The first part of this book looks at the history and development of events, and the emergence of the events industry in the United Kingdom. It examines the impacts of events, including their social/cultural, physical/environmental, political and tourism/economic impacts. This part also deals with the nature and importance of event tourism.
Chapter 1
What are events?

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 affect on the development of festivals and public events
- understand the growth and emergence of an events industry
- distinguish between different types of events
- discuss the attributes and knowledge requirements of an events manager
- describe the consolidation of the events industry in the UK
- list the types of organization involved in the delivery of event 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 event 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 characterize such an industry, and how the UK event industry might chart its future directions in an increasingly complex and demanding environment.
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 archetypes of Old Father Time on New Year’s Eve, Guy Fawkes on 5 November Bonfire Night, Hallowe’en, or Father Christmas on 25 December, and remnants of the old myths and celebrations will be found underneath.

Both in private and in public, people feel the need to mark the important happenings in their lives, to celebrate the key moments. Coming of age, for example, is 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 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 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, has a rich tradition of rituals and ceremonies extending over thousands of years. These traditions, influenced by changes within society, including urbanization, industrialization 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 which 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 citizens of London’s right 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 Sovereign. The Lord Mayor’s Show is now one of the largest parades of its kind in the world, with over 5500 participants, 2000 military personnel, 180 vehicles, 66 floats, 21 marching bands and 21 carriages including the State Coach involved in a procession that is nearly 2.8 miles long, yet travels a route of less than 2 miles (Lord Mayor’s Show, 2005b).

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) note:

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 Charters and privileges granted by the Crown. The original purpose of the fairs was to trade produce, much the same as exhibitions operate today. For example, the famous Scarborough Fayre dates back to 1161. The first recorded Charter granted to King’s Lynn was 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, but continues today as a pleasure fair. Hull Fair, the largest travelling fair in Europe, dates back to 1278 and Nottingham Goose Fair to 1284 (Toulmin, 2002a).

Britannica.com (2005) 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 Eisteddford 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 of these continuing well into the twentieth century (Britannica.com, 2005).

Industrialization, festivals and the sporting event 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 6 million visitors – around 25 per cent 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 origin 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, mostly choral festivals were 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, 2005). Wood (1982) observed that due to the dual forces of industrialization and Christianity in the mid-nineteenth century, many of the traditional festivities that developed alongside folklore were lost. In the emerging climate of industrialization, the working classes had little time for traditional celebrations, with the new National Police Force disciplining the working classes through criminalizing many of the traditional festivities. The middle of the nineteenth century saw at least forty saint days per year, although not all were public holidays in all areas. However, the Victorians believed that it was uneconomical for workers to have so much free time and, as a result, they abolished a number of festivals and tidied up the public holidays to control this. Later, they introduced a week’s paid holiday to replace the 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) acknowledged that weakening community life and the increasing pace of progress lead 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 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 mummy’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 1870s 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 an events industry?

Wood (1982) highlighted the birth of what is now becoming known as the events industry. She identified that commercializing popular celebrations required wealth for people to participate and therefore meant 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, 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 in 1871, which asserted fairs were places of ill repute and dangerous for residents. The purpose of fairs has changed over time to what are seen today as events that mainly operate for enjoyment, with rides, sideshows and stalls (Toulmin, 2002b).

With the increase in work through industrialization, 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 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 beneficient 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 (Harrowven, 1980) and the 2002 Golden Jubilee celebrations.

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, they 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, the Queen’s Silver Jubilee in 1977 and Golden Jubilee in 2002.

According to Rogers (2003a), the origins of the UK conference industry lie in political and religious congresses, and trade and professional association conventions in America in the late nineteenth century, though recognition of an 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 250 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 the growth in 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 Daily Mail 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 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. The 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, plus hundreds more 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, 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 developments were required. Rogers (2003a) identifies that since the 1960s significant investment has taken place in the infrastructure to support conferences, meetings and related events, with the 1990s showing the highest sustained growth in venue development illustrated, for example, 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 15). 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 Pendleton’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, 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 ever UK festival, when over 600,000 people are believed to have attended. This event illustrated the need for professional organization 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 over the festival’s size, claiming that it had become unmanageable.

