

# Events Management

Glenn Bowdin • Johnny Allen • William O'Toole • Rob Harris • Ian McDonnell

3rd Edition



Events Management Series

# Events Management

Third Edition

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# Events Management

Third Edition

**Glenn A J Bowdin**

*Head, UK Centre for Events Management,  
Leeds Metropolitan University, UK*

**Johnny Allen**

*Foundation Director, Australian Centre for Event Management,  
University of Technology, Sydney, Australia*

**William O'Toole**

*International Events Development Specialist, Sydney, Australia*

**Robert Harris**

*Director, Australian Centre for Event Management,  
University of Technology, Sydney, Australia*

**Ian McDonnell**

*Senior Lecturer, School of Leisure, Sport and Tourism,  
University of Technology, Sydney, Australia*

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# The authors

**Glenn A J Bowdin** is Head of the UK Centre for Events Management, Leeds Metropolitan University, where he has responsibility for leading a dedicated team of events educators and researchers. He is co-series editor for the *Elsevier Butterworth-Heinemann Events Management Series*. His research interests include the area of service quality management, specifically focusing on the area of quality costing, and issues relating to the planning, management and evaluation of events. He is a member of the editorial boards for *Event Management* (an international journal) and *Journal of Convention & Event Tourism*, Chair of AEME (Association for Events Management Education), a founding director of the International EMBOK (Event Management Body of Knowledge) and a member of Meeting Professionals International (MPI).

**Johnny Allen AM** was Foundation Director of the Australian Centre for Event Management (ACEM) at the University of Technology, Sydney, and continues teaching and research activities with that organisation. He was event manager for the Darling Harbour Authority from 1989 until 1996, and special event manager for Tourism New South Wales from 1996 to 1999. Johnny has an extensive career in event planning, including public events and festivals in both urban and regional areas. He was made a member of the Order of Australia in 2007 for his services to the events industry and event education.

**William O'Toole** is an International Events Development Specialist. He assists councils, cities, regions, countries and companies to grow their events portfolio and write their strategies. For five years he advised the Supreme Commission for Tourism in the Kingdom of Saudi Arabia on the development of their tourism event program in the thirteen provinces. Bill trains and assists the United Nations event organisers in places such as the Sudan and Uganda and is facilitating the development of the event industry in Kenya. He is a founding director of the Event Management Body of Knowledge and key advisor to the International Event Management Competency Standard. From Scotland to San Jose to Johannesburg, he has trained events staff in the application of project and risk management to their events. Bill has been involved in events innovation, creation, operations, management and strategy in over 30 countries. He is currently writing a textbook on *Events Feasibility and Development*.

**Rob Harris** is a Senior Lecturer and the Director of the Australian Centre for Event Management, University of Technology, Sydney. Rob has been involved in event management training, education and curriculum development for more than 10 years and was a foundation director of the Festivals and Events Association of Australia. He has an international reputation as an event management educator, having delivered short executive development programs through to Masters level courses in

a variety of locations around the world, including the United Kingdom, Malaysia, China and New Zealand, as well as throughout Australia. Rob is a co-author of the texts *Festival and Special Event Management* and *Regional Event Management Handbook*, as well as a number of event-related journal articles. He is on the editorial board of the international journal *Event Management*, and is the founder of the recently established Event Education and Research Network Australasia.

**Ian McDonnell** is a Senior Lecturer in the faculty of Business's School of Leisure, Sport and Tourism at the University of Technology, Sydney, where he teaches management and marketing of leisure and tourism services, including the very popular event management subject. In 1996, along with Johnny Allen, he started the first higher education course in event management, the Executive Certificate in Event Management. This book came from the lack of a text that could be used in such courses.

# Series editors

**Glenn A J Bowdin** is Head of the UK Centre for Events Management, Leeds Metropolitan University, where he has responsibility for leading a dedicated team of events educators and researchers. His research interests include the area of service quality management, specifically focusing on the area of quality costing, and issues relating to the planning, management and evaluation of events. He is a member of the editorial boards for *Event Management* (an international journal) and *Journal of Convention & Event Tourism*, Chair of AEME (Association for Events Management Education), a founding director of the International EMBOK (Event Management Body of Knowledge) and a member of Meeting Professionals International (MPI).

**Donald Getz** is Professor Emeritus at the University of Calgary, Canada, and Adjunct Professor in the Haskayne School of Business there. He is a Distinguished Fellow in the International Academy for the Study of Tourism. Donald maintains strong research links in Australia, New Zealand, Sweden and Norway, including that of Guest Professor at the University of Gothenburg. His ongoing research involves all aspects of event studies, and he consults in the event management and tourism fields. He is author of a number of books including *Event Management and Event Tourism*, and *Event Studies*.

**Conrad Lashley** is Professor and Director of Research in the Department of Hospitality, Leisure and Tourism Management at Oxford Brookes University. He is also series editor for the *Elsevier Butterworth Heinemann series on Hospitality Leisure and Tourism* and co-editor of the *Gastronomica Book Series*. His research interests have largely been concerned with service quality management, and specifically employee empowerment in service delivery. He also has research interest and publications relating to hospitality management education. Recent books include *Organisation Behaviour for Leisure Services*, *12 Steps to Study Success*, *Hospitality Retail Management*, and *Empowerment: HR Strategies for Service Excellence*. He has co-edited, *Hospitality: A Social Lens*, and *In Search of Hospitality: Theoretical Perspectives and Debates*. He is the past Chair of the Council for Hospitality Management Education. He is a Chair of the British Institute of Innkeeping's panel judges for the NITA Training awards, and is advisor to England's East Midlands Tourism network.





# Series preface

The events industry, including festivals, meetings, conferences, exhibitions, incentives, sports and a range of other events, is rapidly developing and makes a significant contribution to business and leisure related tourism. With increased regulation and the growth of government and corporate involvement in events, the environment has become much more complex. Event managers are now required to identify and service a wide range of stakeholders and to balance their needs and objectives. Though mainly operating at national levels, there has been significant growth of academic provision to meet the needs of events and related industries and the organizations that comprise them. The English speaking nations, together with key Northern European countries, have developed programmes of study leading to the award of diploma, undergraduate and post-graduate awards. These courses focus on providing education and training for future event professionals, and cover areas such as event planning and management, marketing, finance, human resource management and operations. Modules in events management are also included in many tourism, leisure, recreation and hospitality qualifications in universities and colleges.

The rapid growth of such courses has meant that there is a vast gap in the available literature on this topic for lecturers, students and professionals alike. To this end, the *Events Management Series* has been created to meet these needs to create a planned and targeted set of publications in this area.

Aimed at academic and management development in events management and related studies, the *Events Management Series*:

- provides a portfolio of titles which match management development needs through various stages;
- prioritizes publication of texts where there are current gaps in the market, or where current provision is unsatisfactory;
- develops a portfolio of both practical and stimulating texts;
- provides a basis for theoretical and research underpinning for programmes of study;
- is recognized as being of consistent high quality;
- will quickly become the series of first choice for both authors and users.



# Preface

Each year, events occur throughout the United Kingdom and around the world. They dominate the media, fill transport systems, hotels and venues, meet business objectives, motivate communities and create positive and negative impacts. For example, the Notting Hill Carnival can trace its origins back to 1964 when, established as a festival, it provided an opportunity for West Indians to celebrate and commemorate their ancestors' freedom from slavery. Over the years, the event grew slowly, from 200 visitors, to some 3000 in the early 1970s. The turning point for the Carnival came in 1975, when the Carnival was promoted by Capital Radio, resulting in 150,000 people from the West Indian community attending. In the last decade, the Carnival has boasted audiences up to 1.5 million people from all communities — attracting attention from Greater London Authority and other stakeholders who fear for the safety of visitors and wish to support its future development.

The UK events industry is wide ranging, incorporating many different sectors from the smallest of exhibitions, conferences and parties, through to large-scale sport and entertainment events. Although definitive data are not available, due to the complex nature and diversity of the industry, figures suggest that the economic impact of business visits and events alone (e.g. conferences, exhibitions, incentive travel) is over £22 billion. This suggests that the industry offers significant income to the UK economy, which has not gone unnoticed by local and national governments, regional development agencies, and other public sector bodies. Increasingly, they are using events as a means of serving a host of policy objectives — from delivering tourists, regenerating communities and celebrating moments in time (such as the extensive range of events during the Millennium) to arousing civic pride, inspiring the arts and stimulating regional economies, illustrated by the increasing number of events strategies across the UK and support for large scale events, including the successful London 2012 Olympic Games and Glasgow 2014 Commonwealth Games bids among many.

The UK has developed an enviable programme of events, including The Championships (known the world over as simply Wimbledon), Notting Hill Carnival, The Open Championships, Glastonbury Festival, Royal Ascot, Edinburgh International Festival, the British Grand Prix, Belfast Festival at Queen's, Eisteddfod and the FA Cup — together with many others that cover the full spectrum of business and community interests. These events and others, which are discussed in later chapters, illustrate in various ways the power of events to raise the profile of their host cities, attract visitors, deliver economic benefits and create jobs. They also show the various origins of events, ranging from community celebrations growing out of protest, to international events supported for political and economic needs. They raise issues of the costs, benefits and impacts on their host communities and serve as models for event management, development and marketing.

Until relatively recently, events have been seen as part of hospitality, tourism, leisure and recreation industries, or as a support service to businesses. However, the

environment is changing and the events industry is emerging in its own right. In the past decade or more, events management has shifted from being a field of dedicated and resourceful amateurs to being one of trained and skilled professionals. There are several reasons for this shift.

First, events management has emerged as the umbrella profession for a diverse range of activities that were previously viewed as discrete areas. These activities include festivals, sporting events, conferences, tourism and corporate events. This change has led to the need for a methodology broad enough to service this wide range of event types, but also flexible enough to encompass their individual needs and differences.

Second, the environments in which events operate and the range of stakeholder expectations have become much more complex and demanding. This change has led to the need for a robust methodology that is responsive to change and able to manage and encompass risk.

Third, corporate and government involvement in events has increased dramatically, in terms of both companies mounting events for their own purposes, and companies and governments investing in events through sponsorship and grants. This change has led to the need for management systems that are accountable and able to measure and deliver return on investment.

In response to these challenges, the events industry is seeking to increase professionalism and has relatively quickly developed a body of knowledge of industry best practice, supported by qualifications, training and accreditation. To do so, it has borrowed much from other disciplines and adapted this knowledge to the event context. This textbook attempts to capture and refine this emerging body of knowledge, and to document it in a useful form for students, researchers and practitioners in the field. As authors, we each bring to the textbook the benefits of our own discipline and perspective, reflecting the many facets of events management.

*Events Management* examines these and other aspects of events from a UK perspective. Specifically, the book aims to:

- Introduce the concepts of event planning and management
- Present the study of events management within an academic environment
- Discuss the key components for staging an event, covering the whole process from creation to evaluation
- Develop an understanding of key areas required for planning and managing events, including planning, project management, logistics, risk management, legal considerations, human resources, budgeting, staging, marketing planning, integrated marketing communications and evaluation
- Examine the events industry within its broader business context, covering impacts and event tourism
- Provide an effective guide for producers of events

Section One deals with the context for events — the reasons human societies create events and the events culture that has evolved are examined, as are the range and types of events and their impacts on their host communities, environment,

economy and tourism. The section also examines sustainable development and perspectives on events. Section Two illustrates a methodology for the planning of events by examining the processes involved in conceptualising, developing, project planning, implementing, marketing and sponsoring events. The section also examines the formation, leadership and training of event teams. Finally, Section Three looks at event operations and evaluation in detail and focuses on the systems event managers can use to manage events, discussing staging events, logistics, legal issues, risk management and the process of monitoring and evaluating events and reporting back to stakeholders.

The book is conveniently divided into eighteen chapters, which may be used to structure teaching sessions. Each chapter commences with clear objectives and ends with review questions in order to assess the students understanding. The book is also amply illustrated throughout with case studies, which assist the reader to relate the theory of events management to the real world of events practice, with all its challenges, frustrations and rewards. The book provides the reader with both a tool for greater understanding of events management and a framework for planning and implementing events.

The events industry is emerging, supported by an increasing body of knowledge, education, research and industry professionals; hopefully, the third edition of *Events Management* will contribute to this evolution and to a better understanding of how events enrich our lives, and it is hoped that the reader will in turn contribute to the future of this young and exciting industry.



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## TEXT

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## SECTION

# The Events Context 1

The first part of this book looks at the history and development of events and the emergence of the event industry in the United Kingdom. It examines the impact of events, including their social/cultural, physical/environmental, political and tourism/economic implications. This section also deals with the nature and importance of event tourism and includes a chapter on sustainable development, an increasingly significant factor influencing overall events planning.

# An overview of the events field

# 1

## LEARNING OBJECTIVES

After studying this chapter, you should be able to:

- define special events, mega-events, hallmark events and major events
- demonstrate an awareness of why events have evolved in human society
- describe the role of events in the UK, and the UK tradition of events
- describe the rise and effect of the community arts movement and its influence on the development of festivals and public events
- understand the growth and emergence of the events industry
- distinguish between different types of events
- list and describe the components of the events industry, including associations
- discuss the attributes and knowledge requirements of an events manager
- describe the types of organisation involved in the delivery of events management training.

## INTRODUCTION

Today, events are central to our culture as perhaps never before. Increases in leisure time and discretionary spending have led to a proliferation of public events, celebrations and entertainment. Governments now support and promote events as part of their strategies for economic development, nation building and destination marketing. Corporations and businesses embrace events as key elements in their marketing strategies and image promotion. The enthusiasm of community groups and individuals for their own interests and passions gives rise to a marvellous array of events on almost every subject and theme imaginable. Events spill out of our newspapers and television screens, occupy much of our time and enrich our lives. As we study the phenomenon of events, it is worth examining where the events tradition in the United Kingdom has come from, and what forces are likely to shape its future growth and development. As events emerge as an industry in their own right, it is also worth considering what elements characterise such an industry and how the UK events industry might chart its future directions in an increasingly complex and demanding environment.

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## EVENTS AS BENCHMARKS FOR OUR LIVES

Since the dawn of time, human beings have found ways to mark important events in their lives: the changing of the seasons; the phases of the moon; the eternal cycle of birth, death and the miraculous renewal of life each spring. In Britain, the early folk festivals were associated with Plough Monday, May Day, Midsummer Day and Harvest Home — the latter celebrating the final gathering of the grain harvest (Oxford Interactive Encyclopaedia, 1997). From the Chinese new year to the Dionysian rites of ancient Greece and the European carnival tradition of the middle ages, myths and rituals have been created to interpret cosmological happenings. To the present day, scratch the surface of the symbols of Old Father Time on New Year's Eve, Guy Fawkes on 5 November Bonfire Night, Halloween, or Father Christmas on 25 December — and remnants of old myths, archetypes and ancient celebrations will be found underneath.

Both in private and in public, people feel the need to mark the important occasions in their lives and to celebrate milestones. Coming of age, for example, is often marked by rites of passage such as initiation ceremonies, the Jewish bar and bat mitzvahs and the suburban twenty-first birthday party. At the public level, momentous events become the milestones by which people measure their private lives. We may talk about things happening 'before the new millennium', in the same way that an earlier generation talked of marrying 'before the Depression' or being born 'after the War'. Occasional events — the 1966 World Cup, the new millennium, and the Manchester 2002 Commonwealth Games — help to mark eras and define milestones.

