**Events Management: Principles & Practice, 4th Edition**

**Instructor’s Manual**

**Written by: Dr Razaq Raj and Dr Tahir Rashid**

**Chapter 13**

**Events Assessing, Planning and Monitoring**

**Chapter Overview**

The purpose of this chapter is to explain and discuss the assessing, planning and monitoring of festivals and events. The chapter will present an integrated model for the successful planning of events, based on the authors’ approach to planning as a generic subject area. In order to understand the planning of an event we will identify the fundamental elements of the planning process and work through them in a logical order. We will incorporate business planning alongside these main elements in order to develop an integrated approach. The whole concept of events and festivals planning and monitoring changed in 2020 due to the Covid-19 pandemic, which presented significant challenges for event managers, organisations and countries where mass gatherings take place. The chapter will discuss the impact of Covid-19 on events and festivals because of the need to reduce the risk of spreading infection at conferences, sporting, music and religious events.

It is worth noting here that the chapter will focus on event planning and not organisational planning, which is concerned with strategic processes and positioning of the overall organisation and all of its business operations. This in-depth integrated analysis will be illustrated with practical examples, presenting different types of events that have a regional, national and international perspective. These case studies will illustrate academic and industrial perspectives on each topic area. This process will be a prelude to the presentation of a successful event plan, constructed around seven key stages – this is a model first suggested by Watt (2001: 6), which allows the event planner to integrate business and event planning approaches. We will develop this according to our own research and thinking into a more logical structure of seven stages (see Figure 13.1). The chapter will refer to legislation, regulation and guidelines, where they have universal application, and we will also draw upon the relevant industry working documents.

**Exercises and activities**

**Tips for Tutor**

1. Before the class, ask each student to read the following sections from Chapter 13.
* Event Planning and Monitoring Concepts
* Key Stages Within the Planning Process
* Planning for Festivals
* Planning for Conferences
* Planning for Events
* Evaluation of The Events
* Pandemic Impact on Planning of Events and Festivals

**Tips for Tutor**

It is best to begin the class by discussing and summarising the key points reasons, within the event planning process, why should event management clearly identify goals in relation to critical success factors and measures

1. **Internet Resources**

These are internet and YouTube clips, we recommend you ask students to visit internet sites and YouTube clips and asking them to watch and read the material for classroom discussion.

**Internet resources**

* [**https://www.hse.gov.uk/event-safety/managing-an-event.htm**](https://www.hse.gov.uk/event-safety/managing-an-event.htm)

**Managing an event, Your duties as an event organiser**

You are responsible for ensuring that overall safety at the event is maintained so that as far as reasonably practicable, people setting up, breaking down and attending the event are not exposed to risks to their health and safety.

* [**https://www.youtube.com/watch?v=eoQC79Vojy4&t=3s**](https://www.youtube.com/watch?v=eoQC79Vojy4&t=3s)

**Event Planning Software: Plan, Schedule and Manage Your Events Online**

Manage your local marketing campaigns, contractors, promotional events, guest lists and every aspect of the festivities with ease.

Whether you're in the office our out in the field, our cloud-based project management software lets you access your event plan from anywhere

* [**https://www.youtube.com/watch?v=uD5BwesIx-s&t=3s**](https://www.youtube.com/watch?v=uD5BwesIx-s&t=3s)

**Plan and Manage Special Events with the Latest GIS Tools**

Police agencies are entrusted with the responsibility of making sure our community events are safe and secure. From concerts and sporting events, to planned protests or parades, special events come in many shapes and sizes. But the tools needed to plan and execute a safe event are the same. With Esri’s new suite of special event tools you will be able to plan an event, operationalize that plan, brief personnel, monitor the event, share information with the public, and conduct an after action briefing with command staff. Join the Esri Law Enforcement Team as we discuss and demonstrate these new tools and how you can incorporate them into your next event plan.

**Tips for Tutor**

* 1. Divide students into groups of four to five and instruct them to:
* Read case study 13.1: In the City: the UK's international music convention and live music festival
* Ask students to discuss and critically evaluate integration of the planning process. Students should also attempt this from an individual perspective – outline at what point in the planning process the project manager will implement a monitoring process.
* Using the case study, divide the students into small groups and ask them to draw up a planning model for the delivery of the In The City music convention?

