted with the project manager of each event. Subjects of observation are volunteers who are part of the event. The data were, in The Asian Games event consisted of 30 participants from a total of 100 volunteers, BFI ran 4 participants out of a total of 50 volunteers, JCW 20 participants from 100 peoples, BBW 15 people from 300, Inacraft 20 people from 100 peoples, Jakarta Sneakerday 5 people from 30 peoples, and IFW 10 people from 100 peoples.

Result and Analysis

As discussed earlier in this paper, in the implementation of   events in Jakarta, Indonesia many professional conference, exhibition and event organisers recruit volunteers. In some of the major events held in Jakarta such as the 2018 Asian Games, Para Games 2018, BFI Run 2018, Indonesia Fashion Week (IFW) 2018, Big Bad Wolf (BBW) 2018, Jakarta Coffee Week (JCW) 2018, Jakarta Sneakerday 2019, Inacraft 2019, many volunteers are deployed within their event teams. The role of each volunteer varies depending on the event and the experience of the individual event volunteer. Based on the primary research conducted for this paper one finding was that the role of volunteers is generally in customer facing roles such as registration / ticketing, liaison officer (LO), runners, marshals, cashiers, tenant and in catering (see Table 1).

Tablel 1
Roles for Volunteer

Event / Position	Asian Games	BFI Run	IFW	BBW	JCW	JSneakerday	Inacraft
Registrasi	X	X					
Ticketing	X		X	X	X	X	X
Cashier				X	X		
LO	X	X	X	X	X	X	X
Runner							
Marshal	X	X					
Tenant			X	X	X	X	X
Catering	X	X			X		

Source: interview

Based on data from the 2018 Asian Games sports event, volunteers played a role in all areas of organising this mega sports event. This illustrates that the need for volunteers is high and that there is great respect for volunteer workers by event organisers. In addition, volunteers also play a role in important teams such as stage management, production, cast movement in celebrating the opening and closing ceremonies.

Jakarta Coffee Week hired 100 volunteers who were divided into food & beverage, ticketing, cashier division and the competition division. In BFI Run, which is one of the marathon sporting events in Indonesia, around 50 volunteers were required to assist in the marshalling of the event, as liaison officers and consumption areas for runners' needs.

Big Bad Wolf needs a lot of voluntary workforce assistance because the event runs over a 24 hours period with a shift schedule in place. The event organiser needs to recruit volunteers who have the capacity for working over a long period of time. Jakarta Sneakerday is a fashion event that runs over a number of days. It is popular among younger generations who attend to observe the fashions and to buy the products. The role of volunteers at Jakarta Sneakerday is to assist in the registration process as a large number of buyers attend this event. The same thing happens at the Inacraft exhibition.

Based on the data generated by the research for this paper, volunteer roles were found to be determined by the type of event itself. The main role of the volunteers is to take up customer service support activities with most of the volunteers being students in higher education. One of the reasons for this came from an interview with one of the event organizers who stated that they are looking for volunteers who have spare time to volunteer at the event and who require little

training to undertake their volunteering role – it was felt that customer service roles did not require the volunteer to possess any special skills. The recruitment of student volunteers provides the event organizer with a flexible workforce (in terms of time availability), at a lower cost than hiring paid employees, but who can also deliver customer satisfaction.

Based on interviews with several volunteers from each event, five main motivational reasons were identified for volunteering at an event. As can be seen from Table 2, `wanting to help make the event a success` was the most important reason, followed by motivations relating to `networking`, `gaining experience` and receiving some form of reward for being a volunteer. The fifth motivational reason in Table 2 is specific to national events that might be organised such as the 2018 Asian Games.

Table 2
Motivation of Volunteer

Rank	Motivation
1	Wanting to help make the event success
2	Networking
3	Wanting to fill spare time and gain some experience
4	Extra credit/ money/ material factor
5	Nationalism (in a national event)

Source: interview

However, the general findings in Table 2 can be broken down further into the main reasons why volunteers offer their services at specific events. Most of the volunteers who were interviewed about their motivation for volunteering at the 2018 Asian Games, a mega event, indicated that they volunteered because of the social impact of the games. A reason for volunteering was for a sense of patriotism and nationalism – a motivation also identified by Strigas and Jackson, (2003). For other events such as festivals, music concerts and exhibitions, the motivation of the volunteers is probably based on material factors and career benefits

that the volunteer will gain, such as in Big Bad Wolf 2018, Inacraft 2018, and Jakarta Coffee Week, 2018. On the other hand, at sports events such as the BFI run, motivation was more to fill spare time and increase experience. These research findings are similar to those identified by Page (2016).