Even in the high-tech era of global media, when people have lost touch with the common religious beliefs and social norms of the past, we still need larger social events to mark the local and domestic details of our lives.

---

## THE RICH TRADITION OF EVENTS

The UK and the various countries and cultures within it, have a rich tradition of rituals and ceremonies extending over thousands of years. These traditions, influenced by changes within society, including urbanisation, industrialisation and the increasingly multicultural population, have greatly influenced many events as they are celebrated today. Palmer and Lloyd (1972) highlight that Britain has many customs and traditions that are tied in with the changing seasons and country life. In addition, they note that with developing immigration, particularly after the war, settlers brought their own customs and traditions that have now become part of Britain's heritage. In the cultural collision with the first migrants from the former colonies of India, Pakistan and the Caribbean, new traditions have formed alongside the old. However, many events that people take for granted today have been taking place in one form or another for hundreds of years. These

include fairs, festivals, sporting events, exhibitions and other forms of public celebration.

The Lord Mayor's Show provides an example of this — originating from 1215 when King John granted a Charter confirming the right of the citizens of London to choose their own mayor. One of the conditions of the Charter was that the man chosen as mayor must be presented to King John for approval and had to swear an oath of allegiance. This was the basis for the original show — literally, the mayor has to go to Westminster to be shown to the king. The Lord Mayor's Show is now the largest parade of its kind in the world — with 6000 participants, 2000 military personnel, 200 horses, 220 motor vehicles, 56 floats, 20 marching bands, and the state coach, all involved in the procession that is nearly 2.5 miles long, yet travels a route of less than 2 miles (Lord Mayor's Show, 2000).

The term 'festival' has been used for hundreds of years and can be used to cover a multitude of events. The Policy Studies Institute (PSI, 1992, p. 1) notes that:

*'A festival was traditionally a time of celebration, relaxation and recuperation which often followed a period of hard physical labour, sowing or harvesting of crops, for example. The essential feature of these festivals was the celebration or reaffirmation of community or culture. The artistic content of such events was variable and many had a religious or ritualistic aspect, but music, dance and drama were important features of the celebration.'*

The majority of fairs held in the UK can trace their ancestry back to the Charters and privileges granted by the Crown. The original purpose of the fairs was to trade produce — much the same as with exhibitions today. For example, the famous Scarborough Fayre dates back to 1161. The first recorded Charter granted to King's Lynn was granted in 1204, with the Charter for the Valentine's Day fair granted by Henry VIII in 1537. Cambridge Fair dates back to 1211 and provides an excellent example of a fair that started out as a trade fair run under the auspices of the local religious community; it continues today as a pleasure fair. Hull Fair, the largest travelling fair in Europe, dates back to 1278 and Nottingham Goose Fair to 1284 (National Fairground Archive, 2007).

Encyclopedia Britannica (2009) notes that the term 'festival', as commonly understood today, was first used in England in 1655, when the Festival of the Sons of the Clergy was first delivered at St Paul's Cathedral, London. Established as an annual charity sermon, it assumed a musical character in 1698. Other examples of early festivals include the Three Choirs Festival (1713), the Norfolk and Norwich Festival (1789) and the Royal National Eisteddfod of Wales, (revived in 1880 although it originates from 1176) (PSI, 1992). Festivals of secular music started in the eighteenth century — the first devoted to Handel took place in Westminster Abbey in 1784 — with many continuing well into the twentieth century ([Britannica.com](http://Britannica.com), 2005).

## INDUSTRIALISATION, FESTIVALS AND THE SPORTING EVENTS CALENDAR

Exhibitions and trade shows have taken over much of the traditional purpose of the fairs. The Exhibition Liaison Committee (1995, pp. 2–3) noted:

*Since pre-Biblical times producers and merchants have displayed their wares at fairs. However the present UK exhibition industry can trace its origin back to the first industrial exhibitions held in London in 1760 and 1791. These were organised by the Royal Society of Arts and culminated . . . in the Great Exhibition of 1851 which was housed in the impressive 'Crystal Palace' erected in Hyde Park.*

Dale (1995) highlights that the Great Exhibition was a triumphant success, with over six million visitors – around 25% of the population. It proved to be an excellent promotional tool for Britain, British industry and related trades, and was the first international trade show (Cartwright, 1995). The exhibition generated profits of over £180 000 (Exhibition Liaison Committee, 1995). The following years saw the development of many exhibition facilities that are in existence today, including Alexandra Palace and the Royal Agricultural Hall (1862), Olympia (1886) and Earls Court (originally opened 1887, current structure from 1936).

Sport provides many of the UK's most significant and enduring events. As well as attracting large crowds and media attention, they help to create a national identity and are important to the country's tourism appeal. As the originator of most team sports, Britain has an international reputation for sport, and stages many international world-class events each year, drawing in large numbers of visitors and providing major benefits for local economies (English Tourism, 1999). Many of the most famous UK sporting events have their origins in the eighteenth and nineteenth centuries, including equestrian events such as Royal Ascot (1711), the Epsom Derby (1780) and the Aintree Grand National (1839, name adopted 1847), water-based events, such as the Oxford and Cambridge Boat Race (1829), Cowes Week (1826), Henley Royal Regatta (established 1839, named Henley Royal Regatta from 1851) and the first Americas Cup race off the Solent, Isle of Wight (1851). Other major events from this period include The Open Championship (Golf) (1860), the FA Cup (1872), The Championship (Wimbledon) (1877) and Test cricket (England vs. Australia, 1882).

During the eighteenth and nineteenth centuries, festivals that were predominantly choral developed in cities across England, including Leeds. However, further trends included local singing competitions in taverns in the eighteenth century, and amateur singing and brass band competitions in the nineteenth century ([Britannica.com](http://Britannica.com), 2005).

Wood (1982) observed that due to the dual forces of industrialisation and Christianity in the mid-nineteenth century, many of the traditional festivities that developed alongside folklore were lost. In the emerging climate of industrialisation,



the working classes had little time for traditional celebrations, with the new National Police Force disciplining the working classes through the criminalisation of many traditional festivities. The middle of the nineteenth century saw at least forty saint days in the year, although not all were public holidays in all areas. However, the Victorians believed that it was not economical for workers to have so much free time; as a result, they abolished a number of festivals and tidied up the public holidays. Later, they introduced a week's paid holiday to replace lost Bank holidays (Harrowven, 1980). Wood (1982, p. 13) noted:

*'The assumed irrationality of festivity underlay the bourgeois social order of industrial life and for the working classes this meant that old ways of thinking about the future, steeped in folklore and superstition, were slowly obliterated. The emerging morality of industrialism insisted that personal security could only be gained by thrift, diligence and abstinence from the pleasures of the flesh. There was little place for riotous assembly in this code of ethics until far sighted [sic] commercial entrepreneurs began to discover in the frustrated needs of the working class a whole new sector of the industrial market. Celebration was then resurrected as the Leitmotif of the emerging leisure industry and has remained a key element of mass entertainment ever since.'*

Palmer and Lloyd (1972) acknowledge that weakening community life and the increasing pace of progress led to folk festivities that had lasted hundreds of years being changed – a trend which they note will continue with the rapid change in civilization. However, they highlight that British resolve has prevented the complete extinction of these celebrations, with many of them too deep-rooted in communities to completely disappear. Although many do not take place as spontaneously as previously, the folk rituals continue to survive or be revived, with some of the modern revivals adding new energy to old traditions. They explain:

*'It is said that if you scratch civilisation you find a savage. If you scratch the owner-occupier of a desirable semi-detached residence you will find a man who is unconsciously seeking something safe and familiar, something with roots deep in the forgotten past. He may call Morris dancers "quaint" . . . and refuse to appear as St. George in a mummer's play, but he will still eat hot cross buns on Good Friday, hang up mistletoe at Christmas and give a Hallowe'en party . . . Modern man is what history has made him, and one facet of history lies in the popular customs that have their beginnings in cults almost as old as man himself.'*

(Palmer and Lloyd, 1972, pp. 9–10)

Records of amateur festivals taking place across Britain date from as early as 1872. The 1870's witnessed the spontaneous birth of local competition festivals alongside developments of intense competition in industry. The first recorded festival was Workington Festival, which is still running today (BFF, 2005). Perhaps one of the most famous music events in the world, the Last Night of the Proms, originates from this period with the first Proms concert taking place in 1895.

## BIRTH OF THE EVENTS INDUSTRY?

Wood (1982) highlighted the birth of what is now becoming known as the events industry. She identified that commercialisation of popular celebrations required wealth for people to participate and therefore involved selecting suitable elements of the traditional festivities and adapting them for 'vicarious consumption'. Consequently, celebrations that were traditionally seen as indecent or immoral were restricted. The Hoppings in Newcastle (now one of Britain's biggest fairs), provides a good example of one approach; it was founded in 1882 as a temperance festival, in conjunction with race week. The idea of using a fair to advise people to act morally and not drink was in contrast to the London Council and the Fair Act of 1871, which asserted that fairs were places of ill repute and dangerous for residents. The purpose of fairs has changed over time, and they are seen today as events that mainly operate for enjoyment, with rides, sideshows and stalls (Toulmin, 1995).

With the increase in work through industrialisation, the practicalities of celebration meant that people were too tired to celebrate as they had done previously. Thus, celebration and commercial celebration provided the opportunity to relax from working life, and from a government perspective, it provided the basis for ensuring that celebration and the traditional pleasure culture did not interfere with work. Wood (1982, p. 15) noted:

*'In order to remove the guilty feelings attached to the pursuit of 'sinful pleasure' by the legacy of the Protestant Work Ethic, it became necessary to firstly earn the material means of acquiring product of the entertainment industry and secondly, to ornate the rituals of mass celebration with an aura of professionalism and beneficent spectacle strong enough to dispel the appeal of popular home-spun amateur entertainment and pleasure seeking.'*

In 1871 Bank holidays were made lawful, with the days dictated by the government and the monarch. Since that time, the monarch has retained the power to proclaim additional holidays, with the approval of Parliament, as illustrated by the extra Bank holidays given for the 1977 Silver Jubilee and the 2002 Golden Jubilee celebrations (Harrowven, 1980).

Speak to any international visitor and it is likely that comments relating to Britain's rich history will emerge. The monarchy and anniversaries of major historic events have played a key role in public celebrations and the traditions, image and culture of Britain for hundreds of years. Royal events encourage patriotic fervour and serve not only to involve the general public in celebrating the monarchy itself, but have also contributed much to the UK's position as one of the leading international tourist destinations, attracting millions of tourists each year. Judd (1997) notes that Queen Victoria's Diamond Jubilee celebrations in June 1897 were staged mainly to display the achievements of Britain and the British Empire. Patriotic sentiment, lavish receptions and balls, street parties with flags and bunting, shows and military and naval displays marked the festivities — similar displays have been

witnessed since, for example, at the Coronation of Queen Elizabeth in 1953 and the Queen's Silver Jubilee in 1977.

According to Rogers (2007), the origins of the UK conference industry lie in political and religious congresses, and the trade and professional association conventions in America of the late nineteenth century, though recognition of the industry itself is more recent, dating from the middle to latter half of the twentieth century. Shone (1998) supports this and notes that although the emergence of the conference industry dates from the last thirty years, and to some extent, the past two hundred and fifty years, this would ignore the development that took place for the preceding thousands of years. He goes on to discuss the development of meeting places for trade, supported by the growth in appropriate facilities, from public halls (first century AD), churches (tenth and eleventh centuries), market towns (thirteenth century), and guildhalls (fourteenth century), through inns and coffee houses (seventeenth century), assembly rooms, town halls and universities (eighteenth century), to specialist banqueting and assembly facilities such as the Café Royal and Connaught Rooms in London, and meeting rooms within hotels (nineteenth century).

Some of the leading exhibitions today have their origins in the early part of the twentieth century. The Ideal Home Show is a prime example. The show was launched in 1908. Since that time, it has mirrored changes in Britain's social and lifestyle trends. The show is dedicated to setting and reflecting trends from the 1930s when plastics and stainless steel made their first appearance, through the 1960s with the introduction of American-style kitchens as an international dimension was introduced, to the twenty-first century when the exhibits continue to be at the forefront of innovation and still include the 'House of the Future' — one of the show's most famous features. Who would have thought in 1908 that technological concepts then showcased at the exhibition as futuristic and innovative, could become part of everyday life?

### **Significance of events established**

In 1915, the British government realized the value of exhibitions to the country and held the first British Industries Fair at the Royal Agricultural Hall (now the Business Design Centre), London. This event proved to be a great success and grew rapidly over the following years, to the stage where it ran in Earls Court, Olympia and Castle Bromwich (Birmingham) simultaneously. However, due to the increasing demand from trade associations and exhibitors for more specialized events, the final British Industries Fair took place in 1957 (Cartwright, 1995). The period is also notable for the 1938 Empire Exhibition at Bellahouston in Glasgow, which attracted 12.6 million paying customers (Dale, 1995).

Following the World Wars, the promotion of popular celebration became a thriving sector of the new industrial economy. The Policy Studies Institute (PSI, 1992) notes that since 1945, arts festivals have become a prominent feature in the UK. It adds that over 500 festivals now take place each year, in addition to hundreds

of one-day community festivals and carnivals. Some of the most famous festivals, including Cheltenham (1945), the Edinburgh International Festival (1947) and the Bath Festival (1948 – then named Bath Assembly) were developed by arts practitioners following the two World Wars, as a means of encouraging contact between European countries (PSI, 1992). Although some arts festivals have been in existence for hundreds of years, over half of all festivals have been established since 1980, with only six festivals within the PSI research established before the twentieth century and a small number held before the end of the Second World War. Those taking place before 1945 tended generally to be music festivals, – for example, the Glyndebourne Festival (1934) which focuses on opera, – as arts festivals are more contemporary.

The 1951 Festival of Britain was held at South Bank Centre, London, to celebrate the centenary of the Great Exhibition and to provide a symbol for Britain's emergence from the Second World War. It proved to be a great success, yet it underlined the fact that Britain had lost its early lead in staging international exhibitions (Cartwright, 1995). As a result, in 1959 the Pollitzer Committee inquiry identified that the shortage of quality exhibition space was damaging the UK's ability to compete in the global marketplace and recommended that further development was required. Rogers (2008) points out that since the 1960s significant investment has been made in the infrastructure to support conferences, meetings and related events, with the 1990s showing the highest sustained growth in venue development, illustrated, by the developments in Birmingham (International Convention Centre) and Glasgow (Scottish Exhibition and Conference Centre).