# Case study: 13.1 In the City: the UK's international music convention and live music festival

This case study will describe an event that has to take a dual approach to planning, in that it is both a conference and a music festival. In addition to the 2000 international delegates that attend this industry conference on an annual basis, an area within the event is also open to members of the public who wish to attend the unsigned live music acts. The case study will demonstrate how stages within the planning process become an integral integrated business approach.

The 2005 In the City music event, (ITC) was supported and sponsored by The North West Development Agency; Radio 1; Last minute.com; Manchester City Council; Manchester City Music Network; and England Northwest. As part of the event, the city hosted 500 bands in 50 venues over five days. It is estimated that over 100,000 people attended the five-day live music event.

The conference is primarily for industry professionals, who attend various workshops, interviews and discussions presented by specialist panels. These meetings and discussions are scheduled within a one-day programme at the main venue, which for 2005 was The Midland Hotel in the city centre. Due to the number of people attending this event, a selection of hotels within the city offered reduced rates to registered delegates.

In the City could be described as a ‘destination event’ for Manchester. Manchester City Council, in association with Marketing Manchester and the Tourist Board of Greater Manchester, uses events as a way of furthering the city’s key objective to be seen as a culturally diverse and creative environment. This target for this particular objective is to raise Manchester’s profile from a regional and national to an international destination location.

In the City music convention has a 12-year history. It is an annual event that was initially launched in Manchester and has subsequently travelled to Liverpool, Dublin, New York and Glasgow. In recent years, it has been held in Manchester City Centre and is scheduled in late September. An event of this magnitude requires a significant amount of planning, logistical operation and control, given the number of artists and venues. The event is a commercially driven venture and is sustained by vital sponsorship. Therefore, the key stakeholders are not just circulating around the sponsors; the 2000 registered delegates will dictate the style and content of the convention, along with the level of service quality and venues that will support this event.

**Integration of the planning process**

It is essential for the In the City event to have a distinct commercial aim and objectives at the heart of its planning process. The event’s aims and objectives are:

Figure 13.2 In the City festivals aim and objectives

Some of the aspects of the event that require a significant amount of research include venues; hotels; potential or previous sponsors; travel arrangements; panellists/speakers; and interesting and relevant topics for sessions, e.g. new technology for the industry.

The feasibility study should assess all the information accumulated at the research stage. It will look at hotel cost and availability; venue cost; scheduling and contra sponsorship deals; informative and current/explorative areas for workshops, interviews and discussions.

The business risk development plan will assess the business, event and the wider environment. The majority of data presented will be financial. The business must determine the overall cost of the event and assess market trends in relation to pricing for delegates. It is vital to identify the break-even point in order to set the correct pricing structure. Where there is a projected shortfall in income the remainder must be acquired by sponsorship/contra deals. The business must also assess the likely financial impact and human resource implications of the event’s planning process on it. For example, human resources may be required for web development; press and public relations; and regional, national and international promotional advertising. Because of its design and the facilities needed to support this venture, external factors may have a negative impact on the event. Scheduling of the event must take into consideration other events that may reduce hotel availability and participation from the wider audience at selected venues.

Stage 6: Project management and implementation becomes the litmus test; A great deal of logistical and operational management is required throughout the entire event. Therefore, appointed individuals that are fully briefed should deliver the event schedule, with room for flexibility where sudden changes are deemed necessary.

Stage 7: Event evaluations. Quantitative and qualitative feedback can be collected from ITC delegates at the point of contact. Business evaluation will also be necessary due to organisational changes – these may include human resource issues or the acquisition of new business opportunities. This can be carried out with information obtained at Stage 4.

# This case study has presented the seven key stages of the planning process as they apply to the ITC event. It has shown that planning must be an integral part of any business when undertaking a new or existing venture. It has also set out clear and distinct stages that need to both be understood and realised, by the organisation planning the event. Effective leadership of the planning process is therefore vital and a strategic view of all constituent parts and their impact on the process should be monitored continually.

