

EVENTS MANAGEMENT

AN INTRODUCTION



CHARLES BLADEN, JAMES KENNELL,
EMMA ABSON AND NICK WILDE



Events Management

Contemporary events management is a diverse and challenging field. This major new introductory textbook is the first to fully explore the multi-disciplinary nature of events management, and provides students with all the practical skills and professional knowledge needed to succeed in the events industry.

The book covers every type of event studied on an events management course, including areas as diverse as sports, music, the arts, corporate events, tourism, and the public and voluntary sectors. It introduces all the key issues facing the contemporary events industry, from health, safety and risk management to sustainability and developing a market-oriented business, with every topic brought to life through vivid case studies, personal biographies and examples of best practice from the real world of events management.

Written by a team of authors with many years' experience working in the events industry, the book introduces the practical skills required in every core functional area of events management, such as marketing, finance, project management, strategy, operations, event design and human resources. A companion website for the book includes a dazzling array of additional teaching and learning features, including self-test questions, video interviews with key industry figures and PowerPoint slides for each chapter. *Events Management: An introduction* is the essential course text for any events management programme.

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Events Management

An introduction

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Endorsements

'The *Events Management* book by the tutors at the University of Greenwich is a well structured book suitable for most events management degree courses, especially at levels 4 and 5. This is because it is a practice-based resource that includes all the main types of special events and key issues in the field. From a pedagogic perspective, there are useful case studies, examples of best practice and a supporting website, as well as relevant concepts and theories. As such, the book compares favourably with other titles in the field, and I have no hesitation in recommending this textbook for events management degree courses.'

Liam Higgins, Southampton Solent University, UK

'*Events Management: An introduction* is a comprehensive text that provides in-depth discussion, case studies, international examples and coverage of all of the major elements of the body of knowledge required for both students of event management and those seeking to enter the industry. For current industry practitioners it provides insights into the theoretical underpinnings to their own professional practice. I recommend the text to both my undergraduate and postgraduate students here at Flinders University and recommend it to you as the perfect introduction to the study of events and how they are managed.'

Steve Brown, Flinders University, Australia

'*Events Management: An introduction* is a comprehensive and fully up to date guide to the events industry. Students and teachers will find the book's accessible style, practical examples and guides to further reading given in each chapter very helpful. The authors are to be congratulated on their collegiate and multi-disciplinary approach which has led to a substantial contribution to the field of event management literature.'

Tom Lunt, London Metropolitan University, UK

'The textbook and its authors certainly cover much contemporary ground here and there is a progressive and logical flow to the text which marries theory to practice. The linkages of real world industry voices to rich examples and case studies is very refreshing and keeps all issues raised both relevant and live. It is an enjoyable and engaging read. I recommend that all students studying events management have a copy to hand for continued reference throughout their studies.'

Phil Williamson, Liverpool John Moores University, UK

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A Visual Tour of *Events Management: An introduction*

Pedagogical features

Events Management: An introduction offers a variety of ways to help lecturers introduce this exciting discipline, and to engage students and help them understand key concepts and issues.

CHAPTER AIMS

Each chapter opens with a series of key learning outcomes that students will be able to attain after reading the chapter. They serve to ensure more focused learning and teaching.

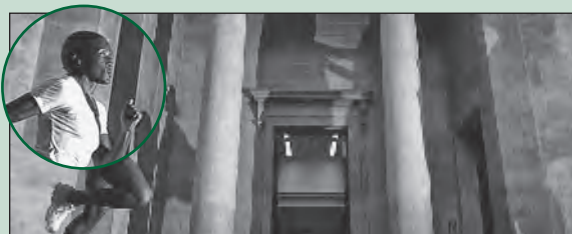
1.1 Aims

By the end of this chapter, the student will be able:

- To describe the characteristics of events.
- To explain the evolution and history of events.
- To analyse the relationships between the events industry and the education sector.
- To understand the role of the events industry in order to develop their knowledge of event management.

FIGURES, TABLES AND IMAGES

The text uses a rich mix of figures, tables and images to represent important concepts and issues, creating an inviting visual design.



CASE STUDIES

International case studies are included in each chapter, illustrating the chapter topic area through a focused presentation of events management on the ground. Case studies are supplemented by study activities asking students to engage actively with the material. See *List of case studies* for full details.

CASE STUDY 3.2

Notting Hill Carnival

Location: London, UK
Event type: community festival
Attendees: approximately one million

Authorities imposed a 6.30 p.m. curfew on the 2009 Notting Hill Carnival. It was an attempt to prevent the kind of street violence that had occurred during the previous year's carnival, when around fifty police officers were injured by riots and looters. The council also restricted sound system volume to 135 decibels – a move that was welcomed by the 10,000 residents living near the carnival route (140 decibels had been recorded in 2008).

A council report highlighted significant problems in the management of the

STUDY ACTIVITIES

The book fosters an active learning approach through discussion points and activities interspersed throughout each chapter. These can be used as the basis for class discussion, or developed into essay questions or research projects.

Study activity

Write a basic research plan of how you would investigate attendees' perceptions of:

- A major, community firework display.
- The performance of a headlining act at an international music festival.
- A ceremony at a Formula 1 racing championship.

The perceptions of attendees do you predict in your ability to measure these perceptions accurately?

INDUSTRY VOICES

Each chapter features insight and commentary from a senior figure in the field of events management, providing a definitive 'real life' edge to this introductory textbook. Voices come from a range of companies and organisations, from sponsorship consultants to security advisers, communication executives to mega-event programmers.

Industry voice

Tracie Carslund, Jet Set Sports

There is an incessant buzz in my ear; it won't go away. I suddenly realise it is my phone vibrating under my pillow. A glance at the clock shows 2.30 a.m. It is my earpiece into my world. I hear loud music, celebratory cheers and a client manager on the phone: 'Hi there, my client wants to have a party tomorrow night, in addition to the planned itinerary of sightseeing, lunch and dinner for the rest of the guests. Is it possible to get some additional staff to assist for the evening?'