### Emergence of professional events

The 1950s and 1960s were also notable for other factors that shaped events as they appear today. First, the period saw the rapid increase in communities from the West Indies and South Asia and the establishment of events to celebrate these cultures. For example, the Notting Hill Carnival was established in 1964 by the West Indian community to celebrate their ancestors' freedom from slavery (see the case study in Chapter 2). Second, the period saw the emergence of festival culture that is still around today. McKay (2000) highlights that contrary to popular belief, festival culture was established in the 1950s rather than the 1960s. He states:

*The early roots of British festival culture in the jazz festivals run by Edward (Lord) Montagu at Beaulieu (1956–1961) and in Harold Pendelton's National Jazz Federation events at Richmond then Reading (from 1961 on) indicate the perhaps surprising extent to which the trad and modern jazz scenes of the 1950s and early 1960s blazed the trail for the hippy festivals of the later 1960s and beyond.*

This period saw the appearance of a number of popular music festivals, including the Bath Blues Festival (1969), the Pilton Festival (1970) – the forerunner of the Glastonbury Festival), and the Isle of Wight Festival (1968, 1969, 1970). The Isle of

Wight Festival 1970 is believed to be the largest UK festival ever, and over 600,000 people are believed to have attended. This event illustrated the need for professional organisation and control as the organizers ended up making the event free when they lost control of admissions. The promoters, Fiery Creations, are said to have made this their last festival on the island owing to concerns that the size of the festival had made it unmanageable.

The 1970s and 1980s saw a range of multipurpose venues being built, funded predominantly by local authorities including the National Exhibition Centre (NEC) in Birmingham (1976) and the Wembley Exhibition Centre (1977) (Exhibition Liaison Committee, 1995). Since then, the pace of development has continued with the addition of exhibition space alongside or within football stadia, an increasing number of multipurpose indoor arenas (e.g. Sheffield, Manchester, Birmingham, London, Newcastle, Cardiff and Belfast), additional exhibition space at the NEC and Earls Court (Greaves, 1999), plus the launch of Excel in London (2000); yet demand apparently still outstrips supply given the continuing development and re-development taking place.

The growth in community festivals in the 1970s allowed professional artists to measure their skills against ordinary working people, and provided a means of harnessing community spirit by focusing attention away from social deprivation and unrest. Funding for such celebrations came through art associations, with the events developed within the umbrella of social welfare and community development. Thus, community festivals and festivities were used by governments to provide a focus for society, in order to rejuvenate communities and to provide a base for social and economic regeneration (Wood, 1982). Festivals had become part of the cultural landscape and had become connected again to people's needs and lives. Every community it seemed, had something to celebrate and the tools with which to create its own festival.

Closely allied to sporting events is the area of corporate entertainment and hospitality. Crofts (2001) observes that Britain has one of the most sophisticated corporate hospitality markets, due in part to the concentrated summer social season that includes many of the distinguished events highlighted earlier. Peter Selby of Keith Prowse Hospitality noted that corporate hospitality in the UK is believed to originate from the early 1970s when the Open Golf Championship let Gus Payne erect a catering tent at the event. Other events saw this as a means of generating revenue and keeping control of their events by limiting their reliance on sponsors, and quickly followed suit. Further, in the mid to late 1970s, Keith Prowse Hospitality was established. Initially selling incentive packages for staff, clients began asking to use the facilities for entertaining their customers as well; at this point, a new industry was born (Crofts, 2001). Greaves (1996, p. 46) notes: 'with the blip of the recession putting a stop to the spiralling extravagance of the 1980s, a more targeted and cost efficient display of corporate entertainment has had to step into the shoes of the last decade, re-fashion them and then carry on walking down a different path'.

Through the 1980s and 1990s certain seminal events set the pattern for the contemporary events industry as we know it today. The Commonwealth Games in

Brisbane in 1982 ushered in a new era of maturity and prominence for that city and a new breed of sporting events. It also initiated a career in ceremonies and celebrations for the former ABC rock show producer Ric Birch, which led to his taking a key role in the opening and closing ceremonies at the Los Angeles, Barcelona and Sydney Summer Olympics and the Turin Winter Olympics.

The Olympic Games in Los Angeles in 1984 demonstrated that major events could be economically viable and blended the media mastery of Hollywood-style spectacle with a sporting event in a manner that had not been done before and it set a standard for all similar events in future. The production and marketing skills of the television industry brought the Olympics to a wider audience than ever before. Television also demonstrated the power of a major sporting event to bring increased profile and economic benefits to a city and to an entire country. The 1980s saw a rapid increase in the use of spectator sports for corporate hospitality, with international sporting events such as the Open Golf Championship, Wimbledon, Royal Ascot, the British Grand Prix and rugby events at Twickenham still popular today. Roger de Pilkington, marketing director of Payne & Gunter noted that the focus changed from entertaining for the sake of it, to a more strategic use of hospitality. The mid to late 1980s saw an expansion of teambuilding and multi-activity events (Greaves, 1996), with market growth continuing into the twenty-first century.

In 1985, Live Aid introduced the era of the telethon, followed by the BBC's Children in Need and Comic Relief's Red Nose days (Anon., 1998). Live Aid was a unique television event – it was a direct plea to the audience of 1.5 billion people in 160 countries to give Ethiopia famine relief. It resulted in £200 million being raised (Younge, 1999).

Table 1.1 illustrates the origin dates of arts festivals. It shows particularly that the 1980s benefited from significant expansion, due to success observed in established festivals, supported by increased funding from the Arts Council and regional arts associations (now boards). New Leisure Markets (1995) note that as a result of festival development and re-development in the 1970s and 1980s, the typical festivals are modern events. Further, the 1980s saw increasing links with local authorities as they recognized the role of the arts in regeneration and tourism.

Table 1.1 Year of origin of UK arts festivals	
Year of origin	Percentage of total
Pre- 1940	4
1940s	4
1950s	3
1960s	12
1970s	21
1980s	51
1990/1	5
(Source: PSI, 1992, p. 14)	

These festivals gave the cities and towns a sense of identity and distinction and became a focus for community groups and charity fund-raising. It is a tribute to their place in the lives of their communities that many of these festivals still continue a century later.

During 1995, extensive VE Day and VJ Day commemorations, parades and celebrations marked the fiftieth anniversaries of the end of the Second World War in Europe and Japan. A series of events was staged not only to celebrate victory and to thank those that fought for their country, but also to look forward to the future and meet former enemies in a spirit of reconciliation. The finale to the VE celebrations was the biggest celebration of reconciliation in European history. Taking place in Hyde Park, London, it was attended by the Queen and members of the royal family, leaders and representatives of fifty-four countries touched by the war, and a crowd of 150,000 people (Hardman, 1995).

The UK enjoyed success throughout the twentieth century in hosting some of the world's major international sporting events. These became more than the particular sport — many are 'festivals of sport', reflecting the package of events taking place alongside the main event and also the increasing crossover between sport, leisure, festivals and public events. These develop interest in the event, encourage festive spirit and community involvement and enhance the image of the event in the host community. For example, during the twentieth century, the UK hosted the 1908 and 1948 Olympic Games in London, the 1966 World Cup in London, the 1986 Commonwealth Games in Edinburgh, the 1991 Rugby Union World Cup in England, the 1975, 1979 and 1983 Cricket World Cups and the 1991 World Student Games. In the past fifteen years alone, the UK has hosted in quick succession the UEFA European Football Championships (1996), the Rugby Union World Cup (1999), the Cricket World Cup (1999), the Rugby League World Cup (2000), Ryder Cup (2002), the Commonwealth Games (2002) and the World Indoor Athletics Championships (2003). More recently, England spent £10 million bidding for the FIFA Football World Cup in 2006 — a bid subsequently awarded to Germany, and also bid for the 2007 Rugby Union World Cup — an event awarded to France, while a joint Scotland/Ireland bid for the 2008 UEFA European Football Championships was awarded to Austria and Switzerland. Wales (Celtic Manor) will be hosting the Ryder Cup in 2010 while Scotland (Gleneagles) holds this privilege in 2014. Finally, the UK is becoming increasingly successful at winning bids for major events, with England hosting the 2010 Women's Rugby World Cup, London hosting the 2012 Olympic Games, the UK hosting the 2013 Rugby League World Cup, Glasgow hosting the 2014 Commonwealth Games, England hosting the 2015 Rugby World Cup and England currently bidding to host the 2018 FIFA World Cup. The pursuit of major events such as these forms part of government strategy implemented through UK Sport (discussed further in Chapter 3). Since 1997 when the strategy was launched, UK Sport has supported over one hundred and twenty events of European, World or Commonwealth status. They are also pursued by national agencies such as EventBritain, EventScotland, the Northern Ireland Tourist Board (with the Welsh Assembly consulting on a major events strategy with a view to forming EventWales)

and regional agencies or local authorities — for example, the North West Development Agency, Yorkshire Forward, Events for London, and the Sheffield City Council Major Events Unit (discussed in Chapter 3).

The spirit of Live Aid was rejuvenated in 1999, with the NetAid fundraising concerts and again in 2005 for the Tsunami Relief Concert at Millennium Stadium in Cardiff and Live 8 (see event profile and case study in Chapter 14). Using modern technology not available at Live Aid in 1985, the NetAid concerts took place simultaneously in London, Geneva and New Jersey, with a combined live audience of 110 000. However, the difference with this event was that 2.4 million people watched the live Internet broadcast of the event in one day, setting a new world record; and worldwide television, radio and Internet coverage has so far generated over 2 billion impressions on the [NetAid.org](http://NetAid.org) website. NetAid illustrates the potential use of the Internet as a medium for social change, through its use of the Internet to provide a global resource against extreme poverty. NetAid has also been credited with helping to secure \$27 billion in US debt relief by U2's Bono ([NetAid.org](http://NetAid.org), 1999). Live 8 took place in July 2005. Timed before the G8 Summit of world leaders (Canada, France, Germany, UK, Italy, Japan, Russia and USA) at Gleneagles Hotel in Scotland, Live 8 was developed not to raise money, — which had been the aim of Live Aid, — but to campaign for justice by putting pressure on the G8 leaders to end poverty in Africa by cancelling debt, increasing aid and delivering trade justice. What had originally been planned as five concerts (Berlin, London, Paris, Rome and Philadelphia) expanded to twelve, with events taking place in Barrie, Berlin, Cornwall (Eden Project), Johannesburg, London, Moscow, Paris, Philadelphia, Rome and Tokyo. The main concert took place in Hyde Park where an audience of over 200,000 watched acts including U2, Sir Paul McCartney, Robbie Williams, Cold Play, Madonna, Dido, Pink Floyd, The Who, REM, and a host of other leading artists perform in the ten hour event. Live 8 was watched by an estimated three billion people worldwide with the event broadcast through television, radio, the Internet and mobile phones (Live8, 2005).

### Into the new millennium

The trend in local authority funding for arts festivals has continued into the twenty-first century. Allen and Shaw (2001) found that, of the 137 festivals responding to their study, 82% received part of their funding in 1998/9 from local authorities, with 51% gaining grants from arts councils and 42% from the English Regional Arts Boards. In the updated BAFA commissioned study, based on 2006/7 data, Sam and the University of Brighton (2008) reported that of the one hundred and ninety three festivals responding to the study, around £5.2 million of their £21.3 million combined total funding came from local authorities and councils, compared to £5.4 million from Arts Councils, £4 million in grants from Trusts and Foundations and £6.7 million from business. New Leisure Markets (1995) concludes that festivals are attractive to local authorities because they provide visitors/tourists, encourage commercial sponsorship, present cultural experiences for residents by taking arts to



a wider audience, give staff a focus and can motivate involvement from the local performing arts community.

Commenting on their study (BAFA, 2000), Tim Joss Chair of BAFA and Director of the Bath Festivals Trust, highlights the modern role of festivals. He comments:

*It's time for many people – in the arts, in national and local government, and elsewhere – to change their attitude to festivals. The old view that festivals are flashes in the pan contributing nothing to long-term development must go. This valuable research paints a very different picture. It makes an impressive case for arts festivals as flexible, efficient, contemporary enterprises rooted in their local communities. And thanks to their special freedom to collaborate with artists, venues, and artistic and other partners, they are proving themselves valuable catalysts for cultural, social and economic development.*

(BAFA, 2001)

Across the UK the new millennium brought an unprecedented level of funding for community projects, including events, and firmly focused the spotlight on the events industry. North West Arts Board (1999) note that community festivals and events such as melas, the Chinese new year and carnivals are extremely important, providing not only the opportunity for communities to celebrate their identity and presence in the UK, but also a stage for creative expression within the context of their cultural heritage. The year-long Millennium Festival, supported with £100 million from the National Lottery-funded Millennium Commission, saw communities take part in around 2000 events across the UK, including major celebrations in twenty-two towns and cities on New Year's Eve 1999, a further thirty-two events closing the year in 2000 and over three hundred and seventy large-scale festivals. Steve Denford, Senior Festival Manager at the Millennium Commission Press Office (2000) noted: 'The Millennium Festival is the largest programme of year-long celebrations ever mounted in the UK with an opportunity for all communities to come together and celebrate the year 2000. Throughout the year, the diverse programme of events is offering something for everyone and something happening everywhere.'

One of the largest combined events was the Beacon Millennium Project, whereby 1400 beacons were lit across the UK on 31 December 1999, providing the focal point for community-level celebrations. Further initiatives included investment of over £1.3 billion in around 200 new buildings, environmental projects, visitor attractions and a total of £200 million provided as 40,000 grants or 'Millennium Awards' for individuals to put their ideas into action for their communities (Millennium Commission, 2000).

The Millennium Festival caused communities across Britain to pause and reflect on identity and the past and to look forward to the future. It also changed forever the nature of our public celebrations as a new benchmark has been created, against which all future events will be measured. The millennium also left a legacy of public spaces dedicated to celebrations and events, and government, both local and central, supportive of their social and economic benefits. For example, the Millennium

Square in Leeds opened on 31 December 2000 as a multipurpose event and leisure space in the heart of the city, — to provide a relaxing environment for the people of Leeds, while incorporating a range of services to reflect the needs of events organizers.

Major events are continuing into the twenty-first century with increasing recognition of the role that events can play beyond merely entertainment, linking in to cultural, arts, regeneration, education, tourism and other strategies. A series of festivals and events were planned as part of the Sea Britain Festival 2005, coordinated by the National Maritime Museum, 'to celebrate the ways in which the sea touches all of our lives.' The centrepiece of the festival was the Trafalgar Weekend in October to mark the 200<sup>th</sup> anniversary of Nelson's victory (National Maritime Museum, 2005). Liverpool successfully hosted the European Capital of Culture 2008. This prompted a series of events before, during and after 2008 and significant investment in cultural infrastructure, revitalising the city (Liverpool Culture Company 2005a; Garcia, Melville and Cox 2010). The other unsuccessful bidding cities, including Newcastle Gateshead and Bradford have capitalised on their bids to take forward cultural programmes in their cities. For example, Newcastle Gateshead Initiative implemented an ambitious programme of world-class events, festivals and initiatives in 2003 through the culture<sup>10</sup> project (Newcastle Gateshead Initiative, 2010).

The business world was quick to discover the marketing and image-making power of events, and events were established through the 1990s and early in this decade as an important element of the corporate marketing mix. Companies and corporations began to partner and sponsor major events, such as Microsoft and Adecco's involvement in the 2002 Manchester Commonwealth Games. Other corporations created events as vehicles for their own marketing — for example, Sundae on the Common, a festival on Clapham Common in London developed for Ben & Jerry's ice-cream. By early this decade, corporate involvement in events had become the norm, so sponsorship was perceived as an integral part of staging major events. Companies became increasingly aware of the role that events could play in promoting their image and increasing their market share, but they also became more focused on event outcomes and return on investment. It became common for large companies to have an in-house events team, focused not only on the company's involvement in public events but also on the internal role of events in company and product promotions, staff training and morale building. Events became not only a significant part of the corporate vocabulary but also a viable career option with employment opportunities and career paths.

