

# **Event Evaluation**

# **Instructor's Manual**

## **2: Value, Values and Evaluation**

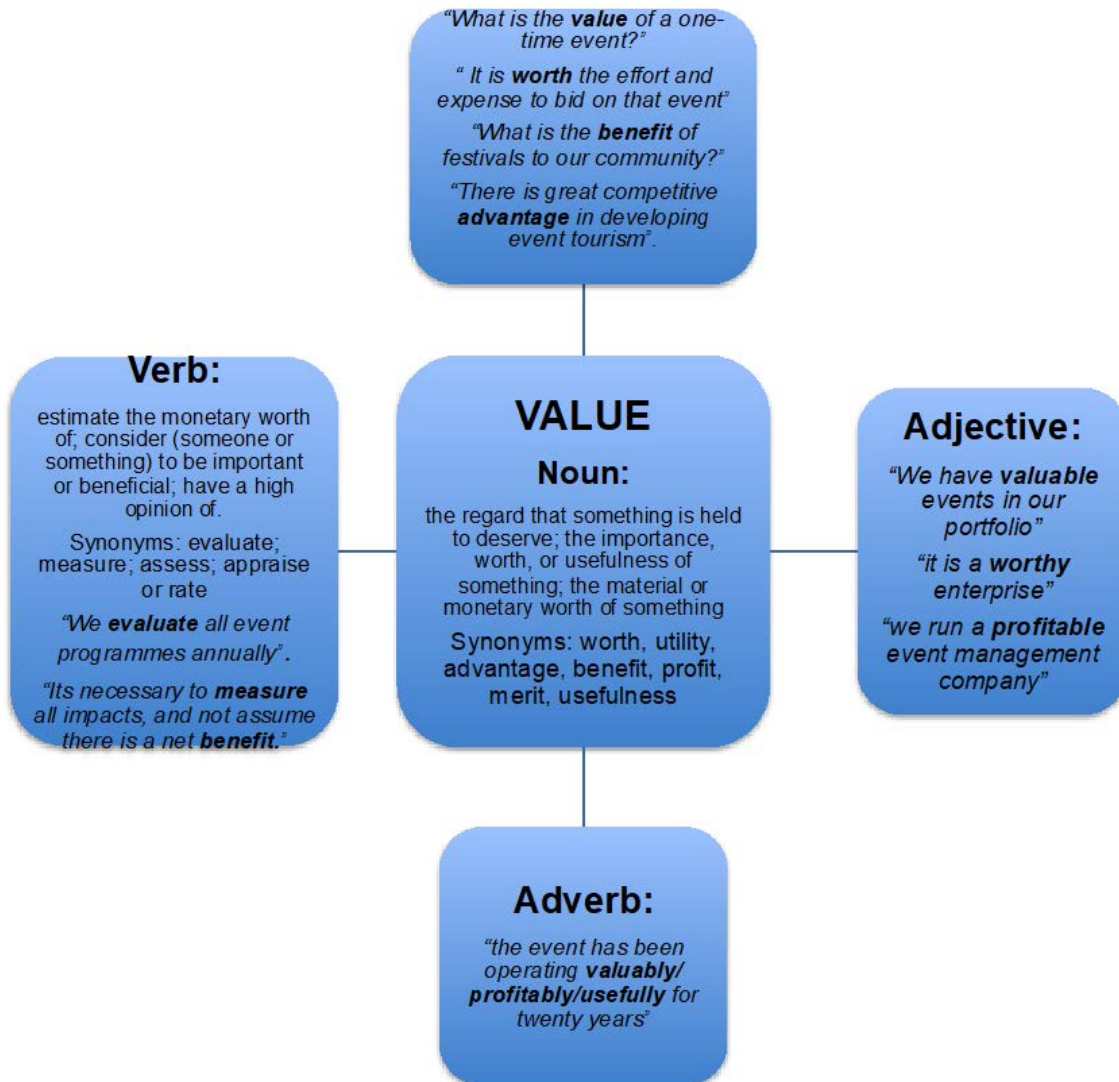
This is the instructor's manual produced to accompany the book *Event Evaluation: Theory and Methods for Events and Tourism*, by Donald Getz, 2018, published by Goodfellow Publishers Ltd.