The 1970s and 1980s saw a range of multipurpose venues being built, that were 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 redevelopment 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 an 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 provide the basis 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, clients began asking to use the facilities for entertaining their customers as well – at this point, it is believed, 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, refashion 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 Olympic Games in Los Angeles in 1984 demonstrated that major events could be economically viable, and blended the media mastery of Hollywood with sport and events in a manner that was destined to be prophetic. The production and marketing skills of the television industry brought the Olympics to a wider audience than ever before, and demonstrated the power of a major sporting event to bring increased profile and economic benefits. 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 multiactivity events (Greaves, 1996), the 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 (Bear Necessities of Golf, 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 redevelopment 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.

These festivals gave the cities and towns a sense of identity and distinction, and became a focus for community groups and charity fundraising. 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, hosting some of the world’s major international sporting events. These have become 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, encouraging festive spirit and community involvement, and enhancing the image of the event in the host community. For example, during the past 100 years, the UK has 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 ten 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, London successfully bid for the 2012 Olympic Games. The pursuit of major events such as these forms part of government strategy implemented through UK Sport (discussed further in Chapter 2).

Since 1997 when the strategy was launched, UK Sport has supported over seventy

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**Table 1.1 Year of origin of UK arts festivals**

<table>
<thead>
<tr>
<th>Year of origin</th>
<th>Percentage of total</th>
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<tbody>
<tr>
<td>Pre-1940</td>
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</tr>
<tr>
<td>1940s</td>
<td>4</td>
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<td>1950s</td>
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</tr>
<tr>
<td>1980s</td>
<td>51</td>
</tr>
<tr>
<td>1990/1</td>
<td>5</td>
</tr>
</tbody>
</table>

*Source: PSI, 1992, p. 14*
events of European, World or Commonwealth status. They are also pursued by national event agencies such as Northern Ireland Events Company and EventScotland and regional or local authorities, for example North West Development Agency and 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 (see case study at the end of this chapter) and Live 8. 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 website. NetAid illustrates the potential use of the Internet as a medium for social change, through using 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, 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 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 over 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 per cent received part of their funding in 1998–99 from local authorities, with 51 per cent gaining grants from arts councils and 42 per cent from the English Regional Arts Boards. New Leisure Markets (1995) identifies that festivals are attractive to local authorities as 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 (Allen and Shaw, 2001), Tim Joss, Chair of BAFA 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, 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 370 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 project, 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 – purpose-built to provide a relaxing leisure space for the people of Leeds, yet incorporating a range of services to reflect the needs of event organizers.

Major events are continuing into the 21st 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 SeaBritain 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 200th anniversary of Nelson’s victory (National Maritime Museum, 2005). Liverpool was successful in securing the European Capital of Culture 2008. This has prompted a series of events before, during and after 2008 and significant investment in cultural infrastructure, revitalising the city (Liverpool Culture Company, 2005a). The other unsuccessful bidding cities, including Newcastle Gateshead and Bradford have capitalized on their bids to take forward cultural programme in their cities. For example, Newcastle Gateshead Initiative have begun an ambitious programme of events, festivals and initiatives under the culture10 project (Newcastle Gateshead Initiative, 2005).

The business world was quick to discover the marketing and image-making power of events, and events became established through the 1990s and early 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 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 (August 2005) 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 event team, focused not only on the company’s involvement in public events, but also on the internal role of events in 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 post-industrial 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, events are a growing phenomenon worldwide, suggesting they fulfil a basic need in human society. The UK is widely recognized as a leader in the event field, for example, with events such as Edinburgh International Festival and 2002 Manchester Commonwealth Games, and the opening and closing ceremonies of the 2004 Athens Olympics organized by Jack Morton UK, being regarded as international benchmarks for best practice in the field.

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 to use. A useful starting point when looking at definitions and terminology is The Chambers Dictionary (1998, p. 560) which defines 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, 2003) 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. Special events’ is sometimes used to describe the industry, while events industry is increasingly used. The industry 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 (2005, p. 6), 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 event organizer, and the other from that of the customer, or guest:

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

Among the attributes that he believes create the sense of ‘specialness’ are festive spirit, uniqueness, quality, authenticity, tradition, hospitality, theme and symbolism.

It is clear from the above discussion that whether an event is special or not depends to 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 special events should attract tourists or tourism development; be of limited duration; be 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 areas: ‘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).