This brief outline of the history of modern events relates primarily to the UK situation, but a similar story has been replicated in most postindustrial societies. The balance between more traditional festivals and contemporary corporate events changes according to the nature of the society in a given geographic area. Nevertheless, there is ample anecdotal evidence to suggest that the growth of events is a worldwide phenomenon. In Asia, the staging of the Summer Olympics in Beijing

in 2008, the World Expo in Shanghai and the Commonwealth Games in Delhi in 2010 will see these cities use major events to showcase their emerging prominence to the world. This increasing interest in events in Asia is reflected in the establishment of the International Festivals and Events Association affiliates in Beijing, Singapore and South Africa (International Festivals and Events Association, 2006). In Australia, the state governments events corporations and the staging of the Sydney Olympics, the Rugby World Cup and the Melbourne Commonwealth Games are regarded as international benchmarks for best practice in the field. The UK is widely recognised as a leader in the events field, for example, with successful events such as the Edinburgh International Festival, the 2002 Manchester Commonwealth Games and the opening and closing ceremonies of the 2004 Athens Olympics organized by Jack Morton UK, helping shape the future bidding for events in the UK.

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## WHAT ARE EVENTS?

Before exploring events in further detail throughout the following chapters, it is important to clarify the terms used. Many authors have discussed the definition of 'events' and the various terms used to describe these; however, there is little agreement on standardized terms or categories. A useful starting point when looking at definitions and terminology is The Chambers Dictionary (1998, p. 560) which defines an event as:

*anything which happens; result; any incidence or occurrence esp a memorable one; contingency or possibility of occurrence; an item in a programme (of sports, etc); a type of horse-riding competition, often held over three days (three-day event), consisting of three sections, ie dressage, cross-country riding and showjumping; fortune or fate (obs); an organized activity at a particular venue, eg for sales promotion, fundraising.*

It can be concluded from this definition that the term event may be viewed in a variety of ways, with other texts and dictionaries offering similar definitions. The Accepted Practices Exchange (APEX) Industry Glossary of terms (CIC, 2005) defines an event as, 'An organized occasion such as a meeting, convention, exhibition, special event, gala dinner, etc. An event is often composed of several different yet related functions.' Getz (2005, p. 16) notes that a principle applying to all events is they are temporary and that: 'Every such event is unique, stemming from the blend of management, program, setting, and people.'

## Special events

The term 'special events' has been coined to describe specific rituals, presentations, performances or celebrations that are consciously planned and created to mark special occasions and/or to achieve particular social, cultural or corporate goals and

objectives. Special events can include national days and celebrations, important civic occasions, unique cultural performances, major sporting fixtures, corporate functions, trade promotions and product launches. It seems at times that special events are everywhere; they have become a growth industry. The field of special events is now so vast that it is impossible to provide a definition that includes all varieties and shades of events. As an early pioneer in events literature, Goldblatt (2008, p. 5), highlighted the human aspect of events, defining special events as, 'a unique moment in time, celebrated with ceremony and ritual to satisfy specific needs.' In his groundbreaking work on the typology of events, Getz (2005, p. 16) suggests that special events are best defined by their context. He offers two definitions, one from the point of view of the events organiser, and the other from that of the customer, or guest:

1. A special event is a one-time, or infrequently occurring event outside the normal program or activities of the sponsoring or organising body.
2. To the customer or guest, a special event is an opportunity for an experience outside the normal range of choices or beyond everyday experience.

Getz believes that among the attributes that make events special are festive spirit, uniqueness, quality, authenticity, tradition, hospitality, theme orientation, affordability, convenience and symbolism.

It is clear from the above discussion that whether an event is special or not depends in some degree on the viewpoint of the practitioner or person experiencing the event, or indeed the author, researcher or student in the field. However, it is clear that 'special event' is again being used as a term that includes many other categories.

Jago and Shaw (1998, p. 28) express another view from a tourism context. Based on their research which explored and developed a definitional framework for special events, they suggested six core attributes of special events. These were that a special event should attract tourists or tourism development; be of limited duration; be a one-off or infrequent occurrence, raise the awareness, image, or profile of a region; offer a social experience and be out of the ordinary. In their summary definition of a special event they draw together a number of the above attributes: 'A one-time or infrequently occurring event of limited duration that provides the consumer with a leisure and social opportunity beyond everyday experience. Such events, which attract or have the potential to attract tourists are often held to raise the profile, image or awareness of a region' (Jago and Shaw, 1998, p. 29).

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## TYPES OF EVENTS

There are many different ways of categorising or grouping events, including by size, form and content. This text examines the full range of events that the events industry produces, using the term 'events' to cover all of the following categories.

## Size

Events are often characterised according to their size and scale. Common categories are major events, mega-events, hallmark events and local/community events, although definitions are not exact and distinctions become blurred. Following an extensive review of classifications, typologies and terminology in use within the literature and published research, Jago and Shaw (1998) proposed mega-events and hallmark events as subcategories of major events, while other authors present these categories on a scale according to size and impact. This is illustrated in Figure 1.1.

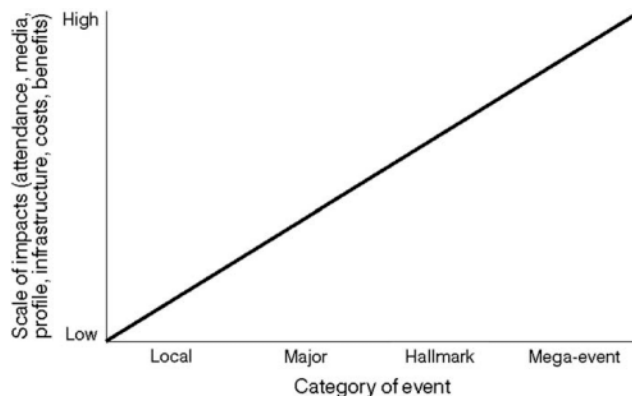
### *Local or community events*

Most communities produce a host of festivals and events that are targeted mainly at local audiences and staged primarily for their social, fun and entertainment value. These events often produce a range of benefits, engendering pride in the community, strengthening a feeling of belonging and creating a sense of place. They can also help to expose people to new ideas and experiences, encourage participation in sports and arts activities and encourage tolerance and diversity. For these reasons, local governments often support such events as part of their community and cultural development strategies. Janiskee (1996, p. 404) defines local or community events as:

*family-fun events that are considered 'owned' by a community because they use volunteer services from the host community, employ public venues such as streets, parks and schools and are produced at the direction of local government agencies or non-government organizations (NGOs) such as service clubs, public safety organisations or business associations.*

Janiskee also comments that community festivals can become hallmark events and attract a large number of visitors to a community. He estimates that community

**FIGURE 1.1** Categorisation of events



celebrations in the USA have been increasing at an annual rate of 5% since the 1930s, and anecdotal evidence suggests that it is reasonable to assume a similar growth in the UK.

Another growing subsection of community is the charity fund-raising event, which seeks to increase the profile and raise funds for a particular charity. Well-known examples include 'BBC Children in Need' and Comic Relief's 'Red Nose Day'. Although these events often have key financial objectives, they are generally seen as part of the not-for-profit community sector.

### ***Major events***

Major events are events that by their scale and media interest, are capable of attracting significant visitor numbers, media coverage and economic benefits. The Isle of Man hosts the TT Races and Silverstone has the British Formula One Grand Prix, both significant annual major events. Cowes Week, hosted on the Isle of Wight each year, provides a focus on maritime pursuits as well as attracting international prestige and media attention. The Open Championship, staged at different golf courses each year, attracts strong destination promotion around the world for the host region. Many top international sporting championships fit into this category and are increasingly being sought after and bid for, by national sporting organisations and governments in the competitive world of international major events. UK Sport (1999a, p. 4) considers that three elements are required for an event to be classed as a major sporting event:

1. It must involve competition between teams and/or individuals representing a number of nations.
2. It must attract significant public interest nationally and internationally, through spectator attendance and media coverage.
3. It must be of international significance to the sport concerned and feature prominently on its international calendar.

### ***Hallmark events***

The term 'hallmark events' refers to those events that become so identified with the spirit or ethos of a town, city or region that they become synonymous with the name of the place and gain widespread recognition and awareness. Tourism researcher Ritchie (1984, p. 2) defines them as: 'Major one time or recurring events of limited duration, developed primarily to enhance awareness, appeal and profitability of a tourism destination in the short term or long term. Such events rely for their success on uniqueness, status or timely significance to create interest and attract attention.'

Classic examples of hallmark events are the Carnival in Rio, known throughout the world as an expression of the Latin vitality and exuberance of that city, the Kentucky Derby in the USA, the Chelsea Flower Show in the UK, the Oktoberfest in Munich, Germany and the Edinburgh International Festival in Scotland. These events are identified with the very essence of these places and their citizens and

generate huge tourist revenue as well as a strong sense of local pride and international recognition. Getz (2005, pp. 16–17) describes them in terms of their ability to provide a competitive advantage for their host communities:

*In other words, ‘hallmark’ describes an event that possesses such significance, in terms of tradition, attractiveness, quality, or publicity, that the event provides the host venue, community, or destination with a competitive advantage. Over time, the event and destination can become inextricably linked, such as Mardi Gras and New Orleans.*

Examples in the UK might include the Notting Hill Carnival, the Grand National at Aintree, the FA Cup Final (mostly associated with Wembley Stadium, except during the recent redevelopment, when it took place at the Millennium Stadium, Cardiff) and The Championships at Wimbledon, all of which have a degree of international recognition. Commenting on the value of The Championships, John Barrett, author and Senior BBC Commentator stated: “Wimbledon”, as The Championships are universally known, has become over the years, an established part of the fabric of British life. It is more than a tradition, more than just the world’s most important and historic tennis tournament. It is a symbol of all that is best about sport, royal patronage, and social significance that the British understand so well – a subtle blend that the rest of the world finds irresistible’ (Jones, 2000).

### **Mega-events**

Mega-events are those events that are so large that they affect whole economies and reverberate in the global media. These events are generally developed following competitive bidding. They include the Olympic Games, the FIFA World Cup and World Fairs but it is difficult for many other events to fit into this category. Marris in Getz (2005, p. 18) defines mega-events in the following way:

*Their volume should exceed 1 million visits, their capital cost should be at least \$500 million, and their reputation should be that of a ‘must see’ event.*

Getz (2005, p. 6) goes on to say:

*Mega-events, by way of their size or significance, are those that yield extraordinarily high levels of tourism, media coverage, prestige, or economic impact for the host community, venue or organization.*

Hall (1997, p. 5), another researcher in the field of events and tourism, offers this definition:

*Mega-events such as World Fairs and Expositions, the World Soccer Cup Final, or the Olympic Games, are events which are expressly targeted at the international tourism market and may be suitably described as ‘mega’ by virtue of their size in terms of attendance, target market, level of public financial involvement, political effects, extent of television coverage, construction of facilities, and impact on economic and social fabric of the host community.*

Finally, Jago and Shaw (1998, p. 29) define mega-events simply as, 'A one-time major event that is generally of an international scale.' In relative terms by these definitions the Great Exhibition in London in 1851 was perhaps the UK's first mega-event. Although belonging to an era of less encompassing media, other early examples may include the 1908 and 1948 London Olympics, the 1938 Empire Exhibition in Glasgow, the 1951 Festival of Britain and the 1966 World Cup. Modern events such as the 1991 World Student Games in Sheffield and the Euro '96 football championships would struggle to meet all of Getz's criteria. More recently, the UK Millennium Festival in 2000, if taken as a national event, would probably qualify, as may the Manchester 2002 Commonwealth Games with the associated national Spirit of Friendship Festival, the London 2012 Olympic Games and the Glasgow 2014 Commonwealth Games.

### **Form or content**

Another common means of classifying events is by their form or content. Cultural events, including festivals, are a universal form of events that pre-date the contemporary events industry and exist in most times and most societies. Sports events have grown out of similar roots to become a sizable and growing sector of the event industry. Business events, sometimes called MICE (Meetings, Incentives, Conventions and Exhibitions) events, are an established arm of the events industry, and generate considerable income for their host cities and, increasingly, for regional centres.

### ***Cultural events***

Cultural events can also be major events. For example, major musicals such as *Phantom of the Opera*, *Sound of Music*, *Joseph* and *Cats* reap considerable tourism revenue for London's West End. Annual events such as Edinburgh festivals are an important expression of human activity that contributes much to our social and cultural life, while the hosting of London 2012 Olympics provides further cultural opportunities through the Cultural Olympiad. A further highly visible example of this was the extensive programme of events for the Liverpool 2008 European Capital of Culture. Cultural events are also increasingly linked with tourism to generate business activity and income for their host communities. Councils and related organisations supporting both private and public sector initiatives, have developed an enviable reputation and tourism bonanzas through staging a wide range of festivals that cater to different market needs. Cheltenham has developed the Cheltenham Jazz Festival, Cheltenham Music Festival, Cheltenham Science Festival and the Cheltenham Literature Festival; Bath and North East Somerset have developed the Bath International Music Festival and Glyndebourne has developed the world-famous opera festival. Each has an eye to positioning itself in the tourism markets as well as in the arts world. Some local authorities and government/regional agencies are taking these initiatives one stage further, by developing an event-focused arts strategy (e.g. Bath and North East Somerset Council)(Arts



Development Service, 2004), using events to deliver the cultural strategy (e.g. Brighton and Hove, Newham Council) or developing a specific events/festivals strategy (e.g. Edinburgh District Council, EventScotland, North West Development Agency). The value and role of carnivals within cultural events has been recognised with the recently published National Carnival Arts Strategy (Nindi, 2005). Event tourism and event strategy are further discussed in Chapter 4.

Arts festivals share a number of characteristics, including intense artistic output, and a clear, time-specific programme delivered with a clear purpose and direction (Rolfe, 1992). South East Arts (1998, p. 2) have developed seven categories for festivals within their region based on the overall purpose and size, which can usefully be applied to classify festivals in other regions. These are:

1. *High-profile general celebrations of the arts*: these address an ambitious agenda and a multitude of aims – to reach the highest standards, to achieve a high media profile, to reach a broad audience, to generate high levels of income.
2. *Festivals that celebrate a particular location*: from small villages to large towns, these festivals aim to bring people together to celebrate their local area, often featuring a large number of local groups. These festivals subdivide into those run by voluntary groups and those run by local authorities. Festivals run by voluntary groups tend to be smaller.
3. *Art-form festivals*: focused on a specific art form, offering unique opportunities for audiences to see particular kinds of work, they may also address the development of that artform by providing a focus for critical debate, master classes, commissions of new work etc.
4. *Celebration of work by a community of interest*: these festivals highlight work by specific groups of people, for example disabled people, young people or women and often contain a large proportion of participatory workshops.
5. *Calendar*: cultural or religious festivals. Indigenous traditions of large-scale assembly have largely died away in England, but the Asian and Caribbean communities have brought carnivals and melas to enhance the cultural mix of festivals in the UK.
6. *Amateur arts festivals*: a large but low-profile sector that involves thousands of people. Many of these festivals are competitive.
7. *Commercial music festivals*: a hugely popular phenomenon; some local authorities also run outdoor pop music festivals that adopt a similar model.