At this point I am up, pulling my spreadsheets off the side-table, pen in hand, and through bleary eyes scanning the next day's staff allocations. I then shoot off, in rapid fire, a series of questions, all of which I need answers for now, to ensure we can: a) find staff who are the best fit for the dinner/client; b) find

CHAPTER SUMMARIES

A concise overview of each chapter – perfect to consolidate learning, or as a useful tool for student revision.

7.5 Summary

To gain an understanding of what event consumers require from an event experience, it is necessary to investigate what role the event plays in their lives, and which emotions are associated with the experience. Events are about lifestyle, excitement and escapism from day-to-day life; they are memorable and an important ingredient in the lives of attendees. They require a research to research and marketing planning to ensure that organisers cater to the needs of key stakeholders who can contribute to the success of the event. Event managers must ensure that research is at the heart of everything they do when planning an event. They must work hard to develop the event's brand image and must be willing to improve

FURTHER READING

Each chapter concludes with a list of key scholarly books and articles that will provide additional treatment of the theories and concepts covered. Students will find this list particularly helpful for developing and researching papers and other assignments.

Further reading

Fink, J. S., Trautman, T. and Anderson D. E. (2002), Environmental Factors Associated with Spectator Attendance and Sport Consumption Behaviour: Gender and Team Differences, *Sport Quarterly*, 11: 8–19. This important article explores sports fans' consumption of sporting events and features the previously under-researched area of female spectators.

O'Neil, J., Getz, D. and Carlsen, J. (1999) Evaluation of Service Quality at Events: The 1998 Coca-Cola Masters Surfing Event at Margaret River, Western Australia, *Managing Service Quality*, 9 (3): 156–165. This is one of the first articles to consider the importance of service management.

Companion Website



<http://www.routledge.com/cw/bladen>

Events Management: An introduction will also include a comprehensive companion website of online resources for both students and lecturers. These include:

Student Resources

- Annotated further reading for each chapter to provide an accessible gateway to in-depth information on key issues highlighted.
- Various tools used by events management professionals to provide further insight into the realities of the industry.
- Multiple Choice Questions for each chapter for students to test their understanding.
- Further discussion questions for each chapter, which can be set as assessment tasks or used to prompt seminar or in-class discussions.

Lecturer Resources

- PowerPoint presentations for each chapter to provide lecturers with a ready-made foundation for their lecture preparation. The files can be downloaded and annotated.

The screenshot shows the companion website for the book 'Events Management: An Introduction'. The page features a dark background with a large image of a lion dance at the top. Below the image, there are navigation tabs for 'Home', 'Students', 'Instructors', and 'Feedback'. The main content area includes the book title, authors (Charles Bladen, James Kennell, Emma Abson, Nick Wilde), and purchasing options for paperback (£28.99) and hardback (£100.00). There is also a section for 'Complimentary Exam Copy' and a detailed description of the book's content, which covers contemporary events management, including sports, music, corporate events, tourism, and the public and voluntary sectors. The page also includes social media icons and a footer with contact information and copyright details.

Chapter 1

Introduction to events management

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1.1 Aims

By the end of the chapter, the student will be able:

- To describe the main characteristics of events.
- To explain the evolution and history of events.
- To analyse the structure of the contemporary events industry.
- To understand the relationships between the events industry and the education sector.
- To navigate this book in order to develop their knowledge of event management.

1.2 Introduction

This chapter, in addition to introducing the rest of the book, is intended to set the scene for the reader in terms of the crucial role of events in human history through to the present day. It emphasises events as artefacts of human culture that have only recently developed into a fast-growing and influential industry. This chapter also intends to provide an analysis of the business environment within which the events industry operates. Some of the contemporary questions that are raised by this fast development of the industry, and the education provisions designed to serve it, will be introduced for development throughout subsequent chapters.

1.3 What is an event?

There are various answers to this question, depending on the viewpoint of the person defining it. There are many definitions of ‘events’, available from various academic writers such as Getz (2007) and Goldblatt (2008). As such definitions become more detailed, their real-world application becomes more problematic. Thus, this book provides a general definition as follows:

Events are temporary and purposive gatherings of people.

It follows that ‘Events Management’, as a field of industrial practice, should be defined as:

The organisation and coordination of the activities required to achieve the objectives of events.

The aims of this text are to discuss and evaluate the management of these activities in the context of various and common types of events within their wider industrial and societal context. In order to do this, a clearer discussion of the features of events which make them distinct from more general business activities is required.

Events generally possess the following characteristics:

- They are temporary in nature.
- They are gatherings of people.
- They are often displays of ritual.
- They are, in some sense, unique occurrences.

Though these points may seem rather obvious, the more we observe the phenomena of events in our society, and their influence on our business and social lives, the more we could be forgiven for finding inconsistencies between these basic descriptors and that which we witness daily in the media, our neighbourhoods and even our own families.

1.3.1 Events are temporary

Events differ from other, more common, organisational activities because they possess a finite beginning and end. Managers and students probably agree that most events have a start time, a programme and a finishing time. Though this is certainly true of managed events, it is generally not the case with 'spontaneous events', which generally take place without much specific planning.

However, though it is necessary to plan times and programmes for the successful delivery of a planned event, many events are not planned at all. These 'spontaneous' displays of ritual can vary widely in nature and expression. This was seen in 1997 following the death of Diana, Princess of Wales, in a sudden motor vehicle accident. The occurrence, which shocked the British nation, led to two different types of events taking place. The first was the formal, managed funeral ceremony, befitting a member of the royal family. The other was the informal outpouring of grief on the streets of the capital by 'ordinary' people. The formal event possessed all the characteristics familiar to a planned event: there was pomp and ceremony, music and



Image 1.1 Pile of flowers and people mourning the death of Princess Diana

Source: Andy Hall/Edit/ Getty Images

speeches, crowds, processions, and the British Union Flag at Buckingham Palace was even lowered to half mast for the first time ever (BBC 2005). However, millions of people also displayed their grief publicly the day after the organised funeral at a variety of more spontaneous gatherings which involved acts such as the building of makeshift shrines, the walking of Princess Diana's favourite park routes, and the placing of flowers at associated venues, such as royal residences and the Harrods retail store, the company with which her deceased partner was associated (Ibrahim 1997).