Types of events

There are many different ways of categorizing or grouping events, including by size, form and content, as discussed in the following sections. 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 characterized 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, including 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 nongovernment 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. Janiskee estimates that community celebrations in the USA have been increasing at an annual rate of 5 per cent since the 1930s, and anecdotal evidence suggests that it is reasonable to assume similar growth in the UK.

**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. The Open Championship, staged at different links 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 organizations and governments in the competitive world of international major events. UK Sport (1999a, p. 4) consider that three elements are required to be classed as a major sporting event:

1. It involves competition between teams and/or individuals representing a number of nations.
2. It attracts significant public interest, nationally and internationally, through spectator attendance and media coverage.
3. It is of international significance to the sport(s) concerned, and features prominently on their 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 Carnival in Rio, known throughout the world as an expression of the Latin vitality and exuberance of that city, the Tour de France, 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 bring 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:

> The term ‘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 (until the recent redevelopment where it has taken place at the Millennium Stadium Cardiff, this was clearly associated with Wembley Stadium) 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 occasion that the British do 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 Paralympic Games, the FIFA World Cup, the IAAF World Championships and World Fairs, but it is difficult for many other events to fit into this category. Getz (2005, p. 18) defines them as:

‘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, and the London 2012 Olympic 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 contenders as major events. For example, major musicals such as Phantom of the Opera, Miss Saigon and Cats reap considerable tourism revenue for London’s West End. Edinburgh festivals are an important expression of human activity that contributes much to our social and cultural life. They are also increasingly linked with tourism to generate business activity and income for their host communities. Council and related organizations, supporting both private and public sector initiatives, have developed an enviable reputation and tourism bonanza through staging a wide range of festivals that cater to different market needs.
Cheltenham has developed the Cheltenham International Jazz Festival, Cheltenham International Festival of Music, Cheltenham Science Festival and the Cheltenham Festival of Literature, Bath and North East Somerset have developed the Bath International Music Festival and Glyndebourne has the 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 carnival within cultural events has been recognized with the recently published National Carnival Arts Strategy (Nindi, 2005). Event tourism and event strategy are further discussed in Chapter 3.

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, and 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, e.g. 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 carnival 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) identify that UK festivals are divided between single-theme and multi-theme events. The main themes for single-theme festivals are folk (35 per cent), classical music (15 per cent), jazz (15 per cent), literature (5 per cent) and film (5 per cent). Mintel (2004) note that the music concert and festival industry, which includes commercial music festivals, was estimated to be worth £613 million in 2004, with pop or rock music focused events accounting for between 71 and 73 per cent of the market, followed by classical (24.8 per cent) and Jazz (2.8 per cent). It should be noted that opera was not included in the study. Further, AFO (2004) estimated that there are now over 350 folk festivals taking place in the UK.
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 event industry, encompassing the full spectrum of individual sports and multi-sport events such as the Olympic, Commonwealth and Masters games. Their ability to attract tourist visitors and to generate media coverage and economic impacts has placed them at the fore of most government event strategies and destination marketing programmes. Sports events not only bring benefits to their host governments and sports organizations, but also benefit participants such as players, coaches and officials, and bring entertainment and enjoyment to spectators. It is interesting to note that UK Sport (1999a) classify the sporting calendar into four groups within the overall umbrella of major events, including mega, calendar, one-off and showcase events. There is some duplication with the points discussed earlier. However, the categories are included, together with the elements above, in order to illustrate the need to clarify terminology before commencing a study into events or bidding, and provide a useful illustration of potential objectives and means of attracting these types of events.

1. **Mega events**: awarded after competitive bidding. Includes the Summer Olympics, the Paralympic Games, the FIFA World Cup and the IAAF World Athletic Championships.

2. **Calendar events**: no bidding required, commercially successful events, play a regular part in the international calendar for that sport, e.g. The Championships (Wimbledon), the British Formula One Grand Prix, The Open Championship, Test Series in cricket, Rugby Union Internationals.

3. **One-off events**: generally awarded after competitive bidding, substantial television rights interest nationally and internationally, e.g. the Rugby League and Union World Cups, the Cricket World Cup and European Football Championships.

4. **Showcase events**: generally awarded after competitive bidding, these events have the potential to boost sport development, provide the UK with a good chance of winning medals and can improve the UK’s image overseas and/or involve regions in UK, e.g. the World Judo Championships, the World Disability Championships and the European Showjumping Championships.