New Leisure Markets (1995) notes that UK festivals are divided between single-theme and multi-theme events. The main themes for single-theme festivals are folk (35%), classical music (15%), jazz (15%), literature (5%) and film (5%). Page and Carey (2009) note that in 2008 live music, based on ticket sales and ancillary sales (food, drink and merchandise), was worth in the region of £1.4 million. Further, AFO (2003, 2004) estimated that there are now over 350 folk festivals taking place in the UK, generating over £77 million, while Sam and the University of Brighton (2008) reported that the 193 arts festivals in their study generated around £41.8 million for the UK economy.

### ***Sports events***

The testing of sporting prowess through competition is one of the oldest and most enduring of human activities, with a rich tradition going back to the ancient Greek Olympics and beyond. Sports events are an important and growing part of the events industry, encompassing the full spectrum of individual sports and multi-sport events such as the Olympics, Commonwealth Games and Masters. Their ability to attract tourist visitors and to generate media coverage and economic impact has placed them at the forefront of most government events strategies and destination marketing programs. Sports events not only bring benefits to their host governments and sports organisations, but also benefit participants such as players, coaches and officials and bring entertainment and enjoyment to spectators. Examples of sports events can be readily identified in each of the size categories listed earlier. It is interesting to note that UK Sport (1999a) classifies the sporting calendar into four groups within the overall umbrella of major events, including mega, calendar, one-off and showcase events. UK Sport (2004) reclassified these as Type A, Type B, Type C and Type D events. There is some duplication with the points discussed earlier. However, the categories are included in order to illustrate the need to clarify terminology before commencing a study of events or bidding, and provide a useful illustration of potential objectives and means of attracting these events.

- *Type A (Mega events)*: i.e. irregular major international spectator events generating significant economic activity and media interest such as the Olympic Games. Includes the Summer Olympics, the Paralympic Games, the FIFA World Cup.
- *Type B (Calendar events)*: i.e. major spectator events generating significant economic activity, media interest and part of an annual domestic cycle such as the FA Cup Final.
- *Type C (One-off events)*: i.e. irregular one-off major spectator/competitor events generating an uncertain level of economic activity such as Grand Prix Athletics;.
- *Type D (Showcase events)*: i.e. major competitor events generating little economic activity and part of an annual cycle such as the national championships in most sports.

(UK Sport, 2004, p. 11).

### ***Business events***

Business events include meetings, conferences, exhibitions, incentive travel, and corporate events. These industries are sometimes grouped as discretionary business tourism, MICE (meetings, incentives, conventions and exhibitions/events), MEEC (meetings, expositions, events and conventions) (Fenich, 2008) or under a variety of other terms. Internationally, in April 2005 the Joint Meetings Industry Council recommended adopting the term The Meetings Industry as a unifying term at the launch of its “Profile and Power” campaign which seeks to distinguish these activities from tourism and other industries (JMIC, 2005). This sector is largely characterised by its business and trade focus, although there is a strong public and

tourism aspect to many of its activities. The following section provides an overview of some of the sectors. Market data should be viewed with some caution, as much of it is based on estimates and the methodologies used are not always comparable; however it is useful in providing a general understanding of the market size.

The Business Visits & Events Partnership (BVEP) suggests that conferences, exhibitions, incentive travel, corporate hospitality and business travel combined account for 28 per cent of inbound visitors in the UK. This equates to an estimated tourism income worth £22 billion, not including business travel or business transacted at the events estimated to be worth £100 billion (BVEP, 2007).

According to the Convention Industry Committee (CIC) APEX initiative, the term ‘meeting’ is generally used to refer to “a gathering for business, educational or social purposes” (Fenich, 2008, p. 9) and therefore internationally the term has been adopted by some in industry to cover many sectors; however in the UK, the term is generally used to refer to smaller gatherings. Conferences can be very diverse, as revealed by the definition of the in the APEX Industry Glossary (CIC, 2005):

1. Participatory meeting designed for discussion, fact-finding, problem solving and consultation.
2. An event used by any organisation to meet and exchange views, convey a message, open a debate or give publicity to some area of opinion on a specific issue. No tradition, continuity or periodicity is required to convene a conference. Although not generally limited in time, conferences are usually of short duration with specific objectives. Conferences are usually on a smaller scale than congresses.

For the UK Events Market Trends Survey and the Business Meetings & Events Industry Survey, a more succinct definition is used: ‘an out-of-office meeting of at least four hours’ duration involving a minimum of eight people’ (Rogers, 2008, p. 22). Conferences can be categorised according to their primary market focus generally as corporate or association. The conference market is worth an estimated £10.3 billion per annum (BVEP, 2007). Many conferences are relatively small scale, for example, the average number of delegates at corporate conferences is around 140 and 123 is the average delegate strength for association events (based on 2006 UK Conference Market Survey) (Rogers, 2008); the average attendance at annual association conferences is 289 (Rogers, 2010), though during the economic downturn these delegate numbers are likely to have reduced. However, there are larger examples that may illustrate the scale of the sector. The Rotary International World Convention brought 24,000 big-spending delegates to Glasgow in 1997, while the 1998 Lions International Convention at Birmingham NEC brought in 25,000 delegates from 180 countries (The NEC Group, 2005). Bournemouth International Centre hosted the biggest political conference so far in the UK – around 20,000 delegates, journalists, exhibitors and technicians attended the Labour Party Conference in September 1999 (Barnes, 1999). A further example from the Scottish Exhibition and Conference Centre (SECC) in Glasgow was seen in September 2004, where they hosted over 14,000 delegates for the 14th Annual Congress of the

European Respiratory Society which led to the injection of £10 million into the local economy (SECC, 2005). Finally, Excel London hosted Gastro 2009, UEGW/WCOG London in November 2009, which for the first time brought together almost 14,600 delegates from four of the leading gastroenterology organisations (Association Planner, 2009).

Exhibitions are a considerable and growing part of business events. Exhibitions can be defined as: *'...a presentation of products or services to an invited audience with the object of inducing a sale or informing the visitor. It is a form of three dimensional advertising where, in many instances, the product can be seen, handled, assessed by demonstration and in some cases even smelt and tasted.'* (Exhibition Liaison Council, 1995). Exhibitions were more recently and succinctly defined as 'an event that enables buyers and sellers to meet together in a market situation' (Exhibition Audience Audits Ltd, 2005). Internationally, the terms exposition, expo, (trade/consumer) show, trade fair are sometimes used interchangeably, though the term 'exhibition' has been adopted in the UK as the overarching term. Research undertaken in 2005 by KPMG on behalf of the Events Industry Alliance (EIA, 2007) suggests that the exhibitions sector was worth around £9.3 billion and attracted 17 million people to the UK. Exhibitions bring suppliers of goods and services together with buyers, usually in a particular industry sector. The British International Motor Show, the Ideal Home Show and the International Boat Show have been three of the largest exhibitions in the UK over the past ten years, each generating tens of thousands of visitors. The Exhibition Liaison Committee (1995, p. 8) identified that there are four main categories of exhibitions in the UK:

- *Agricultural shows*: held in the countryside on open sites (including purpose-built show grounds). They normally occur once a year, with attendance ranging from 5000 to 200,000 at the largest events within a period of one to five days. Examples include the Balmoral Show and The Royal County of Berkshire Show.
- *Consumer shows*: aimed mainly at the general public, although may have a trade element. They include subjects such as gardening, home interiors, motoring and fashion. These are extensively promoted by the media, for example, the Ideal Home Show (established in 1908) or Clothes Show Live.
- *Specialised trade shows and exhibitions*: the product emphasis and target buying audience are generally defined and controlled by the organiser. These are sometimes referred to as business-to-business (B2B) events. For example, International Confex and PLASA (Production Light and Sound) held at Earls Court, EventUK at NEC, the Event Production Show at Olympia, and The Showman's Show at Newbury Showground all focus on various aspects of the developing events industry.
- *Private exhibitions*: include product launches and in-store and concourse displays, which are exclusive to one or a defined group of manufacturers. The audience is normally informed by direct invitation.

A further category is one which combines trade and consumer markets, which Morrow (2007) refers to as the combined or mixed show; for example, the London

International Music Show or the London Boat Show. Finally, a new term to emerge over recent years is the confex — an exhibition and conference combined. These take one of two forms: they are either professional, scientific and medical conferences that offset their overheads from income generated by associated trade shows or exhibitions that enhance visitor numbers by featuring linked conferences in their show (Exhibition Audience Audits Ltd, 2005).

Exhibitions can also be categorised according to the industry sector that they focus on or by size. The Exhibition Industry Research Group (Exhibition Audience Audits Ltd, 2005) agreed to a new categorisation system in 2001, using four categories:

- **Category 1:** Exhibitions held in qualifying venues (a qualifying venue is one offering more than 2000 m<sup>2</sup> of continuous covered space).
- **Category 2:** One day public exhibitions held at qualifying venues.
- **Category 3:** Exhibitions that are primarily held outdoors in qualifying and non-qualifying venues (i.e. major agricultural and horticultural events attracting more than 50,000 visitors, trade or public and trade events that are held primarily at non-qualifying outdoor venues).
- **Category 4:** Exhibitions held at non-qualifying venues (venues that offer less than 2,000 m<sup>2</sup> for indoor exhibitions)

The modern exhibition industry is clearly structured, taking in venue owners, exhibition organisers and contractors from the supply side and exhibitors and visitors generating the demand. Major conference and exhibition centres in the main cities and many regional centres now vie for their share of the thriving business events market.

Another lucrative aspect is incentive travel, defined by the Society of Incentive Travel Executives (2006, cited in Rogers, 2008, p.67) as 'a global management tool that uses an exceptional travel experience to motivate and/or recognise participants for increased levels of performance in support of organisational goals'. The UK's unique locations and international popularity as a tourism destination make it a leading player in the incentive travel market, with the inbound incentive travel market estimated to be worth an estimated £1.2 billion in 2007 (BVEP, 2007).

A final category that may be included within business events is 'corporate events', which includes corporate hospitality, incentive travel, client entertainment, staff entertainment, team building, meetings and conferences (Rogers, 2008). Although definitive data does not exist due to difficulties with definition and the cross-over with other sectors, the client and staff entertainment aspects may be reflected in data collected on corporate hospitality, which indicates that the sector was worth around £1 billion (BVEP, 2007). In addition, a survey by the International Visual Communications Association (IVCA), found that audiovisual communications represented an industry sector set to be worth an estimated £3 billion in 2008 (International Visual Communications Association, 2008) — up from £2.62 billion in 2004, of which £578 million was attributable to business events (Anon., 2005a).

According to the UK Event Marketing Survey the events industry in the UK experienced a downturn in 2006-2008, with an estimated value of £7.2 billion compared to £8 billion in 2005-2007 (Rogers, 2010). It could be argued that this financial downturn in some ways mirrored the downturn in the wider economy brought about by the banking crisis and the longest recession in recent history, which stretched through 2009 with its impact continuing to reverberate around the economy into 2010. The recession had a major impact on the events industry, with a number of established companies going into receivership, organisational down-sizing leading to redundancies and increased consolidation of organisations within the market place. Many sectors from the automotive to the financial sector and from construction to the public sector, were severely affected with funding sources drying up and the role and value of events being questioned.

As a response, industries in the UK and overseas rallied together to demonstrate the value of their products and services. In the UK, National Meetings Week in 2009 took on added emphasis with a high profile Keep Britain Talking campaign (managed by Business Visits and Events at VisitBritain) which focused on the importance of meetings for achieving business objectives and demonstrated the economic benefits that they bring to the UK economy. As they noted, the meetings and events industry is worth £22 billion, contributes £3.8 billion in tax revenue and creates over 1.8 million jobs. The core messages were to 'buy meetings and events', 'buy British' and understand that 'Britain means value.' (Keep Britain Talking, 2009). The campaign was supported by a website ([www.keepbritaintalking.co.uk](http://www.keepbritaintalking.co.uk)), media campaign, events and ongoing discussions with the government. The campaign mirrored and supported activities in America, where the Keep America Meeting (KAM) project was established to draw the industry together to demonstrate the importance of meetings, events and incentive travel. This was particularly necessary due to the introduction of regulations surrounding the Troubled Asset Relief Program (TARP) – the government funding for struggling industries, –that required CEOs to justify expenditure on meetings, events and incentives and to ensure that they were not 'excessive or luxury items', which resulted in a large number of cancellations (Keep America Meeting, 2009). The KAM campaign was supported by other initiatives including Meetings Mean Results ([www.meetingsmeanresults.com](http://www.meetingsmeanresults.com)) and Meetings Mean Business ([www.meetingsmeanbusiness.com](http://www.meetingsmeanbusiness.com)).

A major issue to arise over the past few years is the role of procurement/purchasing departments when putting business out to tender, which has led to heated discussions at industry events and in industry magazines. The tension has arisen due to a potential lack of understanding about the role that event management companies play in developing events and the differences in aims and terminology in use. In a bid to increase understanding of the roles of both parties, initiatives are being developed; for example, the Chartered Institute of Purchasing and Supply (CIPS) working with Eventia, organised the production of guidelines and workshops to educate procurement officers about the best way to work with event management companies (CIPS, 2007).

One positive consequence of the attention that was focused on events was an increasing interest in and application of Return On Investment (ROI) methodologies to the industry, with organisations now having a clearer understanding of their objectives when funding events and events managers now offering more sophisticated evaluation as part of their offering. The Meeting Professionals International (MPI) Foundation has undertaken research and produced a number of articles on ROI, together with industry projects (visit [www.mpifoundation.org](http://www.mpifoundation.org) for further details).

All market data discussed in this section and to some extent elsewhere in this text, has to be considered in this context — that with regard to much of it, it is not clear whether the data was collected before or during the recession. If before, it is likely that the value of the industry overall reduced during the following period. If during, it is possible that it is understating value, as the industry has started on the road to recovery. As there continues to be a lack of agreement on what is covered within particular sectors, any data reported should be considered as an indication of the large scale of the industry being discussed and therefore demonstrating that it has a significant impact on the economy of UK (and the world). However, caution should be applied when adding figures together for each sector to indicate the value of the events industry overall, as there is at least a risk of double counting. What is clear is that there is a clear need for accurate market intelligence to support the development of the events industry.

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## THE STRUCTURE OF THE EVENTS INDUSTRY

The rapid growth of events in the past decade led to the formation of an identifiable event industry, with its own practitioners, suppliers and professional associations. The emergence of the industry has involved the identification and refinement of a discrete body of knowledge of industry best practice, accompanied by the development of training programs and career paths. The industry's formation has also been accompanied by a period of rapid globalisation of markets and communication, which has affected the nature of, and trends within, the industry. Further, it has been accompanied by an era of increasing government regulation, which has resulted in a complex and demanding operational environment. The following sections describe the key components of the event industry.

### Events organisations

Events are often staged or hosted by events organisations, which may be event-specific bodies such as the Harrogate International Festival or the Glastonbury Festival of Contemporary Performing Arts. Other events are run by special teams within larger organisations, such as BBC Good Food Shows organised by BBC Haymarket Exhibitions or ITMA2003, which was organised by a team within the NEC Group. Corporate events are often organised by in-house events teams or by project teams within the companies that are putting on the event.

