

Event Portfolio

Management:

**Theory and Methods for
Event Management and Tourism**

**Vladimir Antchak, Vassilios
Ziakas and Donald Getz**



Goodfellow Publishers Ltd

(G) Published by Goodfellow Publishers Limited,
26 Home Close, Wolvercote, Oxford OX2 8PS
<http://www.goodfellowpublishers.com>

British Library Cataloguing in Publication Data: a catalogue record for this title is available from the British Library.

Library of Congress Catalog Card Number: on file.

ISBN: 978-1-911396-93-2

The Events Management Theory and Methods Series

Copyright © Vladimir Antchak, Vassilios Ziakas and Donald Getz, 2019

All rights reserved. The text of this publication, or any part thereof, may not be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, storage in an information retrieval system, or otherwise, without prior permission of the publisher or under licence from the Copyright Licensing Agency Limited. Further details of such licences (for reprographic reproduction) may be obtained from the Copyright Licensing Agency Limited, of Saffron House, 6–10 Kirby Street, London EC1N 8TS.



Design and typesetting by P.K. McBride, www.macbride.org.uk

Cover design by Cylinder

Contents

	Introduction to the Events Management Theory and Methods Series	v
	About the authors and contributors	vii
	Acknowledgements	viii
1	Introduction	
<hr/>		
	Part I: Theory	
<hr/>		
2	Cities and Events: Introducing Event Portfolios	8
3	Event Portfolio Leveraging	21
4	Event Portfolios and Stakeholder Networks	34
5	Critical Aspects of Portfolio Design	46
6	Portfolio Evaluation and Impact Assessment	71
<hr/>		
	Part II: Case Studies	
<hr/>		
7	Governmental Approach to Major Events in New Zealand	93
8	Portfolio of Major Events in Auckland, Wellington and Dunedin	104
9	Event Portfolios and Cultural Exhibitions in Canberra and Melbourne	125
10	Sector-focused Approach to Business Events in Manchester	144
11	Edinburgh, a Festival City	155
12	International Comparison of Festival and Event Cities and their Portfolios	165
13	Conclusions	185
'	Index	197

List of figures

3.1: Portfolio Leveraging	24
4.1: Event portfolio network	37
5.1: The pyramid model for an event-tourism portfolio	53
5.2: Revised portfolio model for a community orientation	54
5.3: Event portfolio design	56
5.4: Composition of event portfolios	57
6.1: A logic model for event evaluation and impact assessment	83
6.2: Theory of change model	84
6.3: Adapting the Balanced Scorecard evaluation system to event portfolios	85
6.4: Value x risk/costs matrix model for event portfolios	86
6.5: Process model for evaluation of event portfolios	89
8.1: Local institutional context and portfolio approaches in Auckland, Wellington and Dunedin	105
8.2: Organisational and public policy arrangements in major events sphere in Auckland, Wellington and Dunedin	120
8.3: Developing a portfolio approach to major events: Key elements	121
9.1: Contribution of major international exhibitions to an event portfolio	130
10.1: Key stakeholders in the Manchester's business events sector	149
10.2: Collaborative networking in Manchester	150
11.1: Festivals Edinburgh	156
11.2: The eleven members of Festivals Edinburgh (as of 2019)	157
12.1: Geographical representation of the IFEA Award winners	165
12.2: Moscow Seasons portfolio	181
12.3: Three main stakeholder groups and specific examples	182
12.4: The example of Des Moines, Iowa (DMO as the focal organisation)	183
13.1: Ontological map of Event Portfolio Studies	186

List of tables

5.1: Event portfolio strategies	52
7.1: Key features of the shift in the national major event policy in New Zealand	97
8.1: City vision on the value of major events and destination attractiveness	106
8.2: Auckland event policy framework – key documents	113
10.1: Destination development in Manchester. Key documents	146
10.2: Key sectors of economy in Manchester	147
10.3: Key business conferences and their contribution to the city economy in Manchester in 2016/17	147
12.1: Comparison of award cities	167

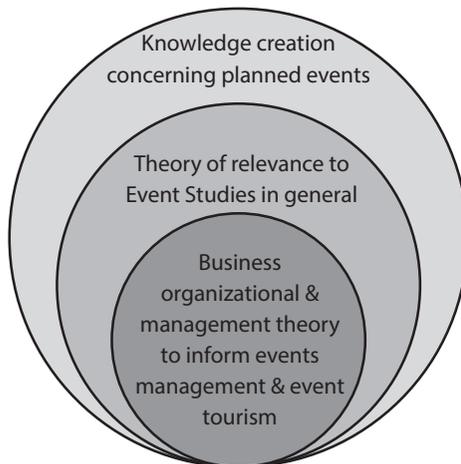
Introduction to the Events Management Theory and Methods Series

Event management as a field of study and professional practice has its textbooks with plenty of models and advice, a body of knowledge (EMBOK), competency standards (MBECS) and professional associations with their codes of conduct. But to what extent is it truly an applied management field? In other words, where is the management theory in event management, how is it being used, and what are the practical applications?