There are also important differences between events and the attractions in or around which they are held. Getz (2007) focuses on the differences between events and permanent attractions, such as historical venues (although many events take place for a pre-planned period at such venues). For example, permanent art galleries, such as the Prado in Madrid, regularly hold events to display works by grand masters for a limited period only. Such events can last for several weeks, or even as long as a year, but whilst their attraction to tourists is clear, their limited duration still places them in the category of events.

1.3.2 Events are gatherings of people

So far, we have established that events are comprised of people, though numbers of such attendees may vary considerably. As with Diana's funeral, a clear definition of an event attendee is obviously easier to define in certain situations than in others. Somebody attending a sports or music event is unlikely to be allowed to enter without a ticket, whether paid for or not. However, as will be discussed in Chapter 10, mega-events include in their scope entire locations, destinations and even the whole world in the form of international media coverage.

Events can involve single people as the focus, as in the case of concerts by solo music celebrities, or the 'Speaker's Plinth', as discussed in the following case study.

CASE STUDY 1.1

The Speaker's Plinth event

Location: Trafalgar Square, London, UK

Event type: cultural event

Attendees: 2400 participants, approximately 1 million visitors and a worldwide media audience

The Speaker's Plinth was the fourth of its kind and was unveiled in Trafalgar Square on 6 July 2009. Conceived by the artist Antony Gormley, the plinth was designed as a display of the ordinary, living people among emblems celebrating the nation's dead heroes.

Trafalgar Square, known to many as a world-class tourist attraction itself, was selected because of its open space, fame and distinctive statues and other monuments to historical figures, such as Admiral Horatio Nelson, leader of the victorious Royal Navy at the Battle of Trafalgar.

The 100-day event involved 2400 British people who were randomly chosen by lottery from around the country to mount the plinth and do anything they wanted for their allotted time of one hour, as long as it was legal. During that period of time, the individual was observed by onlookers, at least some of whom were baffled by the occurrence.

The result was that each person appearing on the plinth became a constituent of Gormley's 'One-on-One' art exhibit, as well as potentially stimulating individual comment and possible notoriety in their own right. Those chosen for the exhibit varied wildly in appearance and performance. As the *Daily Telegraph* (1 August 2009) remarked:

Take the girl who dressed up as a mermaid, complete with tail and modesty scallop shells, in an attempt to highlight overfishing; the aquatic scientist Oliver Parsons-Barker whose 'poo costume' was lovingly created to draw attention to the global shortage of clean water; or the woman who beheaded red roses with a curved pruning knife to symbolise female genital mutilation in Africa.

The artist's *raison d'être* for the event was that it would promote greater levels of social engagement for the British population. The event gained continued television coverage on Sky Arts and could be viewed on webcam throughout. The unintended impacts of the event included complaints that the traditional nature of Trafalgar Square was damaged by some of the displays and that it needlessly promoted anti-social behaviour, already a huge national concern.

Source: Woods 2009

Study activity

- 1 Which are the main groups of people being gathered by this event? How do you think they differ in terms of their perceptions of what is happening?
- 2 What do you think are some of the possible event planning aspects that need to be considered for this event?
- 3 What are your ideas about potential future developments of the plinth event concept?

As can be seen from this example, events can comprise both planned staging elements and unplanned spontaneity. Scale and formality of events can vary considerably, as can the levels of ritual display.

When considering such events as gatherings, we should also consider the impacts of more recent technologies on these otherwise age-old practices. Certainly, web conferencing – the

ability through media to share information from widespread geographic locations – has progressed in terms of effectiveness and popularity in recent years. In a sense, the participants gather without travelling.

Applications of web conferencing include meetings, training events, lectures and presentations, and they have the advantage of being real-time and potentially of being recordable, which is a valuable service for many businesses. Among the downsides of web conferencing is technological failure, which can fast make a promising event a complete ‘non-event’. This is particularly frustrating for organisers of larger web conferences as the technology is rarely under their direct control. This is also the case for the associated propriety software, which must usually be downloaded beforehand by all parties involved.

Webinars or webcasts have been born of these technologies, making possible one-way mass presentations to international audiences, although webinars tend to be more interactive than webcasts. Workshops can also be held effectively by organisers using online tools.

Despite certain alarmist suggestions that web conferencing may end ‘real’ conferencing completely, it tends to be used more as a supplement to face-to-face contact, rather than its replacement. The ‘Industry Voice’ at the end of this chapter – leading industry figure Howard Evans – discusses some of the questions raised by this and other event-based technologies in more detail. One of the main limitations of web conferencing is that it cannot replace the richness of face-to-face interactions.

1.3.3 Events are often displays of ritual

Humans are the most socially evolved species on the planet. As such, we develop social interactions beyond our family structures which can trigger the need for events. According to Maslow (1943), these social needs relate to other human needs, as is shown in Figure 1.1:

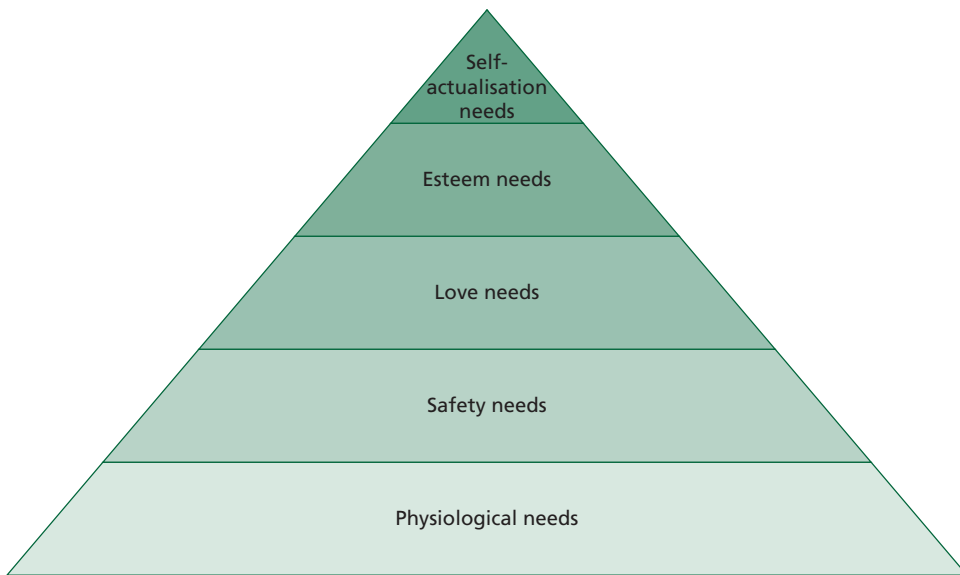


Figure 1.1 Maslow's hierarchy of needs

Source: Adapted from Maslow 1943

Introduction to events management

As this early model suggests, humans are on a journey to the achievement of self-actualisation, which relates to the ultimate fulfilment of one's potential. Initially, physiological needs, followed by safety needs, should be satisfied before a person can go about satisfying their needs for love and belonging to a social group. Clearly these latter needs are partially fulfilled through family ties and social relationships, but they also could be said to form the main motivating factor behind the age-old practice of holding events.

Events are characterised by rituals, symbols and artefacts which themselves denote meaning. For example, one has only to consider the average wedding event, which will likely be composed of various costumes, food and drink, speeches and behaviours which denote the meanings of the culture in question. More discussion of how these meanings can be designed is provided in Chapter 3.

1.3.4 Events are unique occurrences

Events, because they are not permanent, are held at different times, in different locations and for different reasons. Even the same event held annually can differ considerably in its characteristics. These features make every event, in a sense, unique. As will be discussed in Chapter 14, this makes planning for event legacy particularly challenging, as the enduring things left over after the event are often very difficult to predict.

1.4 The challenge of events management

The previous discussion raises some important challenges for anybody seeking to manage the delivery of an event. Whether the reader is an event professional, a student or somebody reading because of more general interest, they could be forgiven for concluding that a coherent understanding of the events industry and its effective 'management' is almost impossible due to its breadth, complexity and fast-moving nature. Definition and categorisation of different events has been attempted and has resulted in some common labels, including mega-events, cultural events, special events, corporate events and sporting events.

Although such clean categorisation of events should enable their management requirements to be easily communicated, in practice it seems that these labels are often too broad and unclear to be useful. For example, many of the special events upon which Goldblatt (2010) bases his discussions could be categorised in several different ways. Whilst clearly recognising such problems, we decided to use many of these classifications as chapter headings. Industry professionals do still use many classifications, such as 'special events', to define certain event concepts; but terms such as 'corporate events' are widely recognised to encompass a variety of concepts, such as conferences, exhibitions or brand experience events, which are generally more useful in conveying their ideas.

However, this book focuses on the systematic project management of the practices relating to the delivery of a variety of events. As discussed in Chapter 2, the origination, planning and delivery of events, regardless of their classifications, tend to require similar frameworks, based upon existing events management theory.

1.5 The place of events in human history and human cultures

Despite the obvious advantages of clear and definite information, particularly to those embarking on new study of this exciting and fast-evolving field, it is worth remembering that events management is largely the modern-day practice of age-old expressions of human social interactions and activities. Before commencing an understanding of some of the mechanics of modern-day events management, a more historical view of their development through the ages may enable the reader to put contemporary events management into the context of its origins.

Ancient texts, such as the Christian and Jewish Old Testaments, record the early practice of festivals. These were enshrined in law and primarily took the form of the seven feasts of Israel, where the people of the nation gathered seven times throughout the year in religious celebration and remembrance. Various customs and rituals were practised, from the eating of the Passover feast through to the offering of sacrifices. Variations of these different feasts are still practised today. World religions, such as Islam, later developed annual pilgrimages – such as the *hajj* to Mecca (see Chapter 8) – which currently presents a number of significant crowd safety challenges. Religious observance in Greece gave rise to the first, ancient Olympic Games. Modern-day festivals, such as Christmas and Halloween, also have their roots in such observance, whether pagan or otherwise. (Faith events as a whole are discussed further in Chapter 11.)

The development of modern-day events from ancient origins is illustrated in the Case study 1.2.

CASE STUDY 1.2

The Dragonboat (Duanwu) Festival

Location: Beijing, China

Event type: cultural festival

Attendees: 3,110,000

This festival is said to have originated to commemorate the suicide of a popular Chinese poet, Qu Yuan, in 278 BC. Part of its traditional ritual reportedly involved attendees dropping rice into the river where Qu Yuan was supposed to have died to ensure the fish had enough food to eat so that they would not eat the poet's body.

In 2008, following a reported decrease in popularity of a traditional Chinese version of Valentine's Day and the continuing celebration of Christmas, particularly among young people, the Chinese government decided to revive traditional festivals as a way of promoting Chinese culture. It stated: 'At a time of cultural globalization in the world, the revival of traditional festivals will help boost Chinese traditional culture, easy and friendly personal relations and harmonious social environment, and will help build cohesive affinity among the



Image 1.2 Chinese celebrate the Duanwu Festival

Source: China Photos / Getty Images

Chinese nation promoting reunification across the Taiwan Straits' (*China People's Daily* 2008). This statement was accompanied by a call for festivals such as the Dragonboat Festival to be well organised and contemporary in approach, and to involve the younger, business sector of the population.