Business events
Business events include conferences, exhibitions, incentive travel, and corporate events. These industries are sometimes grouped as discretionary business tourism, MICE (meetings, incentives, conventions and exhibitions/events) or 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 the activities from tourism and other industries (JMIC, 2005). This sector is largely characterized 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 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 Tourism Partnership (BTP) suggests that conferences, exhibitions, incentive travel, corporate hospitality and business travel combined account for 28 per cent of overseas visitors in the UK and 29 per cent of all inbound tourism earnings. This equates to an estimated tourism income worth £20 billion, not
including business transacted at the events estimated to be worth £100 billion (BTP, 2005).

Conferences can be very diverse, as revealed by the definition of the Convention Industry Committee in the APEX Industry Glossary (CIC, 2003):

1. Participatory meeting designed for discussion, fact-finding, problem solving and consultation.
2. An event used by any organization 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 British Conference Venues Survey (BACD, 2004), a more succinct definition is used, ‘an out-of-office meeting of at least four hours’ duration involving a minimum of eight people’ (Rogers, 2003a, p. 19). Conferences can be categorized according to their primary market focus, generally as corporate or association. The conference market is worth an estimated £11.7 billion per annum (BTP, 2005). Although many conferences are relatively small scale, for example, 77 per cent of association conferences have less than 500 delegates (Rogers, 2003b) and corporate events average 99 (Right Solutions, 2005), there are larger examples which 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 from 180 countries (The NEC Group, 2005a). Another example is when the 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 when in September 2004 they hosted over 14 000 delegates for the 14th Annual Congress of the European Respiratory Society leading to a £10 million injection into the local economy (SECC, 2005).

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), or 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 by some interchangeably, though exhibition has been adopted in the UK as the overarching term. Research published by the Exhibition Venues Association (EVA) suggests that spend on exhibitions had reached an estimated £1.7 billion by 2003 (Exhibition Audience Audits Ltd., 2004). 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 are three of the largest exhibitions in the UK, each generating tens of thousands of visitors. The Exhibition Liaison Committee (1995, p. 8) identified that there are four main categories of exhibition in the UK:

- **Agricultural shows**: held in the countryside on open sites (including purpose-built show grounds). 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 Royal Show (180 000) and the Newbury and Royal Berkshire Show (70 000).
Consumer shows: aimed mainly at the general public, although may have a trade element. Include subjects such as gardening, home interiors, motoring and fashion. Extensively promoted by the media, for example, the Ideal Home Show (established in 1908) or Clothes Show Live.

Specialized trade shows and exhibitions: the product emphasis and target buying audience are generally defined and controlled by the organizer. These are sometimes referred to as business-to-business (B2B) events. For example, International Confex and PLASA (Production Light and Sound) at Earls Court, The National Venue Show/Event Services Show at NEC, The Event Show, RSVP and The Meetings & Incentive Travel Show at Olympia, and the Showmans Show at Newbury Showground all focus on various aspects of the developing events industry.

Private exhibitions: includes product launches, in-store and concourse displays, which are exclusive to one or a defined group of manufacturers. The audience is normally by direct invitation.

A further category of show is one which combines trade and consumer markets, which Morrow (2002) refers to as the combined or mixed show, for example, the British International Motor Show or the London Boat Show (Rogers, 2003b). Finally, a new term to emerge over recent years is the confex – an exhibition and conference combined. These take one of two forms, either professional, scientific and medical conferences that offset their overheads from income generated by an associated trade show, or an exhibition that enhances visitor numbers by featuring linked conferences in their show (Exhibition Audience Audits Ltd., 2005).

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

- **Category 1:** Exhibitions held in qualifying venues (a qualifying venue is one offering more than 2000 m² of continuous covered space).
- **Category 2:** One day public exhibitions held at qualifying venues.
- **Category 3:** Exhibitions that are primarily outdoor held in qualifying and non-qualifying Venues (i.e. major agricultural and horticultural events attracting more than 50,000 visitors, trade/public and trade events that are held at non-qualifying primarily outdoor venues).
- **Category 4:** Exhibitions held at non-qualifying venues (venues that offer less than 2000 m² for indoor exhibitions).

The modern exhibition industry is clearly structured, taking in venue owners, exhibition organizers 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 event market.

Another lucrative aspect is incentive travel, defined by the Society of Incentive Travel Executives (1998, cited in Rogers, 2003a, p. 52) as ‘a global management tool that uses an exceptional travel experience to motivate and/or recognize participants for increased levels of performance in support of organizational 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 £165 million in 1996 (Rogers, 2003a).