Based on the semi structured interviews with the respondents for this research it can be seen that the volunteers benefitted from their volunteering experience. In addition to the personal benefits of gaining valuable work experience and networking the volunteers also appreciated the opportunity to receive some form of material reward in exchange for their labour such as a meals allowance and occasionally a small financial payment.

Event organizers also benefit by including volunteers as part of their event workforce, most significantly by being able to reduce their wage bill. However, recruiting and incorporating volunteers into the event workforce has to be undertaken strategically.

The type of volunteer that is recruited has to align with the vision and objectives of the event – otherwise there is a strong risk that the event will be unsuccessful. Once selected, the volunteers have to be trained, monitored and supervised (Hind et al, 2019) – just as if they were permanent employees of the event organizer. Careful attention has to be paid by the event organizer to the strategic management of volunteers for the event – if this is achieved then both the volunteers and the event organizer will benefit considerably.

Conclusion

Based on the contents of this paper the following conclusions can be drawn. The literature review (Hind et al, 2019) identified that all events require to recruit volunteer employees to make them a success – in addition to paid employees. However, when recruiting volunteer workers a strategic approach has to be followed by the event

organizer to ensure that the volunteers who are recruited have the relevant skill set for the tasks that they have to undertake at the event. The strategic approach involves undertaking an analysis of the local labour market to determine if suitable volunteers might be available through to the human resource management strategies that the event organizer implements.

Volunteers play an important role in the implementation of events and help in the success of events. In some events, especially `business to customer` exhibitions customer satisfaction is a key objective for the event and volunteers play an important role in providing customer satisfaction through their social and communication skills. Recruiting volunteers to help stage an event also provides financial benefits for the event organizer as the cost of utilising volunteers will be lower than employing paid employees who will require a wage for working at the event.

The primary research undertaken for this paper was based on a small sample of events taking place in Jakarta, Indonesia. The author considers the research findings of interest because they do support the findings of other authors who have also researched the role of volunteers in events – see Jackson (2003), Page (2016), Hind et al (2019). However, the recruitment, selection, motivation, monitoring and management of event volunteers is a relatively under-researched area and further studies are needed to identify best-practice in the strategic management of volunteers at events.

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The abstract is written with Times New Roman font size 10, and single spacing. The abstract should summarize the content of the paper, including the aim of the research, research method, and the results, and the conclusions of the paper. It should not contain any references or displayed equations. The abstract should be no more than 200 words.
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Keywords: *up to 5 keywords in English* (9 pt, italics)
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The use of abbreviation is permitted, but the abbreviation must be written in full and complete when it is mentioned for the first time and it should be written between parentheses. Terms/foreign words or regional words should be written in italics. Notations should be brief and clear and written according to the standardized writing style. Symbols/signs should be clear and distinguishable, such as the use of number 1 and letter l (also number 0 and leter O). This manuscript doesn't allow the use of bullet points or numbering. At the end of this paper both of the colomns should be in balance. You also have to activate widow or orphan control in order to ensure that there are no single line of sentences at the end of the column section.
(one blank single space line, 10 pt)

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Tables are written with Times New Roman font size 8. The title of the table is written with font size 8 above the table without blank space. The table is numbered in Arabic numerals. There is one single space line between the table and the paragraph. The table is placed immediately after it is referred to in the text. The frame of the table uses 1 font-size line. If the title in each table column is long and complex, the columns are numbered and the notes are given

below the table.
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TABLE I
UNITS FOR MAGNETIC PROPERTIES

Symbol	Quantity	Conversion from Gaussian and CGS EMU to SI [a]
Φ	magnetic flux	1 Mx $\to$ 10_{-8} Wb = 10_{-8} V·s
B	Magnetic flux density, magnetic induction	1 G $\to$ 10_{-4} T = 10_{-4} Wb/m$_2$
H	magnetic field strength	1 Oe $\to$ $10_3/(4\pi)$ A/m
M	magnetic moment	1 erg/G = 1 emu $\to$ 10_{-3} A·m$_2$ = 10_{-3} J/T
M	magnetization	1 erg/(G·cm$_3$) = 1 emu/cm$_3$ $\to$ 10_3 A/m
J	magnetic dipole moment	1 erg/G = 1 emu $\to$ $4\pi \times 10_{-10}$ Wb·m
J	magnetic polarization	1 erg/(G·cm$_3$) = 1 emu/cm$_3$ $\to$ $4\pi \times 10_{-4}$ T
χ, κ	susceptibility	1 $\to$ 4π
χ_ρ	mass susceptibility	1 cm$_3$/g $\to$ $4\pi \times 10_{-3}$ m$_3$/kg
μ	permeability	1 $\to$ $4\pi \times 10_{-7}$ H/m = $4\pi \times 10_{-7}$ Wb/(A·m)
μ_r	relative permeability	$\mu \to \mu_r$
w, W	energy density	1 erg/cm$_3$ $\to$ 10_{-1} J/m$_3$