The modern-day Dragonboat Festival has markedly changed from its roots many centuries ago. It is now characterised by the eating and drinking of traditional foods and wines, as well as racing the boats. There has even been the development of such racing in other countries across the world. The festival has a different delivery, more in line with a faster pace of life, particularly among younger Chinese businesspeople.

Source: Dragonboatnet 2011

Study activity

- 1 Research the Dragonboat Festival online and compare and contrast some of its ancient and modern-day characteristics. What do you think are the main reasons for any changes or new developments?

2 Choose a similar, more familiar festival to you and establish its:

- *Origins.* How did it come about? What were the original reasons for it being held?
- *Main rituals.* What are the reasons for these?
- *Modern developments.* How has the event changed from its origins to its present expression? What are the reasons for these changes?

1.6 The events industry: what business are we in?

In Case study 1.2, one of the reasons for the modernisation of the event from its traditional origins was the changing culture and other aspects of the way people live as members of a fast-developing, global economy. These changes were highlighted by the Chinese government, which saw festivals as a useful vehicle for revisiting and promoting traditional Chinese culture and values in the face of encroachment by external ones.

Festivals are generally common forms of cultural practice and, although many have long histories, the majority have been founded in the much more recent past (Getz 2005). The International Festivals and Events Association estimates that there are over 4.5 million recurring festivals worldwide per year (IFEA 2009).

Events have a substantial impact on the UK national economy. In 2010, a report entitled ‘Britain for Events’ was compiled by leading industry figure Tony Rogers on behalf of the Business Visits and Events Partnership. The report revealed that:

- The sector is worth over £36 billion per annum to the national economy. Business visitors spend on average £131 per day – £72 more than the amount spent by leisure visitors – while visitors to UK exhibitions from overseas spend £193 more per day than leisure visitors to Britain.
- Trade transacted at exhibitions and other business events held in the UK is conservatively estimated to be worth over £100 billion.
- There are over 25,000 businesses in the sector, which sustain at least 530,000 full-time equivalent (FTE) jobs.

The economic impact of the various types of events is shown in Figure 1.2.

Total value £36.1bn			
Corporate events £30.3bn	Cultural events and festivals £2.3bn	Sports events £2.3bn	Outdoor events £1bn

Figure 1.2 The value of Britain's events industry by sector

Source: Adapted from *Britain for Events Report 2010*

1.7 The role of the event manager

The increasing importance of the events sector to the national economy means that there is a greater need than ever for trained specialists to plan, organise and deliver what are sometimes mammoth events. As with most professionalising fields, there has been some discussion of the traits, attributes and skills that the modern-day event manager needs to possess. Their leadership style and qualities are discussed in depth in Chapter 2, and the skills they need to apply are touched upon in many of the subsequent chapters. These newer industry requirements generate questions about how such skills are acquired and the role of events management education in the professionalisation of future event managers.

CASE STUDY 1.3

Is events management a profession?

Presumably, most readers and practitioners in the field would immediately confirm, without reservation, that it is indeed a profession. In fact, many of us speak of the ‘events management profession’ all the time. Yet, we rarely compare it to other, more traditional professions – such as doctors, accountants and teachers. Part of the problem in referring to the events field as ‘a profession’, and to its managers as ‘professionals’, lies in the historical definitions of such terms, which are probably now quite outdated.

In 1859, Sir Lionel Bertram provided one such early English definition, which spoke of ‘a calling by which gentlemen, not born to the inheritance of a gentleman’s allowance of good things, might ingeniously obtain the same by some exercise of his abilities’ (in Trollope 1859: 88). This was a reference to the privileged who lacked personal wealth or means and were therefore required to work to support themselves. This elitist model seems to stem mainly from an outdated system of class-based power which is certainly no longer as strong in most Western economies. Its proponents used their knowledge of their field to exert power over those who needed their services. This, in turn, was used to justify their salaries and to protect their own and their associates’ incomes from unqualified entry by newcomers to the field.

Since these early days, this view of professionalism has become outmoded due to cultural, social and technological changes in society. In the 1950s, Greenwood (1957) called for occupations to be seen in a more complex way – as exhibiting specific attributes that could be viewed as the practical manifestations of the concept of professionalism. This view represented a more dynamic process, which writers such as Wilensky (1964: 144) termed ‘professionalization’:

Professionalization . . . refers to a process and there is sometimes the explicit argument put forward that this process occurs as a determinate sequence of events; that in the process of professionalization an occupation

passes through predictable stages of organizational change, the end-state of which is professionalization.

This process of professionalisation provided advantages for many occupations that had not previously been acknowledged as true professions, and later in the article Wilensky suggested that there was a gradual professionalisation of everyone as all occupations sought similar status. However, as few were able to agree on what constituted 'a professional', Millerson's (1964a) study established six core traits:

- 1 Skill based on theoretical knowledge.
- 2 The provision of training and education.
- 3 Testing the competence of members.
- 4 Organisation.
- 5 Adherence to a professional code of conduct.
- 6 Altruistic service.

However, such definitions have the danger of the profession defining itself.

Wilensky (1964) categorised the process of the development of a profession into five stages:

- 1 The emergence of a full-time occupation.
- 2 The establishment of a training school.
- 3 The founding of a professional association.
- 4 Political agitation directed towards the protection of the association by law.
- 5 The adoption of a formal code.

Later, Hoyle and John (1995) argued that freedom from government control was imperative to any true profession. Such a view suggests the need for a professional association – to regulate the profession under the protection of the law, exert collective responsibility and maintain integrity and thus behave autonomously.

The debates over what constitutes a professional and a profession, and the course by which a bona-fide profession might be established, and the extent to which everyone might be considered 'a professional' continue. However, it seems to be a crucial step in the evolution of the international events industry, the future role of the event manager and the evolving role of events education and certification.