### **Events management companies**

Events management companies are professional groups or individuals who organise events on a contract basis on behalf of their clients. The BBC, for example, may contract an event management company to stage an event or organise in-house through, for example, BBC Worldwide; or the Microsoft Corporation may contract an event manager to stage the launch of a new product such as Windows 7. The specialist companies often organise a number of events concurrently and develop long-term relationships with their clients and suppliers.

### **Events industry suppliers**

The growth of a large and complex industry has led to the formation of a wide range of specialist suppliers. These suppliers may work in direct events related areas, such as staging, sound production, lighting, audiovisual production, entertainment and catering; or they may work in associated areas such as transport, communications, security, legal services and accounting services. This network of suppliers is an integral part of the industry, and their increasing specialisation and expertise assist the production of professional and high-calibre events.

### **Venues**

Venue management often includes an events management component, whether as part of the marketing of the venue or as part of the servicing of events clients. Many venues such as historical houses, galleries, museums, theatres, universities and libraries create additional revenue by hiring their facilities for functions and corporate events. Merlin Entertainments Group (2009) encompasses a wide range of venues including Madame Tussauds, London, The London Eye, Alton Towers Resort, LEGOLAND®, Windsor and Warwick Castle. Types of venues that commonly include an event management component include hotels, resorts, conference, convention and exhibition centres, sports and fitness centres, sports stadiums, performing arts centres, heritage sites, theme parks, shopping centres and markets.

### **Industry associations**

The emergence of the industry has also led to the formation of professional associations providing networking, communications and liaison within the industry, training and accreditation programs, codes of ethical practice and lobbying on behalf of their members. Because the industry is so diverse the UK has a multitude of industry associations that represent the various sectors within the industry, with some serving more than one sector and others competing for members within the same sector. Some are international associations with affiliated groups in countries such as the UK; others are specific to their region or country. Events managers should identify the association(s) that best suits their individual situation and the needs of a particular organisation; some associations promote individual



membership, whilst others promote membership on an organisational basis. Some of the main trade and professional associations covering the events industry are listed below:

- *Associations*: European Society of Association Executives (ESAE)
- *Conference/meetings*: Association for Conferences and Events (ACE), Association of British Professional Conference Organisers (ABPCO), European Cities Marketing (ECM), International Association of Congress Centres (AIPC), Eventia, Institute of Travel & Meetings (ITM), International Association of Professional Conference Organisers (IAPCO), International Congress & Convention Association (ICCA), Meeting Professionals International (MPI), Meetings Industry Association (MIA) and Society of Association Executives (SAE).
- *Exhibitions*: Association of Event Organisers (AEO), Association of Shows and Agricultural Organisations (ASAO), Exhibition Supplier and Services Association (ESSA), National Exhibitors Association (NEA).
- *Incentive travel*: Eventia, UK Chapter of the Society of Incentive Travel Executives (SITE).
- *Festivals*: British Arts Festivals Association (BAFA), Association of Festival Organisers (AFO), British & International Federation of Festivals (BIFF), International Festival and Events Association (IFEA), Europe.
- *Corporate hospitality*: Eventia, Institute of Hospitality (IoH).
- *Music events/event production*: Concert Promoters Association (CPA), Production Services Association (PSA), Professional Light and Sound Association (PLASA), United Kingdom Crowd Management Association (UKCMA).
- *Event (other)*: Event Hire Association (EHA), Institute for Sport, Parks and Leisure (ISPAL), International Special Events Society (ISES), International Visual Communications Association (IVCA), National Outdoor Events Association (NOEA), The Event Services Association (TESA), Society of Event Organisers (SEO).
- *Venues*: Association of Event Venues (AEV), Meetings Industry Association (MIA), National Arenas Association (NAA), UK Stadium Managers Association (UKSMA)
- *Miscellaneous/suppliers*: British Hospitality Association (BHA), Hotel Booking Agents Association (HBAA), Independent Street Arts Network (ISAN), Made-Up Textiles Association (MUTA), Nationwide Caterers Association (NCASS), Society of Ticket Agents and Retailers (STAR).

It should be noted that although categorised for convenience, in reality many of these associations work across sectors and categories. In addition, organisations representing the hospitality, tourism and leisure industries and the professions associated with these, for example, the Tourism Alliance, British Hospitality Association, Institute of Travel & Tourism and The Tourism Society, also have a role in the events industry as the boundaries are not clearly defined.

There has been some discussion over whether there is a need for the consolidation of associations to ensure that the industry can move forward and its needs

effectively lobbied to government. Although this has not happened across the board, there are a number of initiatives taking place where associations are effectively working together, forming federations and alliances. The Business Visits & Events Partnership (formerly Business Tourism Partnership) represents leading trade associations (ACE, AEME, AEO, APCO, BACD, BHA, EVA, Eventia, ICCA, MIA, MPI, NOEA, SITE Global) and government related agencies and departments (Department of Culture, Media and Sport, Northern Ireland Tourist Board, MeetEngland, UK Inbound, UK Trade & Investment, VisitBritain, VisitLondon, VisitScotland, VisitWales) involved in conferences, exhibitions, meetings and incentives. Eventia has been formed from the merger of the Incentive Travel and Meetings Association (ITMA), Corporate Events Association (CEA) and British Association of Conference Destinations (BACD). The Events Industry Alliance manages AEO, AEV and ESSA. The Events Industry Forum has been formed as an informal body to enable discussion on topics of interest to the events industry, for example, the rewrite of The Event Safety Guide (HSE, 1999). The European Live Music Forum (ELMF) draws together eight national and European associations with an interest in the live music industry in Europe, including CPA and IFEA, with the aim of developing the market and working effectively with the European Union Commission. European Federation of the Associations of Professional Conference Organisers (EFAPCO), including ABPCO, has been formed to enhance the image of Europe for hosting meetings, to promote the European Professional Conference Organisers (PCOs) and to maintain standards. An extended list of national and international associations is available on the website [WorldofEvents.net](http://WorldofEvents.net).

### External regulatory bodies

As noted, contemporary events take place in an increasingly regulated and complex environment. A series of local government and statutory bodies are responsible for overseeing the conduct and safe staging of events, and these bodies have an integral relationship with the industry. Councils often oversee the application of laws governing the preparation and sale of food, street closures, waste management and removal. In addition, events organisers have a legal responsibility to provide a safe workplace and to obey all laws and statutes relating to employment, contracts, taxation and so on. The professional event manager needs to be familiar with the regulations governing events and must maintain contact with the public authorities that have a vested interest in the industry.

### Publications

In order to support the development of industry and education, an increasing number of books have been written, particularly over the last decade. There has been a significant increase in the number of books focusing on events planning and management over recent years, including Getz (2005), Goldblatt (2008), O'Toole

and Mikolaitis (2002), Shone and Parry (2010), Raj, Walters and Rashid (2009), Silvers (2004b), Tassiopoulos (ed.)(2010), Van Der Wagen (2008), and Watt (1998). Getz (2005) and Goldblatt (2008) are generally acknowledged as the pioneers of the subject with the first editions of their books having been published in the mid-nineties. Getz (2007) is also advancing the development of the field beyond events management with his exploration of events studies, a move supported by an increasing range of research based texts, including Aitchison and Pritchard (eds.) (2007), Ali-Knight and Chambers (eds.)(2006), Ali-Knight, Robertson, Fyall and Ladkin (eds.)(2009), Baum, Deery, Hanlon, Lockstone and Smith (eds.)(2009), Fleming and Jordan (eds.)(2006), Horne and Manzentreiter (eds.)(2006), Picard and Robinson (eds.)(2006), Robertson (ed.)(2006), Robertson and Frew (ed.)(2008) and Weber and Chon (eds.)(2002). Building on the growth in interest and the number of courses studying the subject, two dedicated series of events books are available – The Wiley Event Management Series (edited by Dr Joe Goldblatt, published by John Wiley & Sons, Inc, Hoboken, New Jersey) and the Events Management Series (edited by Glenn Bowdin, Professor Donald Getz and Professor Conrad Lashley, published by Elsevier Butterworth-Heinemann, Oxford). Both series, together with a range of events-related texts from other publishers are beginning to address specific gaps in events management literature, including interaction with the range of disciplines for both professional development and for higher education markets. The emerging discipline is served by an increasing range of dedicated journals, including *Event Management* (formerly *Festival Management and Event Tourism*), *International Journal of Event Management Research*, *International Journal of Event & Festival Management*, *International Journal of Planned Events*, *Journal of Convention and Event Tourism* (formerly *Journal of Convention and Exhibition Management*) and the *Journal of Policy Research in Tourism, Leisure and Events*, alongside an increasing volume of events and festivals research being published in journals for related fields such as tourism, sports and leisure and established disciplines including management and marketing. Finally, this wealth of knowledge is enhanced with a range of periodicals and an increasing number of websites and e-newsletters providing contemporary articles and industry news, including: *Access All Areas*, *AV*, *Conference & Incentive Travel*, *Conference News*, *Event*, *Event Organiser*, *Event & Venue Specialist*, *Exhibition Bulletin*, *Exhibition News*, *Expoabc.com*, *Lighting & Sound International*, *Live!*, *Meetings & Incentive Travel*, *MeetingsReview.com*, *Stand Out*, *The Main Event Magazine* and *Total Production International*. For extensive links to event-related books, research journals, periodicals, e-newsletters and publications, please visit [WorldofEvents.net](http://WorldofEvents.net).

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## EVENTS MANAGEMENT EDUCATION AND TRAINING

As the size and needs of the events industry have grown, event management training has started to emerge as a discrete discipline. In the early years of the industry the field was characterised by a large number of volunteers. Those events managers who

obtained paid positions came from a variety of related disciplines, drawing on the knowledge gained from a particular discipline and skills learnt on the job. Many came from allied areas such as theatre and entertainment or audiovisual production and film, and adapted their skills to events. Others came from working for events suppliers such as stage, lighting and sound production companies, having discovered that they could expand and build on their existing skills to undertake the overall management of events. However, as the use of events by government and industry has grown, events budgets have increased and the logistics of events have become more complex, the need has emerged for skilled events professionals who can meet the industry's specific requirements. Education and training at a number of levels have arisen to meet this need.

### **Identifying the knowledge and skills required by event managers**

Research for the Institute of Management (Coulson and Coe, 1991) identified the qualities that future events managers should possess. These included the ability to communicate, flexibility, adaptability, a broad perspective on organisational goals, a balanced perspective overall and an understanding of the business environment. Further, nine out of ten believed that managers should have an ability to assume greater responsibility, contribute to teamwork, handle uncertainty and surprise, be aware of ethics and values and have a commitment to ongoing learning. Later research by Katz (1974, cited in Mullins, 2005, pp. 211-212) identified the qualities possessed by effective managers, which were grouped under the headings of technical competence (specific knowledge, methods and skills applied to discrete tasks), social and human skills (focusing on interpersonal relationships, motivating staff, effective teamwork and leadership, sensitivity and style of management) and conceptual ability (the ability to envisage the complexity of situations, decision making and contributions related to the objectives and strategy of an organisation.). Mullins (2005) notes that as managers progress within an organisation, more emphasis will be placed on conceptual ability and less on technical competence. In addition to generic management skills, Getz and Wicks (1994, pp. 108–9) specify the following event-specific areas of knowledge as appropriate for inclusion in events management training:

- History and meanings of festivals, celebrations, rituals and other events
- Historical evolution; types of events
- Trends in demand and supply
- Motivations and benefits sought from events
- Roles and impacts of events in society, the economy, the environment and culture
- Who is producing events, and why?
- Program concepts and styles
- Event settings
- Operations unique to events
- Management unique to events
- Marketing unique to events

Limited research has been conducted within the events industry to identify the skills, qualities and attributes of successful event managers, particularly in the UK. The Business Tourism Forum and the Business Tourism Advisory Committee (1999, p. 36) found that the conference and event industries required enhanced negotiation skills, higher client management skills and a detailed knowledge of specific venues. In addition, the industry requires people with an informed understanding of and ability to anticipate client needs and to suggest solutions to problems and improvements to plans. Further research conducted in Canada and Australia provides a useful insight into the attributes and knowledge required specifically by event managers. While developing occupational standards for events managers, the International Occupational Standards for Event Management (also known as IEMS) (CTHRC, 2009), the Canadian Tourism Human Resource Council (CTHRC, 2005, p. 6) identified that an event manager is responsible for:

- determining parameters, policies, and procedures
- planning, designing and producing
- overseeing coordination
- developing and implementing the marketing plan
- preparing financial, business and evaluative reports
- developing a risk management plan
- overseeing financial management.

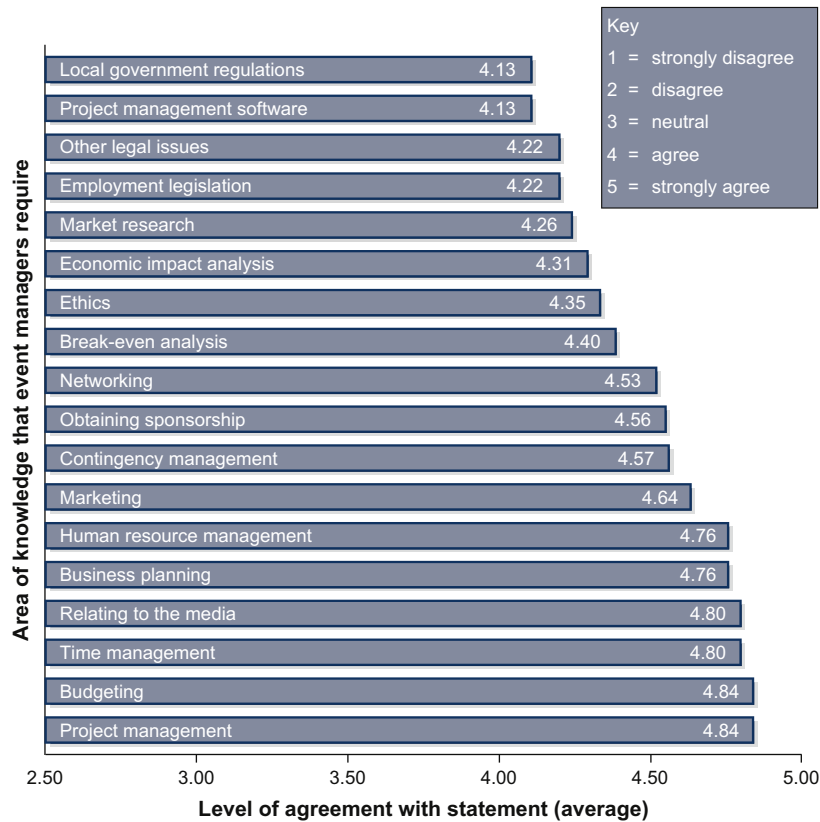
(CTHRC, 2009) (CTHRC, 2005, p. 6).

CTHRC groups skills under six broad headings of administration, event planning and management, marketing, risk management, human resource management and professionalism. Goldblatt (2008) highlights six qualities of leading event management leaders with integrity being highlighted as paramount, followed by confidence and persistence, collaboration, problem solving, communications skills and vision.