No vertical lines in table. Statements that serve as captions for the entire table do not need footnote letters.
(one blank single space line, 10 pt)

3. Graphics Content (10 pt, bold)
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Graphic contents are placed symmetrically on the page and there is one blank single space line between the graphic content and the paragpraphs. A graphic content is placed immediately after it is referred to in the body of the text and is numbered in Arabic numerals. Caption for the graphic content is written below it and there is one blank single space line between it and the graphic content. The caption is written in font size 8, and placed as in the example. Between the graphic content with the body of the text there is one blank single space lines. If is more than one line, numbers should be written on the last line. Letters used as mathematical symbols in the text should be written in italics such as x. Equations in the text should be referred to as abbreviations, for example equation(1) or equation(2). Make sure the equation is made with equation function (in M.S. Word) or using LaTex equation form (definitely we do not accept equation put as a picture).
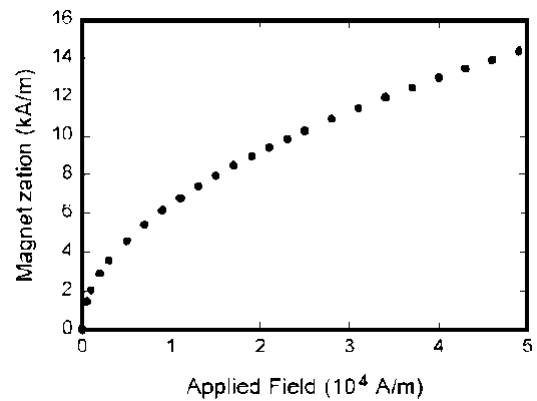
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$$A = \pi r^2 \tag{1}$$

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Fig. 1. Magnetization as a function of applied field. Note that "Fig." is abbreviated. There is a period after the figure number, followed by two spaces. It is good practice to explain the significance of the figure in the caption.
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4. Mathematical Equation (10 pt, bold)
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The reaction or mathematical equation should be positioned symmetrically on the column, marked by sequential numbers written on the right corner within brackets. If the writting of equation takes m

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Programming code must be made in the text box and referenced as an image. Programming code contents are placed symmetrically on the page and there is one blank single space line between the paragraphs. Code program in the text box is written by using Consolas 10 pt in single space. A programming code content is placed immediately

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```
#include "systemc.h"
```

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Gambar 5. Definisi awal : include.
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Citation in the text should be written using APA format.

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- Including results in the method section
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Criteria	Reviewer`s Comments
Summary of the paper: 1) What is novel in this paper (One or two sentences) 2) Why is the content of this paper significant (one or two sentences)	
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Does the introduction: 1) Explain the field of work and justify why this is an important field to study? 2) Indicate a gap in research in this field, raise a research question, or challenge prior work in this field?	

3) Outline the purpose of the paper, indicating what is novel and why it is significant?	
Does the literature review section: 1) Make explicit the theoretical framework(s) that underpin the research? 2) Review critically the academic literature and theoretical frameworks that underpin the research? 3) Provide an evaluation of the academic literature and theoretical frameworks and their relevance to the research? 4) Provide the context and the rationale for the research undertaken in the paper?	
Does the methodology section: 1) Explain how the results were generated? 2) Justify the research methods used? 3) Explain and justify the sampling method used with an acknowledgement of the limitations of the sampling method used? 4) Explain and evaluate how the fieldwork was undertaken? 5) Justify the data analysis and statistical approaches used?	
Does the results and discussion section: 1) Present the results of the paper in a logical order using tables and graphs as necessary? 2) Explain the results and show how they help to answer the research questions posed? 3) Summarise the results of the research; discuss whether the results are expected/unexpected; compare the results to previous work; interpret and explain the results by reference to relevant theories/models; consider the generality of the results? 4) Explain any problems or shortcomings encountered during the course of the research?	

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Does the conclusion? 1) Provide a brief summary of the results and discussion? 2) Emphasise the implications of the findings, explaining how the research is significant and providing the key messages the author wishes to convey? 3) Provide the general claims that can be supported by evidence?	
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Does the abstract: 1) Provide a stand-alone summary of the paper in no more than 200 words?	

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Does the title of the paper: 1) Reflect the aim and approach of the paper? 2) Give a concise and specific indication of the content of the paper?	

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Taking the above points into consideration should the paper be published?   Yes – no amendments needed

         Yes – minor amendments needed (see below)

         Yes – major amendments needed (see below)

         No – reject this paper

Additional Comments from the Reviewer

Managing Editor Comments	Date