Source: Adapted from an unpublished paper by C. Bladen and A. McKechnie

Study activity

- 1 In your opinion, to what extent is events management a profession? Use evidence to support your answer.
- 2 How far does the present approach of defining the attributes of the events management profession resemble the various approaches presented in this case?
- 3 How might professionalism be more effectively achieved in events management?

1.8 The events profession and education

There are thousands of institutions worldwide which offer formal qualifications and training in events management. These have widely varying emphases, levels of required practical work experience to be undertaken by students, delivery styles and types of resulting qualifications. Some of these variations have developed as artefacts of the institutions' individual national education systems. Others are as a result of the particular and practical nature of events education when compared to other disciplines. Certainly, as industry requirements become more clearly articulated and understood, and education providers work more in tandem with them, increased cohesion between the planned educational outcomes of events management study programmes and employers is likely to emerge.

Chapter 5 discusses the establishment of events employee attributes in more detail, and it should be stressed that preparation for a lifelong career in the events industry will likely involve the need for graduates to possess more than just the skills and competences required by employers at the entry level to graduate employment. There has been some effort on the part of academics to build a clear Event Management Body of Knowledge (EMBOK) model (see <http://www.embok.org>). This model attempts to integrate skills in event domains of practice with the values by which they should be practised and the systems of working at each stage of an event's management. It is further explained and evaluated in relation to event design in Chapter 3, but, because of its rather holistic approach, it has proven challenging to use as a practical basis for events education programme design.

The obvious limitations of EMBOK have led organisations such as the Canadian Tourism Human Resource Council to spearhead the development of an industry-led alternative – EMICS: Event Management International Competency Standards project (CTHRC, 2011).

CASE STUDY 1.4

Developing an international events management competency project

Location: Canada

The CTHRC used existing national standards from participating countries, materials from the Event Management Body of Knowledge (EMBOK) and cutting-edge research to create a comprehensive summary of the knowledge, skills and attitudes needed to manage an event expertly anywhere in the world. Once completed, the standards were subjected to a rigorous, large-scale validation by events practitioners from over twenty countries in 2009.

With the standards complete, the CTHRC and the EMICS stakeholders turned their attention towards developing a professional, internationally recognised certification programme. Launched in Canada in the autumn of 2010, the Emerit Event Management certification programme consists of an exam, a practical evaluation and on-the-job experience.

An international benchmark, the EMICS credential transcends borders and event disciplines, allowing the mutual recognition of transferable qualifications. Employers will appreciate that Emerit-certified events professionals have met standards set by international industry experts and events professionals will have access to opportunities throughout the globe.

As opportunities for worker mobility increase, so will opportunities for learner mobility. Post-secondary institutions are already starting to adopt EMICS as a tool for informing new and existing curricula. 'Our industry has suffered from the lack of a formal career path', says Didier Scaillet, Chief Development Officer at MPI. 'The Standards correct this situation by providing a robust, relevant, and globally consistent framework for the development of competencies through academic and training offerings.'

Several international education institutions have officially adopted the standards into their curriculum. It is hoped that training opportunities such as EMICS benefit developing countries in particular and that such a curriculum will help event professionals create jobs and contribute to their country's economic growth as they draw investors and tourists to their regions with well-executed, professional events.

Following the successful launch of its first international standard and certification, the CTHRC will focus on developing a complementary international Event Management Qualification Framework. This framework will illustrate different career paths available to both students and experienced professionals. Consultations with industry professionals and educational institutions will be ongoing and volunteers are always welcome.

Source: CTHRC 2011

1.9 How this book is structured

The overarching aim of this book is to provide a working knowledge of the field of events management. This chapter has given a general summary of the development of the present-day industry, and has outlined some of the fundamental questions for both students and practitioners in the field. The following section provides an overview of the remainder of the book.

This book has been designed to cover the wide variety of events that make up the subject matter of most events management courses, as well as to provide practical event planning and event management skills and knowledge. There is a brief outline of each chapter below.

To support students in developing their understanding of the topics covered, a number of features have been included in each chapter:

- clearly stated aims at the start of each chapter;
- international case studies;
- student activities; and
- suggestions for further reading.

Many industry-focused features are also available on the book's companion website.

1.9.1 Chapter 1: Introduction

This first chapter analyses the role and significance of events from historical times until the present day. It sets out how events have evolved and describes the current state of the events industry. Importantly, it also contains this summary section, setting out the book's structure. When researching any aspect of event management, this chapter will provide a key starting point from which the rest of the text can be navigated.

1.9.2 Chapter 2: Managing event projects

This chapter analyses events as projects, with specific features that need to be planned, managed and evaluated in order for a successful event project to be delivered. As projects, events generally have fixed budgets, precise timelines and limited resources, including employees, suppliers, venues and volunteers. In this chapter, students will be introduced to the principles of project management and shown how these principles can be applied to events. This chapter discusses these techniques outside of the simple application of limited, functional management theories and argues that, when applied correctly, event project management can produce better and faster results to plan and deliver events.

1.9.3 Chapter 3: Event design and production

Event design, as a core process in events management, is rarely covered outside of logistical considerations in the events literature. This chapter evaluates the value of a range of social and psychological approaches to understanding the event experience and explores how these can be applied in the design of events to produce authentic and exciting attendee experiences. Working through this chapter will help event managers design events from the initial concept through to design development and production considerations.

1.9.4 Chapter 4: Event operations

This chapter follows logically from the previous one. Operational planning begins once the event concept has been decided upon, a venue has been chosen and the event has been designed and a project plan put in place. To deliver an event successfully, event managers must consider all its elements and determine the resources, skills and equipment needed to deliver them. This chapter covers all aspects of operational planning and management, including the legal external environment – the consideration of legalities, regulations, licences, permits and contracts involved when managing an event – and the event logistics, including the logistical planning for both customers and on-site at venues.

1.9.5 Chapter 5: Managing the event human resource

This chapter provides an overview and analysis of core human resource management issues in the events industry, including recruiting, motivating and rewarding staff, the role of volunteers in events, and the requirements of key legislation affecting the human resource function of event management. The relationship between event organisations and their staff will be considered from the perspective of the ‘pulsating organisation’. Finally, the issues of professionalism in the contemporary events industry will be evaluated.