Further research conducted in Australia provides useful insight into the attributes and knowledge required specifically by events managers. Perry, Foley and Rumpf (1996) described the attributes and knowledge required by events managers identified from their survey of 105 managers attending the Australian Events Conference in Canberra in February 1996. Seven attributes were frequently mentioned, of which vision was listed as the most important, followed closely by leadership, adaptability and skills in organisation, communication, marketing and people management. Knowledge areas considered most important were project management, budgeting, time management, media relations, business planning, human resource management and marketing. The graph in [Figure 1.2](#) shows some of the results of the survey. Respondents were asked to indicate how strongly they agreed or disagreed with a statement such as 'An events manager requires skills in project management'.

Later studies by Harris and Griffin (1997), Royal and Jago (1998), Harris and Jago (1999) and Arcodia and Barker (2002) confirmed the importance of these knowledge/skill domains. Allen (2005) focuses on the skills of time management and explores the techniques event managers can use for smooth event implementation.

**FIGURE 1.2** Knowledge required by event managers — results of survey



(Source: Perry, Foley and Rumpf, 1996)

## RECOGNITION OF EVENTS MANAGEMENT AS A PROFESSION

When considering the events industry, it is easy to be misdirected and conclude it is only about events. Events can be compared to any project-based industry. Civil engineering, for example, is not just about the product; it is a description of the process needed to create that product. Event management, therefore, is about the processes that are used to create and sustain an event. Recognition of this process is the basis for recognising event management as a profession.

A profession is characterised by:

- *a body of knowledge* — this is the library of the profession. It is made up of information from other professions such as logistics, contract management and marketing. Journals and textbooks describe the body of knowledge and continually refine it.

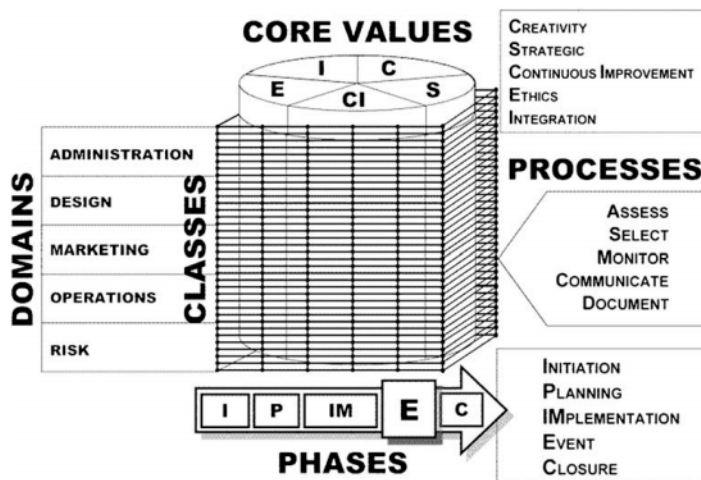
- *a methodology* — this is made up of a series of processes or tasks, which can be described and taught. The risk management process is an example.
- *heuristics* — these are ‘rules of thumb’, stories and descriptions of experience that can be learned only ‘on the job’.

Event management is gradually collating and describing these three areas. In the past, ‘rule of thumb’ was the main method of organising events. The recognition and description of the processes used to create the event — that is, the methodology — is the ‘eureka’ moment when events management progressed from being a skill to becoming a profession.

### The events management body of knowledge (EMBOK)

The events management body of knowledge (EMBOK) is being defined and developed. O’Toole (2002) and Silvers (2003) began developing categories for EMBOK, as described in Chapter 9, with the work further progressed by the International EMBOK Executive. The purpose of EMBOK is, ‘To create a framework of the knowledge and processes used in event management that may be customised to meet the needs of various cultures, governments, education programs, and organisations.’ Figure 1.3 illustrates the EMBOK structure. Building on earlier work of O’Toole (2002) and Silvers (2003, 2004), International EMBOK Executive settled on five overarching domains: administration, design, marketing, operations and risk management (Silvers, Bowdin, O’Toole and Nelson, 2006). Figure 1.4 provides a breakdown of each knowledge domain. For further definition of the knowledge domains, core values, phases, classes and processes and to view how the

FIGURE 1.3 International EMBOK structure



(Source: International EMBOK Executive, 2006)

**FIGURE 1.4** Event management body of knowledge domain and classes structure

ADMINISTRATION	DESIGN	MARKETING	OPERATIONS	RISK
Financial	Catering	Marketing Plan	Attendees	Compliance
Human Resources	Content	Materials	Communications	Decisions
Information	Entertainment	Merchandise	Infrastructure	Emergency
Procurement	Environment	Promotion	Logistics	Health & Safety
Stakeholders	Production	Public Relations	Participants	Insurance
Systems	Program	Sales	Site	Legal
Time	Theme	Sponsorship	Technical	Security

(Source: International EMBOK Executive, 2006)

EMBOK is developing, please visit [www.embok.org](http://www.embok.org). Despite occasional differing emphases and nuances, the field is beginning to agree on the specific body of knowledge of best practice appropriate to the training of professional events managers.

The content of this book broadly covers the knowledge domains and classes. Part 1, Event Context, provides a general background to the events industry, the range of perspectives on events and event impacts. Part 2, Planning, deals with the knowledge areas of administration and marketing and the phases of events. Part 3, Event operations and Evaluation, deals with the areas of design, operations, risk management and associated issues.

## Standards

Combined with the advance of the EMBOK is the development of competency standards for events management. For example, in the United Kingdom, competency standards were developed for the National Vocational Qualifications, while comparable standards have also been developed in Australia, South Africa and Canada. A competency standard for events management gives the industry a benchmark to measure excellence in management. Previously this benchmark was the success of the event; however, stakeholders cannot wait until the event is



over to find out whether the event management was competent — by then it is too late.

Linked to the development of standards is the interest in ethical standards for events. Many associations have codes of conduct, codes of ethics or standards which their members agree to abide by. These standards are designed to ensure best and honest practice and are in place throughout the industry. Although there are many professional organisations operating within the events industry, there are still some examples of poor practice; for example, the theft of ideas and poaching of clients/business or the ethics of (hidden) commissions. Allen (2003), Goldblatt (2008) and Sorin (2003) provide a detailed discussion of this important issue.

The search for standards has led to the development of guidelines including outdoor events (BSI, 2004), sustainable events (BSI, 2009b) and stewarding (BSI, 2009c). With a constantly changing business environment, risk management is perceived as the way to handle uncertainty. The requirement for accountability is behind the adoption of International Standards Organisation (ISO) standards implemented in the UK through British Standards. Many government departments and large companies are investigating their events to see whether they comply with ISO certification standards.

### **Training delivery**

As training has become needed, it has been delivered in a range of formats by a variety of institutions. Industry skills development within the UK falls within the remit of a range of Sector Skills Councils (SSCs), which are state-sponsored, employer-led organisations, set up with the aim of reducing skills gaps, improving productivity, boosting skills and improving learning supply (People 1st, 2010). People1st, the Sector Skills Council covering hospitality, tourism, leisure, events and related industries, was established in 2004 to replace the Travel, Tourism Services and Events National Training Organisation (TTENTO) and the Hospitality Training Foundation (HTF), and support the industry in furthering the agenda toward a fully trained workforce. Their remit includes developing occupational standards, producing industry research and labour market data (for example, Bowdin, McPherson and Flinn, 2006 and People 1st, 2010) and encouraging communication between education providers, employers and industry associations. The events industry, depending on the sub-sector, is also served by other SSCs including Creative and Cultural Skills (live music), SkillsActive (sport), Skillset (creative media), and Skills for Security (security) (People 1st, 2010).

### **Industry associations**

The major event industry associations have all been involved in the delivery of training and certification programmes and are beginning to recognise the benefits that these, together with the developments in formal education, can deliver in

addressing the shortfall in qualified professionals that some areas of the industry are experiencing. These programmes typically involve a points system whereby accreditation can be gained from a mix of dedicated training programmes, participation in the association, contribution to the industry, attendance at conferences and seminars and often a written paper or examination. Pre-requisites often include membership of the association, industry experience and allegiance to a written code of conduct or ethics. Accreditation programs are usually supported by educational provisions such as seminar training programs, online training courses and self-directed learning resources. For example, ISES offers an examination-based accreditation as a 'Certified Special Events Professional' (CSEP); MPI offers examination-based accreditation as a 'Certified Meetings Manager' (CMM) and supports the Convention Industry Council's 'Certified Meeting Professional' (CMP), together with a range of education opportunities; MIA, Eventia, PSA, AEC/AEO/AEV and other associations provide training courses focusing on topics including health and safety, sales and procurement. Thus, each area of industry is increasingly investing in training and education in order to ensure that there is a sufficient qualified staffing base to support the developing industry.

### ***Universities and colleges***

Universities and colleges have become involved in events education, with many offering events management or marketing subjects as part of tourism, hospitality, leisure, recreation or sport management courses. The George Washington University in Washington DC was an early pioneer in offering a concentration in events management within a graduate program; in 1994 it commenced a complete certification program in events management (Getz and Wicks, 1994).

Dedicated, or combined, courses in events management are being delivered at colleges and universities across the UK at foundation degree, diploma, degree and masters level. These courses focus on providing education and training for future events professionals. Generally built on or around a management core, they cover areas such as management, marketing, human resource management, finance and operations together with event specific modules such as event planning, production and risk management. The establishment of events as a subject has been reflected as a specific strand within revised Quality Assurance Agency benchmark statements (QAA, 2008), which provide an indication of what degree level events courses should cover. Universities & Colleges Admissions Service (UCAS, 2010), the organisation responsible for processing applications to higher education in the United Kingdom (UK), currently list 68 colleges and universities offering undergraduate, events related courses in the UK, though this figure is likely to be on the low side when taking into account additional courses already being offered or in development. In addition, over twenty universities are known to be offering postgraduate masters courses in the UK. For example, the UK Centre for Events Management (Leeds Metropolitan University) launched the first events management degree in the UK in 1996. This has now been established in the market and has been joined by a range of specialised one-year (top-up)

degrees in conferences and exhibitions management, sport events management, managing cultural and major events and fundraising and sponsorship, and also masters degrees including an MSc International Events Management and MSc Events Management by distance learning. Further research undertaken in development of [WorldofEvents.net](http://WorldofEvents.net), an online directory, indicates that these developments are being mirrored internationally with dedicated events-related courses being offering in Ireland, Germany, France, Australia, Canada, USA and elsewhere.

To recognise these developments, AEME (the Association for Events Management Education) was formed in 2004 in order to further develop events education and best practice and to act as the events management subject association particularly within the UK. Featuring many of the UK providers of events education together with trainers, associations and educators from Ireland and elsewhere among its members, AEME hosts an annual Events Management Educators Forum to further the association's aims. For further information about AEME, please visit [www.aeme.org](http://www.aeme.org).

For links to events-related courses and qualifications offered by training companies, associations and further/higher education internationally, please visit [WorldofEvents.net](http://WorldofEvents.net).

## CAREER OPPORTUNITIES IN EVENTS

As demonstrated above, events are an expanding industry providing new and challenging job opportunities for people entering the field. Roles, titles, salaries and job descriptions are not yet standardised in the industry and details vary from city to city and between countries. However, the International Special Events Society has been consulting with its members and the industry in order to achieve some degree of general agreement on these issues. Landey (2006) lists the following roles as having some degree of general acceptance among events management companies (see [Table 1.2](#)), while People 1<sup>st</sup> (2010) has reviewed roles as part of their labour market study.

Table 1.2 Roles in the event industry	
Role	Qualifications
Event professional	Certified professional
Event producer	5 years experience Major role in at least 10 events
Event manager	Three to 5 years experience Major role in at least 5 events
Event coordinator	Up to 3 years experience
Event support	Entry level into industry

A career in the events industry is not limited to just these roles or to events management companies. There is a vast array of events positions available in different sectors of the industry including corporate and government institutions, public relations companies, the media, arts and sports organisations, not-for-profit groups and charities and non-government and community organisations, to name just a few. Inside these and the companies that supply them there is a variety of roles to suit all interests and backgrounds, including project managers, stage managers, technicians, graphic artists, set designers, costume makers, make-up artists, marketers, publicists, photographers, entertainers, comperes, caterers, pyrotechnicians – again, the list is seemingly endless. It is in the nature of the industry that much of this work is freelance and spasmodic, with many events staff working on a short-term contract basis for a series of employers and events.

A successful career in events depends on applicants identifying their own skills and interests and then matching these carefully with the needs of prospective employers. Areas of expanding activity – such as corporate events, conferences, local government and tourism – may be fruitful areas to examine. Employers often look for a mix of qualifications and experience, so intending job seekers may be advised to consider volunteering and/or taking entry-level positions to take that important first step towards a satisfying and rewarding career. Although to date, limited information has been developed about careers in events, this is beginning to change with the Association of Graduate Career Advisory Services (AGCAS), other associations (for example, ACE, AEO, MIA and MPI) and other organisations producing careers information; much more information is likely to be available in the near future.

Meeting Professionals International (MPI), one of the leading industry associations worldwide with around 24,000 members, has developed the ‘MPI Knowledge Plan’ for meeting professionals to build a body of knowledge, research and study. The initiative identifies six levels of knowledge covering introduction, basics, intermediate, advanced, strategic and executive levels and links these to a series of courses including global certificates and a executive leadership programme (MPI 2010).

For links to events-related careers information, vacancies, recruitment companies and related resources, please visit [WorldofEvents.net](http://WorldofEvents.net).

## SUMMARY

Events perform a powerful role in society. They have existed throughout human history in all times and all cultures. British cultures have a rich tradition of rituals and ceremonies. The events tradition in modern Britain began to take off towards the end of the nineteenth century, with industrialisation reducing spontaneous celebration and increasing professionally organised events. The ruling elite often decided the form and content of public celebrations but an alternative tradition of popular celebrations arose from the interests and pursuits of ordinary people. Many

nineteenth century leisure pursuits such as race meetings have survived to the present day. Through the twentieth century, changes in society were mirrored by changes in the style of public events. A tradition of city and town festivals evolved in the post- Second World War years and was rejuvenated by the social movements and cultural changes of the 1970s. Notions of high culture were challenged by a more pluralistic and democratic popular culture, which reinvigorated festivals and community events. With the coming of the 1980s, governments and the corporate sector began to recognise the economic and promotional value of events.

The 1990s saw the events industry emerge; various sectors, particularly those focused on business-related events, pushed forward the claim for the industry to be recognised, supported by dialogue with government and backed by an increase in training and support for the industry-related NVQs. The period since then has seen the growth in events-related education in colleges and universities, with dedicated courses and modules being developed to support the emerging industry. Events vary in their size and impact, with terms such as special events, mega-events, hallmark events and major events used to describe and categorise them. Events are also categorised according to their type and sector, such as public, cultural, festival, sporting, tourism and corporate events. The business events sector (including meetings, incentives, conventions and exhibitions) is one of the fastest growing areas of events. With increasing expansion and corporate involvement, events have emerged as a new growth industry capable of generating economic and job creation benefits.

The emerging events industry with its needs, challenges and opportunities will be examined in the following chapters.