A final category that may be included within business events is corporate events, which includes incentive travel, client entertainment, staff entertainment, meetings and conferences (Rogers, 2003b). 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 over £700 million (Tambe, 2004) and could be as much as £1 billion (BTP, 2005). 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 £2.8 billion in 2005, up from £2.62 billion in 2004, of which £578 million was attributable to business events (Anon, 2005a).

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 the industry’s best practice, accompanied by the development of training programmes and career paths. The industry’s formation has also been accompanied by a period of rapid globalization 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.

Event organizations

Events are often staged or hosted by event organizations, 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 organizations, such as BBC Good Food Show organized by BBC Haymarket Exhibitions, or ITMA 2003 which was organized by a team within The NEC Group. Corporate events are often organized by in-house event teams or by project teams within the companies that are putting on the event.

Event management companies

Event management companies are professional groups or individuals that organize 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 organize inhouse through, for example, BBC Worldwide, or the Microsoft Corporation may contract an event manager to stage the launch of a new product. The specialist companies often organize a number of events concurrently, and develop long-term relationships with their clients and suppliers.

Event 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 event 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 specialization and expertise assist the production of professional and high-calibre events.

**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 programmes, 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 sectors. Some are international associations with affiliated groups in countries such as the UK; others are specific to their region or country. Event managers should identify the association(s) that best suits their individual situation and the needs of their organization, as some associations promote individual membership, whilst others promote membership on an organizational 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), British Association of Conference Destinations (BACD), European Federation of Conference Towns (EFCT), International Association of Congress Centres (AIPC), 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 Exhibition Contractors (AEC), Association of Exhibition Organisers (AEO), Association of Shows and Agricultural Organisations (ASAO), British Exhibition Contractors Association (Beca), Exhibition Venues Association (EVA), National Exhibitors Association (NEA).
- **Incentive travel**: Eventia (formerly Incentive Travel and Meetings Association (ITMA)), UK chapter of the Society of Incentive Travel Executives (SITE).
- **Festivals**: Arts i.e. British Art Festivals Association (BAFA), Association of Festival Organisers (AFO), British Federation of Festivals for Music, Dance and Speech (BFF), International Festival and Events Association (IFEA) Europe.
- **Corporate hospitality**: Eventia (formerly Corporate Events Association (CEA)), Hotel, Catering and International Management Association (HCIMA).
- **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)**: Institute of Leisure and Amenity Management (ILAM). 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), National Arenas Association (NAA).
- **Miscellaneous/suppliers**: British Hospitality Association (BHA), Hotel Booking Agents Association (HBAA), Independent Street Arts Network (ISAN), Made-Up Textiles Association (MUTA), Mobile Outdoor Catering Association (MOCA), Society of Ticket Agents and Retailers (STAR).
It should be noted that although categorized above for convenience, in reality many of these associations work across sectors/categories. In addition, organizations representing the hospitality, tourism and leisure industries and the profession associated with these, for example, with the Tourism Alliance, British Hospitality Association and The Tourism Society, also have a role in events industry as the boundaries are not clearly defined.

There has been some discussion over whether there is a need for consolidation of associations to ensure that the industry can move forward and its needs be 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, including forming federations and alliances. The Business Tourism Partnership represents the leading trade associations (ACE, AEO, ABPCO, BACD, BHA, EVA, Eventia, ICCA, MIA, MPI, NOEA) and government agencies (UK Inbound, Northern Ireland Tourist Board), VisitBritain, Visit London, Visit Scotland, Wales Tourist Board) involved in conferences, exhibitions, meetings and incentives. Eventia, launched in January 2006 draws together the ITMA and CEA. 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 European for hosting meetings, promote European Professional Conference Organisers (PCOs) and to maintain standards. An extended list of national and international associations is available on the website 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 organizers 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 to 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. A number of books focus on events planning and management, including Getz (2005), Goldblatt (2005), O’Toole and Nikolaitis (2002), Shone and Parry (2004), Silvers (2004b), Tassiopoulos (ed) (2000), Van Der Wagen and Carlos (2005) and Watt (1998), with Donald Getz and Joe Goldblatt generally acknowledged as the pioneers of the subject. Building on the growth in interest and 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 are beginning to address specific gaps in the events management literature, including
the interaction with the range of disciplines, for both the professional development and higher education markets. The discipline is served by three dedicated journals, *Event Management* (formerly *Festival Management and Event Tourism*), *International Journal of Event Management Research* and the *Journal of Convention and Event Tourism* (formerly *Journal of Convention and Exhibition Management*), which aim to develop the research base to support the new professionals. Finally, this wealth of knowledge is enhanced with a range of periodicals providing contemporary articles and industry news, such as *Access All Areas, AV, Conference and Exhibition Factfinder, Conference and Incentive Travel, Conference News, Event, Event Organiser, Event & Venue Specialist, Exhibition Bulletin, Exhibition News, Lighting & Sound International, Live!, Meetings and Incentive Travel, RSVP and Total Production International*. For extensive links to event-related books, research journals, periodicals and publications, please visit WorldofEvents.net.