1.9.6 Chapter 6: Event finance

Financial management is vital to the success of an event and forms a core area of competence for any event manager. This chapter examines the key aspects of event finance, at a variety of scales, helping readers develop their knowledge of important financial terms and methods. Having read it, event managers should be able to write, interpret and present financial documents that will be required by colleagues, internal and external stakeholders and clients.

1.9.7 Chapter 7: Event marketing

As the events industry has grown, so has the wealth of research and practical guidance on how to market events. This chapter sets out the key areas of marketing, such as market analysis, marketing planning, marketing techniques, control methods and evaluation. As well as these established areas of event marketing, the chapter also explores the role of sponsorship within the events industry and the advantages and challenges that this presents to event managers. Connections are made in this chapter between the development of the marketing function for modern events, the scope for communication of sponsorship messages to specific audiences and the significant cost recovery potential to event managers of developing relationships with sponsors.

1.9.8 Chapter 8: Event health, safety and risk management

Historically, issues of health and safety have been perceived as a bureaucratic burden on event managers and organisations. In recent years, however, a number of high-profile accidents and disasters have occurred that have highlighted the importance of developing excellence in the management of health, safety and risk for organisations, their staff and event attendees. As well as this focus from within the industry, governments and other regulatory agencies have promoted and enforced new legislation and standards on the events industry with which organisations must comply or face hefty financial and even criminal penalties. Individual event

Introduction to events management

managers have a significant responsibility to deliver events that reflect this new reality, and this chapter evaluates key areas of risk facing event managers before offering important techniques for managing these.

1.9.9 Chapter 9: Sporting events

In this chapter, the specific characteristics of sporting events are analysed. Such events have been hugely significant in the development of the events industry and continue to feature prominently on the events landscape – from the smallest community competition to mega-events with billions of dollars of turnover. The chapter considers the factors affecting attendance at sports events, the behaviour of spectators, and how the sports events sector has developed to meet the changing profile of audiences – who may attend in person or form part of the huge global sports media audience. Issues of crowd management and venue design – in which sports events are at the cutting edge of development – are explored in detail.

1.9.10 Chapter 10: Mega-events

Mega-events, such as the Olympic Games and World Expositions, have become features of the global economic and cultural landscape. Governments compete to bring them to their cities to catalyse economic, social and cultural change. This chapter analyses the rise of the mega-event as a device for promoting development and regeneration, and examines vital aspects of the management of these global media events, including the bidding process, resourcing, media, security and event tourism.

1.9.11 Chapter 11: Events in the public and third sectors

In this chapter, the differences between the private, public and third sectors of event organisations are explained. The public and third sectors operate in a different context to the profit-seeking private sector, which has been the focus of the majority of events management texts. Building on the material found elsewhere in this book on key aspects of events management that are applicable to events in all sectors of the economy, this chapter attempts to highlight the particular characteristics of third sector and public sector events and the different nature and style of managing their success. We analyse types of events that are unique to these sectors – including consultations, fundraising events, political events and faith events – along with issues such as the political impacts of public sector events and the funding challenges facing third sector event organisations.

1.9.12 Chapter 12: Corporate events

The corporate events sector is extremely broad and diverse. This chapter introduces readers to this complexity, exploring the success factors and challenges for meetings and conferences, incentives, networking events, corporate hospitality, exhibitions and trade shows. As well as analysing the different forms of corporate events, the chapter presents an analysis of the corporate event consumer and looks at influences on the contemporary corporate events industry from the perspectives of both suppliers and consumers.

1.9.13 Chapter 13: Cultural events and festivals

This chapter provides an overview of the cultural events and festival sector of the events industry. Cultural events and festivals can often be understood only with reference to the relationship that they have to the expressions of individual and group identities and cultures, and this chapter provides a categorisation of cultural events from this perspective, as well as an overview of arts and entertainment events. In addition to this categorisation, we discuss management approaches to cultural events that are specific to this sector, including audience development and specialised marketing techniques.

1.9.14 Chapter 14: Event impacts, sustainability and legacy

The impact of events is central to both events management education and the sustainable management of the events industry. This chapter analyses the economic, environmental and social impacts of events and provides techniques for the management and evaluation of these impacts. The concepts of sustainability and sustainable events are introduced in this chapter and put into the context of the global economic crisis. We also propose a new model of sustainable economic development that offers a novel perspective on the future growth of the events industry.

1.9.15 Chapter 15: Events and the media

The relationship between events and the media is critical, both in terms of how events are represented in the media and how event managers make use of the media to communicate with their stakeholders. Media coverage of an event can shape how that event is perceived, with positive and negative implications for how the event is managed. This chapter explores the ways in which event managers can obtain and shape media messages. Understanding how the media operates and how to develop positive relationships with journalists and editors, and how to work with new forms of social media, can be vital in delivering a successful event.

Industry voice

Howard Evans, managing director, the Conference Business

How was it twenty-five years ago?



Anyone getting into the events business more than twenty-five years ago did so through four main channels: associations; magazine or newspaper publishers; hotels and banqueting venues; and the corporate sector. Associations and similar bodies produced the largest numbers of events, to inform and educate their memberships. Technical and trade publishers started organising conferences and exhibitions to make a little more money out of their readers and advertisers. The journalists wrote the selling copy and found the speakers while their advertising departments did the marketing. Hotels and banqueting venues saw that events could fill their banqueting spaces and bedrooms. Banqueting managers were quickly re-badged as 'event managers', usually with no training. Large public companies

had always held Annual General Meetings for their shareholders but were finding that staff conferences could incentivise employees and instil company messages at the same time.

I came into the business when working for the Financial Times Group, first as a journalist and later as a publishing manager. FT conferences were short of an overseas conferences manager and as I had travelled a lot in an earlier life in the navy and seemed plausible, I was offered the job. It was much better paid than publishing, so I took it. It was that easy then.