**3.2 Divide students into groups of four to five and instruct them to:**

* Read Case Study 13.2: Urban Music Awards
* Ask students to discuss and investigate planning and monitoring of festivals and events approach needs to change in future to meet the pandemic challenges.
* Ask students to discuss seven key stages of the planning process as they apply to the ITC event.

**Case study 13.2: Urban Music Awards**

The Urban Music Awards is the premiere R&B, hip-hop, soul and dance music awards cere­mony in the world. The Urban Music Awards ceremony had its ninth appearance in 2011, as an annual event which takes place in the USA, France, the Caribbean and Japan with plans to expand to Asia, Dubai and Africa. The Urban Music Awards was born out of the need to build a worldwide awards ceremony to recognise the achievement of urban-based artists, producers, club nights, DJs, radio stations, record labels and artists that are or were previously unrecognised within their country of origin and are a product of the current dance/R&B, hip-hop, neo soul, jazz, and dance music scene. The event is supported by and in association with British Music Week. British Music Week (BMW) pays homage to the legacy of the UK music industry and is a long-term strategy to promote and safeguard the future of British music.

As one of the premiere entertainment industry events in the United Kingdom, the Urban Music Awards is set to establish itself worldwide and will be the event that the business’s top movers and shakers cannot afford to miss.The Urban Music Awards is the only UK award ceremony to represent 100 per cent British-based urban and underground artists, DJs, musicians, labels and club nights that make up the vibrant underground music scene here in Britain and others who are currently emerging on the urban music scene.

BMW utilises London’s most popular music halls and clubs to promote the best British talent. Conferences, seminars and workshops held in venues such as Wembley, Equinox, Hammers­mith Palais, 10 Rooms, Rouge, Mean Fiddler, and The Music Rooms will open their doors to the industry and fans for four full days of star entertainment. As a multi-site event with an international profile, this requires a significant amount of planning and logistical operation.

The BMW event has grown considerably from its early introduction to the market in 2001 and had its last showcase event in 2009. British Music Week and the Urban Music Awards combined their resources during that period to promote and highlight urban talent.

The Urban Music Awards has been the showcase for BMW since its creation; itsmission is to give recognition to the best of underground dance and urban music and by broadcasting it across the world to enable global appreciation. It aims to reach a diverse worldwide target audience of males and females aged 18–45.

Historically the event had an exclusive 500-person, invitation only, guest list that included a mixture of celebrities, TV stars, sports and entertainment personalities, artists, A&R representatives, artists’ managers, film-makers, internet companies, DJ’s, booking agents, concert touring companies, distributors, record label presidents, media executives, press, producers and songwriters, etc.

The 2004 Awards were sponsored by Samsung Mobile; other sponsors included Tynant & Alize. Media coverage in 2004 was by ITV, Channel 4, 20 other independent television stations, 53 local radio stations and 42 magazines. In 2005, the event included the launch of the World Online Music Awards, with national coverage by BBC1, news­papers and magazines.

With the digital revolution fully integrated within the consumer market it was only a matter of time before events would realign their objectives to follow consumer trends. The World Online Music Awards is the first of its kind to acknowledge, celebrate and reflect the online revolution, promoting the most popular talent online, independent labels and artists.

*Source*: Adapted from www.urbanmusicawards.co/about-uma [accessed 17/04/2020].

**4. Discussion questions**

**Question 1**

Within the planning process the event manager should look at a method for analysing the event, explain in detail the Delphi method of evaluation and why this method is an appropriate tool to obtain an understanding of the event from the customer’s point of view.

**Question 2**

Within the planning process a number of stakeholders can determine to a greater or lesser extent the outcome of an event. To ensure that the stakeholder relationship remains positive, what mechanisms can an event manager put in place to bring about a stable working environment.

**Question 3**

As part of the planning process event evaluation can take on two data gathering techniques, outline how a mixed method approach can be of value when assessing data.

**Question 4**

Outline some of the positive cost benefits (to an organisation) that can be derived from community consultation when planning an event.