## Event management education and training

As the size and needs of the event industry have grown, event management training has started to emerge as a discrete discipline. In the early years of the industry, the field was characterized by a large number of volunteers. Those event managers who obtained paid positions came from a variety of related disciplines, drawing on their knowledge gained from that discipline and skills learnt on the job. Many came from allied areas such as theatre and entertainment, audiovisual production and film, and adapted their skills to events. Others came from working for event suppliers such as staging, 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, event budgets have increased, and the logistics of events have become more complex, the need has emerged for skilled event 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 managers should possess. These included the ability to communicate, flexibility, adaptability, a broad perspective on organization 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 teams, handle uncertainty and surprise, be aware of ethics and values, and have a commitment to ongoing learning. 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 (focus on interpersonal relationships, motivating staff, effective teamwork and leadership, sensitivity and style of management) and conceptual ability (ability to view complexity of situations, decision making, contribution related to objectives of the organization and strategy). Mullins (2005) notes that as managers’ progress within...
an organization, more emphasis will be placed on conceptual ability and less on technical competence. In addition to generic management skills, Getz and Wicks (1994, pp. 108–109) specify the following event-specific areas of knowledge as appropriate for inclusion in event 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, environment and culture
- Who is producing events, and why?
- Programme 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 Canadian Tourism Human Resource Council (CTHRC, 2005, p. 6) identified that an event manager is responsible for:

- determining the 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 group skills under six broad headings of administration, event planning and management, marketing, risk management, human resource management and professionalism. Goldblatt (2005) 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.

Perry, Foley and Rumpf (1996) described the attributes and knowledge required by event managers resulting from their survey of 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 organization, communications, marketing and people management. Knowledge areas considered most important were project management, budgeting, time management, relating to the media, business planning, human resources and marketing. 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. In developing the Event Management
Body of Knowledge (EMBOK), the International EMBOK Executive, building on earlier work of Silvers (2004a), settled on five over-arching domains administration, design, marketing, operations and risk management (Silvers, Bowdin, O’Toole and Nelson 2005). Allen (2005) focuses on the skills of time management and explores the techniques event managers can use for smooth event implementation. Despite occasional differing emphasis and nuances, the field is beginning to agree on the specific body of knowledge of best practice appropriate to the training of professional event managers.

People1st, the Sector Skills Council covering hospitality, tourism, leisure 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), in order to help support the industry and to further the agenda toward a fully trained workforce. Their remit includes producing industry research and labour market data and encouraging communication between education providers, employers and industry associations.

Training delivery
As training has become needed, it has been delivered in a range of formats by a variety of institutions.

Industry associations
The major event industry associations have all been involved in the delivery of training and certification programmes and are beginning to recognize the benefits that these, together with the developments in formal education, can have to address 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 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 programmes are usually supported by educational provisions such as seminar training programmes, 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; while 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 event 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 event
management within a graduate programme; in 1994 it commenced a complete certification programme in event 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 event professionals. Generally built 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. Universities & Colleges Admissions Service (UCAS, 2005), the organization responsible for processing applications to higher education in the United Kingdom (UK), currently list 41 colleges and universities offering undergraduate events courses in the UK, with anecdotal evidence suggesting that this figure is likely to be on the low side when taking into account additional courses already being offered or in development. In addition, six 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 1996. This has now been established in the market and has been joined by a range of specialized one-year (top-up) degrees in conferences and exhibitions management, sport events management, managing cultural and major events and fundraising and sponsorship, and an MSc Events Management. Further research undertaken in development of WorldofEvents.net, an online directory, indicates that these developments are being mirrored internationally, with dedicated event-related courses being offered in Ireland, Germany, France, Australia, Canada, USA and elsewhere.