The FT was and still is a major player in high-level business conferences, organising more than fifty a year, about a third of them overseas. FT conferences were like cruise liners of the time: stately, expensive and exclusive. As only top executives could afford to attend them, they replicated the best business schools with brilliant minds – without audio-visual technology support – talking to other brilliant and important people. Splendid lunches with cocktails and wine bisected the day.

What has happened since?

At one level, surprisingly little has changed in the events business in twenty-five years. The four organiser groupings have changed a bit, with associations now including government agencies and political and pressure groups. Publishing companies have generally spun off their events departments into separate and often larger companies than the original parents. The hotels and venue sector now offers more organising skills and inputs than before. Corporate events have widened their scope to cover shareholder, employee and customer communications. 'Experiential' training courses – learning through doing – are replacing many classroom-based courses as employees are encouraged to find better leadership and team-working qualities through shared experiences.

The big change has been in the way data technology is now used in the events business. Presentations once on 35mm slide carousels have been replaced with a memory stick in a data projector and the outputs of the event are now distributed via websites, DVDs and online rather than in heavy, expensive volumes of conference proceedings. Technology has liberated the events business so that delegates or visitors can select what they want to receive, in which format and when.

Where are we today?

In a quarter of a century the events business in Britain, Europe and the rest of the world has boomed. What was once an exclusive product is now available to virtually everyone in some format. You don't have to be a scientist or in business to go to a conference or exhibition for your area of interest.

The events growth worldwide has been driven by travel becoming so much cheaper. It can be cheaper and more convenient to hold your event overseas than at home. Travelling from London to Italy can be as quick and the same price as a train journey from London to Plymouth.

What does the future hold?

Some pessimists have been predicting the end of the events business as we know it for a long time. We have the technology to replace people meetings with cyber conferences or events.

A few years ago, virtual conferences and exhibitions were promoted as the next big thing in events. IT and marketing wizards created online conferences where you could hear or download the presentations of the event. The virtual exhibition – which had a floor plan and list of exhibitors – followed. The exhibitors' offers were also available onscreen. Virtual conferences failed because they did not connect people with each other or with any shared experience. The excitement of human contact is at the heart of the events business.

The skills and talents needed by the event organiser of the future will continue to be creativity, an understanding of how human contact works, and the skill to harness the latest technology to these ends.



1.10 Summary

This chapter has discussed the evolution of events as part of human culture, from their historical foundations to their present-day status as part of a prominent global industry which is a major revenue earner for entire national economies. This rapid and substantial contemporary development has included the revival of many traditional events in a modern-day context, as well as the introduction of many new events, all of which demand knowledgeable, qualified and professional event managers to deliver them.

All of the chapters in this book present basic definitions and descriptions of the key management practices presently employed in the events industry and then link these to the most important theoretical and management frameworks used to inform their successful practice. As event academics and practitioners, the authors have taken care to reflect present industry thinking and practice, whilst simultaneously attempting to challenge anything that might be considered outdated or inconsistent. In such cases, new or adapted models and theories have been proposed in order to stimulate debate and new practice in this fast-moving, international industry. To supplement this approach, many industry leaders and practitioners have been chosen to share their experiences in the 'Industry Voice' sections.

Further reading

- EMBOK (2011) Introduction [online]. Available from: <http://www.embok.org>. Accessed 29 June 2011. EMBOK is a recognised model of the core competences required by event managers that has been applied in the industry and to the study of the field.
- Getz, D. (2008). Event Tourism: Definition, Evolution, and Research. *Tourism Management*, 29 (3): 403–428. This is a very useful article for gaining an overview of the study of events and also includes references to many important sources.
- Maslow, A. H. (1943) A Theory of Human Motivation, *Psychological Review*, 50 (4): 370–396. Available from: <http://psychclassics.yorku.ca/Maslow/motivation.htm>. Accessed 29 June 2011. This article is the source of Maslow's 'Hierarchy of Needs' model, which is a recurring feature of management literature.

Managing event projects

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2.1 Aims

By the end of this chapter, the student will be able:

- To understand the importance of event project management to the international events industry.
- To explain the organisational issues that must be taken into consideration when managing event projects.
- To relate event project management to conventional event planning theories and practices.
- To explain the processes related to effective event project management throughout the event cycle.

2.2 Introduction

Following the discussion in the previous chapter about the variety of events specialists are responsible for organising, we come to more of the essential considerations when planning, delivering and evaluating such projects. As projects, events generally have fixed budgets, precise timelines, and limited resources, including employees, suppliers, venues and volunteers. Organisers of such events are therefore responsible for the management and delivery of projects. Project management has developed processes and techniques to help plan, organise, lead and control events, and it can be used to make event projects more successful. This chapter discusses these techniques outside of the simple application of limited, functional management theories and argues that, when applied correctly, event project management can produce better and faster results to plan and deliver events.

2.3 Events as projects

Projects are distinct from the day-to-day processes of an organisation. As Pinto (2010: 25) observes: 'Project work is continually evolving, establishes its own work rules, and is the antithesis of repetition in the workplace.' Events are projects because they are of limited duration, require a degree of coordination of tasks towards goals, usually have a fixed budget, and are unique occurrences. Whilst each event requires a combination of the management functions discussed throughout this book, they are different from most business processes in that they do not generally exhibit the ordinary day-to-day processes of most organisations. For example, even fairly small event offices in hotels or conference centres can organise a wide variety of one-off events. Even though several wedding events might, to some extent, have similar features, different influences – such as the bride and groom's specific requirements, attendance size, desired service style, budget and programme – may make each event distinct. Although a single event manager may lead all these separate events, they will be classified as distinct projects.

As can be seen in Figure 2.1, most events exhibit the characteristics of projects. This tendency generally increases with the size and scale of the event. Each of the characteristics of events are expanded in the subsections below.