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## QUESTIONS

1. Why are events created and what purpose do they serve in society?
2. Do events mirror changes in society or do they have a role in creating and changing values? Give examples to illustrate your answer.
3. Why have events emerged so strongly in recent years in the UK?
4. What are the key political, cultural and social trends that determine the current climate of events in the UK? How would you expect these to influence the nature of events in the coming years?
5. Identify an event in your city or region that has the capacity to be a hallmark event. Give your reasons for placing it in this category.
6. What characteristics define an industry and using these criteria do you consider that there is an events industry in the UK?
7. Do you agree with the attributes and knowledge areas required by events managers listed in this chapter? Make an inventory of your own attributes and skills based on these listings.

### **CASE STUDY: THE POWER OF CELEBRATION – THE GLOBALISATION AND IMPACT OF THE FESTIVALS AND EVENTS INDUSTRY**

#### **Building legacies**

For as long as anyone can remember, people have celebrated. Celebration itself is perhaps the most common denominator that we have, with the unique ability to cross all barriers of race, religion, ethnicity, age, politics, economics, education and geography.

From small, localised celebrations to mega-events with global outreach, festivals and events bring hope and joy that burns bright in the unlikelyst of locations; they range from the Afghan travelling holiday festival now enjoyed by children in Kandahar, Afghanistan – a treat forbidden under the Taliban, to the Olympics, which shares a vision beyond just being a great sporting competition and as a result, has succeeded in bringing the world together for a few brief weeks to celebrate our differences. In fact, events have brought more people together, peacefully, than any other world entity or profession and that may be the greatest legacy that we leave.

***The changing migration patterns of events and culture.*** Building legacies, however, takes time. Sometimes it takes a very long time – as we discover when we consider where those legacies and traditions began and how they have shaped our identities and our world.

The National Geographic Society has undertaken an ongoing program called the Genographic Project. Using DNA, a worldwide team of experts have tracked human ancestry – all the variously shaped and shaded people of Earth – to African hunter-gatherers some 150,000 years ago. Their research reminds us that the world's population shares a common link.

Using further DNA research, these experts have been able to determine the patterns of human migration as we slowly populated the Earth. Humans migrated from the African cradle some 60,000 years ago – moving into Australia 50,000 years ago, Europe and Asia a short 40,000 years ago, and populating the Americas only 15,000 to 20,000 years ago, which is practically yesterday in world history terms!

With that migration came not only new languages but religious beliefs, political systems and cultural identifiers. It is easy to conjecture that when these wanderers decided upon the location of their new homes, especially given the challenges that they must have faced along the way, the first thing they would have done is celebrate. Before governments were formed, before cities were built, before laws were established – humans celebrated. We continue that pattern today celebrating traditions, victories, life, death, birthdays, anniversaries, love, remembrance, achievements, war, peace, belief systems, change, agricultural products, education, patriotism and so on. The need to celebrate seems inherent in everything we do. Governments celebrate; scientists celebrate; institutions and corporations celebrate; communities and countries celebrate; and, on occasion, the world celebrates.

Over time, these celebrations became the roots of our culture and heritage. Through music, clothing, dance, food and storytelling we created our identities, our comfort zones, our brands and images – the things that told others who we were and what was important to us, what we were proud of, and what our accomplishments were. Internally, these elements bonded us. Externally, they became our cultural markers, much like the genetic markers on our DNA.

As migration patterns continued and continue today, many of these traditions were carried to other places and evolved into their own legacies. New traditions held on to some components of the past, added new ones and quickly distanced themselves with others.

As time passed and people were able to travel more easily many of these traditions were translated or shared with others. The carnivals of Nice, France and Viareggio, Italy found the seeds of their events growing in the Mardi Gras of New Orleans, the Pasadena Tournament of Roses in Los Angeles and the Carnivals of Brazil. Oktoberfest in Munich, Germany, spawned countless worldwide imitators; Chinese New Year is now celebrated in many places outside of

Asia and on 17 March every year, many of our global citizens become Irish if only for a day, as we celebrate St Patrick's Day.

Interestingly, you may be more likely to find an authentic version of cultural traditions and celebrations taking place in those locations where ethnic populations have settled rather than in their original homelands. Immigrants continue celebrating and holding fast to what they remember while those who remained celebrate who they are and who they have become today. In either case, it is our perceived identities that we celebrate.

Today, the world is flat. What took our ancestors 150,000 years, we can do in seconds. With the speed and capabilities available today via travel, technology, the Internet and the media, the speed at which ideas, images and information travel has reconfigured the world as we know it. Investors in one part of the world work with manufacturers in another; educators in the west exchange concepts with counterparts in the east; trade routes for all industries crisscross like global spider webs; and the 'middle of nowhere' no longer exists. Virtually every continent on our planet is becoming a melting pot of international diversity. 'International' is the new status symbol of businesses and events worldwide.

The effect of this globalisation process can be found throughout today's festivals and events industry as professional peers worldwide continuously share and learn from each other every day. Whether it is the large-scale spectacle and pageantry of Chinese events; the iconic holiday parades of North America; the envelope-pushing artistic creativity of European festivals; the colour and energy of Latin America's carnivals; the culturally rich, tourism-driven events of the Middle East; or the 'downunder' cutting-edge ambience created by Australian events— every region, country, province, state and city provides a new window and view to unlimited creativity.

***The growth and changing face of our industry.*** As far back as celebration and events can be traced, however, it is only in relatively recent history that we left behind the days of 'spare time' event marketing and management.

Over time, celebrations began to change from often informal affairs to spectacular productions requiring new sets of skills, experience, creativity, financing, planning and leadership. As a result, celebration evolved into a business as well as a growing and vital global industry with new demands, needs and challenges every day.

Festivals and events have proven to be among the most successful tools available to communities, states, regions and even countries to

- increase tourism
- create powerful and memorable branding and imaging opportunities
- bond people
- encourage positive media coverage
- enhance economic wellbeing
- add to the quality of life for those who live in its immediate environment.

Extrapolating from recent IFEA industry surveys the special events industry today, worldwide, is estimated to include four to five million regularly recurring festivals and events large enough to require municipal support services. Add to this figure those one-time or less-than-annual major events such as the millennium celebrations, the Olympics and world fairs and the incalculable number of smaller, more informal events, such as corporate celebrations, weddings, religious gatherings and school carnivals, and you start to understand the huge outreach of our industry. The special events industry has an estimated combined economic impact in the trillions of dollars and combined attendances that touch virtually every life on the planet several times over.

Over time, as our industry began to take shape and recognise itself as an industry, professional associations like the International Festivals & Events Association (IFEA) naturally emerged out of the process to respond to and support the many changing needs of this dynamic industry.

*Continued*

### **CASE STUDY: THE POWER OF CELEBRATION – THE GLOBALISATION AND IMPACT OF THE FESTIVALS AND EVENTS INDUSTRY—*CONT'D***

The IFEA reached the fifty-year milestone in event leadership in 2005. From small beginnings of simply sharing ideas, the IFEA today represents a true global industry and professional network including IFEA Asia, Australia, Europe, Latin America, Middle East and North America. Today's industry professionals understand, as did IFEA's founders fifty years ago, the enormous value and power created through an international network of professional peers, for the purpose of sharing ideas, successes and creative new solutions.

On a parallel track, educational programs have grown and prospered to support both experienced professionals and those new to this quickly developing industry. From professional certification programs such as the CFEE (Certified Festivals & Events Executive) programme offered through the IFEA to formalised college and university programmes, there are now more than three hundred institutions of higher learning offering courses, certificates or degrees in events education worldwide, supported by an ever-growing library of resources and research.

As we move forward, a natural and expanding alliance between these two tracks will grow, forged by the increased needs of the professional industry itself and the research capabilities that the academic world brings to the table.

The flattening of the world will open up many new opportunities in the years ahead. New possibilities for exchanging ideas, entertainment, traditions and experiences worldwide will be reflected in how we think and operate; in the events that we produce; in where we seek funding and support; in how and where we market and promote our events and in the relationships that we establish and enjoy. As we continue our evolution as an industry, so too will the professional credibility and public awareness of our field evolve enabling us to create a strong and positive brand identity for our industry.

***A globally united industry.*** Our first and most important challenge as we look to the future will be our ability to unite our industry globally – something many others have struggled to do throughout history. We must form a global partnership of cooperation and communication in all directions that crosses all barriers, assumptions and beliefs that we may have about the world around us. This partnership must allow us to see each other as a true global network of peers and an unlimited source of creativity and support.

Further, we must commit to our own personal use of and ongoing support of this global network to ensure its success. All of us freely talk about the power of our events and industry to bring people together; now we must show that we are capable of doing that among ourselves.

At the IFEA fiftieth anniversary world convention we featured a global panel session that looked at the next fifty years for our industry. On that panel were professional representatives from Asia, Australia, Europe, Latin America, the Middle East and North America. There were no egos, no discussions about what shape the table should be or who could sit beside whom and no hesitations about sharing viewpoints that would benefit us all. It was a shining example of what we can build, a reminder of the many lives that we can touch as a result and the catalyst for a new IFEA World Forum conference that will be held annually beginning in 2008 in tandem with the Olympic Games in China – further underlining the important role of festivals and events.

***The power of celebration.*** From the earliest migrations out of Africa to today and continuing well into the changing future ahead of us we are part of a dynamic global industry that will ensure that the world does not lose touch with itself. Such is the power of celebration and such can be the power that we create by working together as a common global industry in the years ahead.

*For further information about the International Festivals & Events Association, please visit: [www.ifea.com](http://www.ifea.com).*



*By Steven Wood Schmader, CFEE, President and CEO, International Festivals & Events Association, World Headquarters*

### Questions

1. Identify three events in your city or region that celebrate diverse cultures within your area. Investigate how and when these events were started and what they aim to achieve.
2. Identify a traditional event in your region that has been running for many years or decades or perhaps even longer. How and why was the event started? How has it changed over time?
3. Identify a global event in your region that takes place either simultaneously or consecutively in a number of different regions or countries. Identify who owns the event, and discuss how it is transmitted from one location or region to another.

## CASE STUDY: MANCHESTER 2002 THE XVII COMMONWEALTH GAMES – KEY LESSONS

### Introduction

Every city bidding for a major sporting event, particularly one of the top multi-sport events in the world, spends considerable time, energy and resources assessing the financial, economic and social viability of the event. There is no right or wrong answer. Every city and every Games will deliver a different event unique to its own place, time and cultural setting.

Following the Commonwealth Games, a Post Games Report was produced to pull together an overview of the challenges and questions involved, while a project (Games Xchange) implemented in Manchester manages the archive of documents and records and ensures that the knowledge is transferred to future events and projects. The report covers the questions that M2002 asked, the process the Organising Committee (OC) went through and most importantly, the lessons learned during the planning and implementation of the Manchester 2002 Commonwealth Games. It is only through sharing this information that the Commonwealth Games (and indeed other multi-sporting events) can raise the bar and communicate through sport.

There are many lessons and recommendations contained throughout the Post Games Report; however, there are core fundamentals that are vital to all multi-sport events. These are summarised below.

**Maximise Potential.** It is more than a sporting event. Whilst the sporting competition sits at the core, it is also the pebble that is thrown into a pond creating ever widening circles of opportunities that encompasses more and more people and includes ever increasing opportunities, activities and programmes that can use sport to develop host cities and communities and harness greater human values.

**Partnerships.** Partnerships provide not only funding but expertise and experience, that is priceless and should never be underestimated; particularly at every level of Government; from national to local and all key sporting bodies; from the crucial funding and strategic partners; from operational stakeholders such as transport and the Police; national and regional stakeholders to the critically important sponsors, partners and supporters.

**Planning.** Organisational and operational planning are the life blood of a successful event – from designing and building the venues, through to holding test events, planning risk management, timetabling reliable transport and other essential services.

*Continued*

### CASE STUDY: MANCHESTER 2002 THE XVII COMMONWEALTH GAMES – KEY LESSONS—*CONT'D*

**Infrastructure.** Infrastructure planning, construction and Games operations of venues, villages and transport not only provide the legacy but form the stage upon which the sporting drama unfolds. It is the physical and visible manifestation of years of planning, the public face of the organisation and the Games experience of both athletes and spectators.

**Technology.** With each major event, sporting technology moves forward in leaps and bounds. It is important to remember that the technology landscape may well change over the planning and implementation period due to developments in timing and scoring devices, telecommunications, results services and even broadcast formats such as the Internet. By way of example, Manchester 2002 (M2002) was the first multi-sport event to pilot delivery of results to PDAs (Personal Digital Assistants) over GPRS (General Packet Radio Service). This will be standard in forthcoming events. The technology infrastructure and operating platforms for any Games must be flexible, as it is initially created far in advance of many functional needs.

**Human Resource.** People (whether paid staff, volunteers or contractors) are the wheels that keep the Games moving forward both in the planning stages and during the event itself. The task of creating a workforce that is the equivalent of a FTSE 100 company and then disbanding the majority of staff post-Games is unique only to this type of event and takes great human resource skills and courage to meet both the needs of the Games and the needs of the individuals involved. Different skills are often required for planning and operational phases and individuals need to understand this and appreciate that their roles may evolve over time.

**Financial.** The financial and commercial requirements of an event of this scale provide the oxygen that keeps the organisation alive. Transparency, accountability and exceptional corporate governance are critical to ensuring that funds are received in a timely manner. It is also important to remember that plans for every Functional Area (FA) will need to be reassessed in the planning, testing and operational phases since having adequate contingency funds is vital to operational success.

**Marketing and Communication.** No event can achieve its full potential without creative and impactful marketing and communication strategies. Whilst so much is being created in terms of infrastructure, venues and legacies it is sometimes easy to forget that the signature of an outstanding event is full venues and community support and involvement at Games time. The media together with marketing campaigns play a decisive role in influencing the public to attend and in shaping their memories of the event itself. Much of this work needs to be done many months before the Games through community and educational campaigns such as The Queen's Jubilee Baton Relay and the Spirit of Friendship Festival.

#### SUMMARY

If there was a multi-sport mantra it would have to be plan, plan, plan, test, test, test, communicate, communicate, communicate.

These core fundamentals shaped the planning and implementation of the 2002 Commonwealth Games in Manchester. Many are lessons learned as the programme developed and grew. The Post Games Report illustrates in detail the points made above and gives further details and recommendations that may assist cities hosting future multi-sport events. The report itself has been put together in sections, however, for ease of reference; those who do not wish to go into great depth in every section will find Executive Summaries of the key sections in Volume I.

For further information about the Commonwealth Games, please visit [www.thecgf.com](http://www.thecgf.com). For further detailed information on the legacy of the Manchester 2002 Commonwealth Games and to access the Post Games Report online, please visit <http://web.archive.org/web/20070621192427/www.gameslegacy.com>.

Source: Manchester 2002 (2003) The XVII Commonwealth Games: Post Games Report. London, Commonwealth Games Federation, pp. 18-19.

**Questions**

1. What type of event is the Commonwealth Games? Explain your answer.
2. Running festivals alongside sporting events is becoming increasingly popular. What can these bring to the event?
3. Using other materials at your disposal, for example, the official legacy website, conduct research into the Manchester 2002 Commonwealth Games. What facts can be ascertained from this material regarding the size, nature and management of the event?
4. How would you expect the experience of organising the Manchester 2002 Commonwealth Games to influence bidding for and management of large-scale events within the UK in the future? Explain your answer.

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