In order to recognize 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, US, Australia 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.

For links to events-related courses and qualifications offer by training companies, associations and further/higher education internationally, please visit WorldofEvents.net and Learn Direct (www.learndirect-advice.co.uk).

Career opportunities in events

As demonstrated above, events are an expanding industry, providing new and challenging job opportunities for people entering the field. 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 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), associations (for example, ACE, AEO, BACD, MIA and
MPI) and other organizations producing career information, with much more likely to be produced in the near future.

Meeting Professionals International (MPI), one of the leading industry associations worldwide with around 20,000 members, have developed career pathways for meeting professionals as MPI Professional Pathways. The initiative identifies five levels of competence, covering college/university students, entry/novice level, experienced level, senior level and executive/advanced. As part of the initiative, they have defined standardized classification of competencies for meeting and event professionals as well as identifying critical knowledge, skills and abilities and job descriptions (MPI, 2005).

For links to events-related careers information, vacancies, recruitment companies and related resources, please visit WorldofEvents.net.

Chapter 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 industrialization reducing spontaneous celebration and increasing professionally organized 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, the 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, the corporate sector began to recognize the economic and promotional value of events.

The 1990s saw the events industry emerge, with various sectors, particularly those focused on business-related events, pushing forward the claim for an industry to be recognized, supported by dialogue with government and for an increase in training and support for the industry-related NVQs. Further, the period saw 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 categorize them. Events are also categorized according to their type and sector, such as public, cultural, festivals, 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 corporate involvement, events are now seen as an industry with considerable economic and job creation benefits.

The emerging events industry with its needs, challenges and opportunities will be examined in the following chapters.
Case study 1.1

Tsunami Relief Cardiff

When Britain awoke to the news of the South Asia tsunami disaster on Boxing Day 2004, people quickly looked for ways to help. Some had more at their disposal than others. With the pitch at Cardiff’s Millennium Stadium out in preparation for a New Year’s Eve event, general manager Paul Sergeant saw an opportunity, and along with Pablo Janczur, director of Cardiff-based production company Push4, began to consider the feasibility of holding a ‘Live Aid-style’ fundraiser at the stadium.

Short lead time

With the pitch scheduled to go back on January 24, 2005 ahead of the first Six Nations rugby international on February 5, time was tight. Ignoring received wisdom that such an undertaking might be impossible in the time frame available, a small team began making calls to record labels and tour managers, while discussing crewing and equipment availability with contractors for a prospective date of January 22. ‘For the first week we were like coiled springs’, Push4’s technical project co-ordinator, Matt Wordley, explains, ‘One of the most frustrating things was having to ask so many people to be on standby for an event that might not even happen’.

Amid mounting speculation in the press, enough artists were able to confirm their support for the event in time for the team to meet a last-chance deadline with the local authorities two weeks ahead of the show date. Regular Nine Yards collaborators John Armstrong and Jane Kelly were production manager and site manager respectively, allowing Claire Sampson to effectively take on the role of event producer, and assist the venue and Push4 with various activities usually tackled by the promoter. ‘I’m doing a lot of things I wouldn’t as production manager’, she agrees, before reeling off a variety of examples, not least the hours spent compiling last-minute video messages that morning, her role cuing presenters and VT clips during the show to allow stage manager Julian Lavender to focus entirely on the enormous

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? Do an inventory of your own attributes and skills based on these listings?
movement of kit between changeovers and the need to manage the breadth of broadcast crews on site, not least a BBC documentary team.

Broadcast schedule
Balancing television requirements with the demands of running a smooth live show was an involved process despite the tight timescale. Agreeing times during sound check when the front of house PA would be turned down to allow various news anchors to deliver their pieces to camera a case in point. Flexibility, cooperation and goodwill was required from all involved. ‘We’ve had wonderful support from the venue, the licensing team, police and fire services’, Sampson continues. ‘Everybody has listened and been realistic about the timescales. Because of the speed this has been put together we haven’t had all the usual meetings in advance. The running order was still being finalized right up to the show and we’re grateful to crew and artists alike for their co-operation’.

