

Abstract 2:

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Knowledge transfer and the co-creation of new knowledge within the Queensland Music Festival

Conventional knowledge management approaches have been applied to festival and event management with an emphasis on documenting and storing knowledge in databases, checklists and reports after the event (Chappelet, 2000, Katzeff and Ware, 2006, Getz, 2007, Allen et al., 2011). However, knowledge management is a complex ongoing process (Orlikowski, 2002) throughout the entire festival life cycle including both the transfer of existing knowledge among the team as well as the co-creation of new knowledge. The relational process of transferring and co-creating knowledge effectively, though, is difficult to achieve in festival organisations due to their temporary, pulsating nature (Hanlon and Cuskelly, 2002, Stadler et al., forthcoming). Time is limited for building a shared understanding among the entire team (permanent and seasonal staff, volunteers, board members, contractors and artists) as most festival members only join the organisation for a few of weeks/months before and after the festival season (Van der Wagen, 2007, Emery and Radu, 2008). In particular, arts festivals emphasising community cultural development programmes face an additional challenge of establishing long-term relationships with members of the community in order to work together effectively and co-create the performance (Adam and Goldbard, 2001, Phipps and Slater, 2010, Stadler, forthcoming). The long-term planning strategy necessary in community cultural development counteracts the short-term nature of events and poses several knowledge management challenges on both permanent and seasonal staff members as well as members of the community.

For this study, an interpretive, reflexive methodology and ethnographic methods (Denzin, 1997, Alvesson and Skoeldberg, 2000, Davies, 2008) were employed in order to critically examine the transfer and co-creation of knowledge within the Queensland Music Festival (QMF) as a case study. The QMF is a highly successful, biennial festival running a number of community cultural development projects in regional Queensland, Australia, each festival season. The vision – *to transform lives through unforgettable musical experiences* (QMF, 2011) – and community cultural development ethos of the organisation highlight their way of working *with* communities rather than imposing ideas upon them. In order for these complex projects to succeed, the transfer and co-creation of knowledge between festival staff and members of the community need to be effective and ongoing throughout the entire festival life cycle. In particular, building relation-

ships of trust and respect, including the community in all major decisions and understanding and honestly representing their stories are crucial knowledge transfer and co-creation practices within the QMF. These practices have been identified and made explicit by the ethnographer in order for the organisation to be able to build on their strengths and further develop them in the future. In addition, a critical reflection by festival staff members on these taken for granted practices can enhance organisational learning and help QMF stay innovative and competitive in the long-run.

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