Event tourism is a related field, one that is defined by the roles events play in tourism and economic development. The primary consideration has always been economic, although increasingly events and managed event portfolios meet more diverse goals for cities and countries. While the economic aspects have been well developed, especially economic impact assessment and forecasting, the application of management theory to event tourism has not received adequate attention.

In this book series we launch a process of examining the extent to which mainstream theory is being employed to develop event-specific theory, and to influence the practice of event management and event tourism. This is a very big task, as there are numerous possible theories, models and concepts, and virtually unlimited advice available on the management of firms, small and family businesses, government agencies and not-for-profits. Inevitably, we will have to be selective.

The starting point is theory. Scientific theory must both explain a phenomenon, and be able to predict what will happen. Experiments are the dominant form of classical theory development. But for management, predictive capabilities are usually lacking; it might be wiser to speak of theory in development, or theory fragments. It is often the process of theory development that marks research in management, including the testing of hypotheses and the formulation of propositions. Models, frameworks, concepts and sets of propositions are all part of this development.



The diagram illustrates this approach. All knowledge creation has potential application to management, as does theory from any discipline or field. The critical factor for this series is how the theory and related methods can be applied. In the core of this diagram are management and business theories which are the most directly pertinent, and they are often derived from foundation disciplines.

All the books in this series will be relatively short, and similarly structured. They are designed to be used by teachers who need theoretical foundations and case studies for their classes, by students in need of reference works, by professionals wanting increased understanding alongside practical methods, and by agencies or associations that want their members and stakeholders to have access to a library of valuable resources. The nature of the series is that as it grows, components can be assembled by request. That is, users can order a book or collection of chapters to exactly suit their needs.

All the books will introduce the theory, show how it is being used in the events sector through a literature review, incorporate examples and case studies written by researchers and/or practitioners, and contain methods that can be used effectively in the real world.

About the authors and contributors

Dr Vladimir Antchak is Senior Lecturer in Applied Management at the University of Derby, UK. His research interests focus on event portfolio design and management, place experience, destination branding and strategic storytelling. He has over 10 years of experience in events management, including organisation of business forums and conferences, cultural exhibitions, international business visits and presentations. The geography of completed projects includes Austria, Germany, Italy, the Netherlands and Russia.

Dr Vassilios Ziakas is Associate Professor at Plymouth Marjon University, UK with a research interest in sport and leisure policy through the lens of an interdisciplinary approach that seeks to create linkages among the sectors of sport, recreation, leisure, tourism and events. His primary emphasis is on strategic planning for obtaining a range of sustainable community benefits. His research has been published in a range of leading journals and is widely cited. He is author of the book *Event Portfolio Planning and Management: A Holistic Approach* (Routledge, 2014) and co-editor of the *Routledge Handbook of Popular Culture and Tourism* (Routledge, 2018).

Professor Donald Getz is a leading international researcher, author and consultant in the fields of tourism and event studies. Dr. Getz is Professor Emeritus, the University of Calgary, where he worked in the Haskayne School of Business from 1991 through 2009. Following his retirement, he held part-time research positions at the University of Queensland (Australia), University of Stavanger (Norway), and the University of Gothenburg (Sweden), and he was Visiting Professor at Linnaeus University in Sweden. Today, he is Visiting Professor at the University of Derby, UK. He has authored a number of relevant books including *Event Management and Event Tourism*, *Event Studies*, *Event Tourism*, *Event Evaluation*, and *Event Impact Assessment*, and co-authored *Event Stakeholders*.

Dr Valentina Gorchakova is Senior Lecturer at the University of Derby, teaching and leading an online business and management programme. She returned to academia after spending more than 10 years working in business, not-for-profit organisations and the UN Development Programme. Her research interests lie within service and arts marketing, branding, place-making, cultural and event tourism. She is also exploring the area of online learning, and learning in adulthood.

Ms Zuzana Vokacova has recently graduated from the University of Derby in MSc Events Management, which she passed with distinction. She has experience organising projects and events including congresses and business conferences, which she gained through working for a Professional Congress Organizer in Prague and interning at the International Congress and Convention Association in Amsterdam. She is passionate about events and traveling and her professional specialisation is in the meetings industry. She is currently working as an event project manager.

Acknowledgements

The authors would like to acknowledge Dr Valentina Gorchakova and Ms. Zuzana Vokacova for contributing Chapter 9 and Chapter 10 respectively to this book. We are grateful to all the practitioners from DMOs and other organisations in Auckland, Canberra, Dunedin, Manchester, Melbourne and Wellington, who shared with us their experience and provided research data for the book. The case study for Chapter 11 was prepared with the assistance of Festivals Edinburgh, and we are grateful for their participation. Special thanks goes to James McVeigh, Head of Marketing and Innovation.