Production schedule
The need to minimize changeover times between the 21 acts on what remained a taut seven hour live broadcast meant guitar bands were strewn among acoustic sets and vocals to track throughout an unashamedly eclectic line-up, with Stereophonics frontman Kelly Jones, Goldie Lookin’ Chain, Aled Jones, Charlotte Church and show-opener Katherine Jenkins among considerable local presence. Physical turnarounds were aided by a substantial upstage production area, with as much kit as possible staying set up on risers following soundchecks, while Brit Row operated a double desk system alternating between Yamaha PM1Ds for the live acts and PM5Ds for the presenters, video playback and vocals to track. Success was rooted in thorough pre-production, with both sets of desks programmed in advance to speed up the line checks. A final massive changeover for Jools Holland’s Rhythm & Blues Orchestra took just nine minutes.

‘Brit Row knows the acoustics of the venue very well and had enough first division engineers as well as the kit to do it,’ Sampson reflects, while acknowledging the wealth of choice she had across the board following an outpouring of production support. In the end, a combination of experience at the venue, of working for live broadcast, and a familiarity with Nine Yards and each other, coupled in some cases with sheer speed out of the blocks, won through. Most organizations worked at cost, with others going further: McGuinness supplied free trucking, Energyst Cat Rental Power donated the 455 kVA and 250 kVA Twinpacks that enabled Power Logistics to supplement mains supply in order to run the PA, lighting and video screens, while Showsec and Imaginators were among companies whose employees donated wages.

Despite the venue’s many plus points, notably the ability to unload articulated lorries directly onto the stage from the arena floor, it remains a sporting venue that requires significant augmentation for the handful of music events staged each year. Logistically, Tsunami Relief upped the ante even further, with any spare space hijacked for the cause, while in-house caterer Letheby & Christopher extended its remit to include artist and VIP hospitality. Eat To The Beat served 185 media representatives from its kitchen truck parked among the Outside Broadcast (OB) vehicles and took over facilities at the adjoining Cardiff Arms Park social club to cater for the 250 crew.

Summary
Tsunami Relief Cardiff demonstrates how a successful large scale event can be achieved at short notice. However, the event would not have been possible without the skills,
experience and determination of a strong team of professional venue managers, event managers, producers, technicians, broadcasters, artists and other logistics organizations, together with support and cooperation of the appropriate authorities. Public response to the event was beyond expectations, with live Internet streaming and interest from international broadcasters extending its reach. James Dean Bradfield of crowd favourites Manic Street Preachers captured its essence, ‘You’ve got three minutes to get your gear on and that’s it. We got on stage, saw the people in the crowd and knew everybody had made the right decision’.

For further information on the organizations discussed in this case study, please visit www.millenniumstadium.co.uk (Millennium Stadium), www.push4.co.uk (Push4), www.britanniarow.com (Britannia Row), www.energyst.co.uk (Energyst), www.powerlog.co.uk (Power Logistics), www.crowd-management.com (Showsec), www.imaginators.co.uk (Imaginators), www.allleisure.co.uk (Letheby & Christopher) and www.eattothebeat.com (Eat To The Beat).

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Questions
1. The Tsunami Relief concert was organized to raise money and awareness. How might that influence the packaging of the event?
2. Identify some of the management implications for organizing an event at short notice.
3. Charities are increasingly searching for new and innovative event ideas in order to achieve their objectives. In general terms, what objectives might a charity event have?
4. You have been tasked by a charity with developing some new event concepts for them. Select a charity with which you are familiar and outline what the objectives would be for this event. Brainstorm event concepts (at least five) that may be used to achieve their objectives.

Case study 1.2

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 summarized below.

Maximize 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 encompass more and more people and include 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, which 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 to operational stakeholders, such as transport and the Police; national and regional stakeholders to the critically important sponsors, partners and supporters.

Planning

Organizational 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.

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 organization, 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 Assistant) 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 so 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 organization alive. Transparency, accountability and exceptional corporate governance are critical to ensuring 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 so 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 give further details and recommendations that may assist future cities hosting multi-sport events. The report itself has been put together in sections, however, for ease of reference and for those who do not wish to go into great depth for every section you will find Executive Summaries of the key sections in Volume I.

For further information about the Commonwealth Games, please visit 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 www.gameslegacy.com.


**Questions**

1. What type of event are 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 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 organizing the Manchester 2002 Commonwealth Games to influence bidding for and management of large-scale events within the UK in the future? Explain your answer.