This manual and the accompanying illustrations are provided by Prof. Getz for the private use of instructors. All the diagrams are copyright protected and should not be circulated beyond the classroom. The figures from the text are available for downloading as a PowerPoint file, but not the additional ones in this manual as they come from other published sources or are the personal works of the author.

## Lecture 3

### 2.1 Introduction (p.14)

Additional background can be found in the Brown et al. (2015) article and the book *The Value of Events*. The diagram below is from that article, and is also found in the book *The Value of Events*. A discussion of how terms are used in everyday settings can be very useful.



**Figure 2.1:** From Brown, S., Getz, D., Pettersson, R. and Wallstam, M. (2015). Event evaluation: Definitions, concepts and a state of the art review. *International Journal of Event and Festival Management*, 6 (2), 135-157.

### 2.2 Value and Values

You can bring sections 2.2 and 2.3 forward, if desired, for the definitions. The series of figures showing value perspectives and challenges continues.

#### **Exercise:**

Students and practitioners should be able to discuss their own value perspective on events, perhaps starting with the question: "Why are events important to you and to society?" Another question could be: "Are planned events important enough to be considered essential services?"

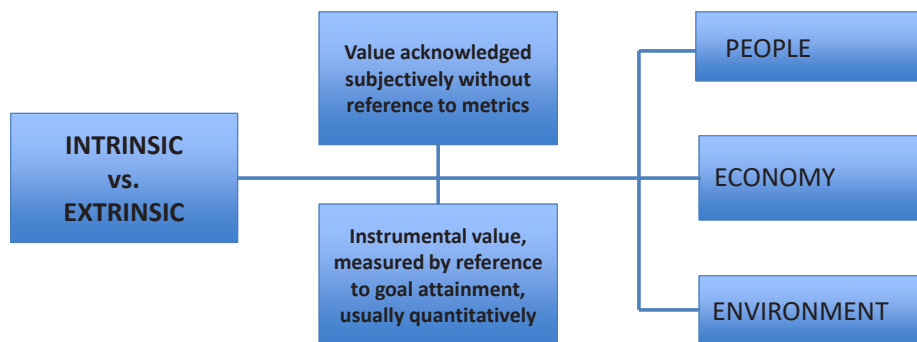
## 2.3 Evaluation

“Evaluation” requires special care in looking at the technical or programme-evaluation meanings, and “placing a value on something”. On this point, examine the definitions of “worth” and “merit”. Worth and value are synonyms, whereas merit refers to doing the job it was intended to do. Looking ahead in the book, the complexity model could be introduced here if a more thorough discussion of evaluation and impact assessment applications is desired.

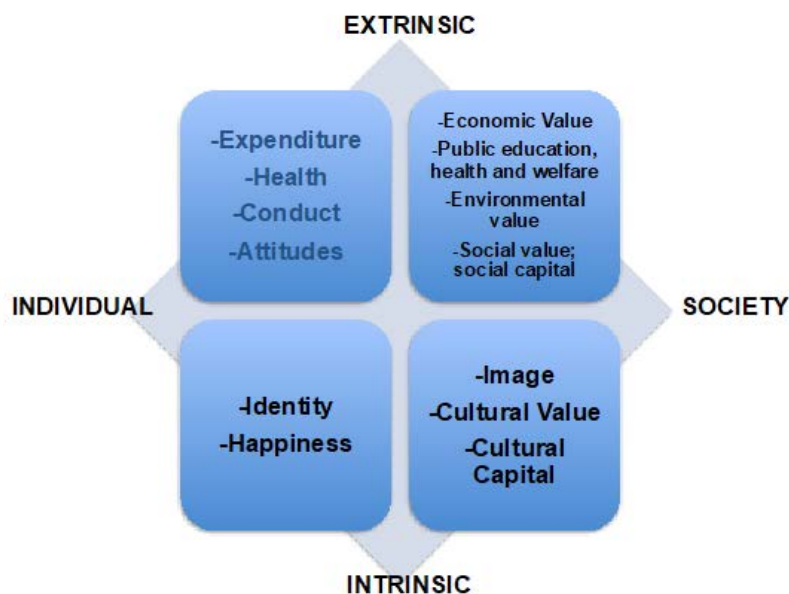
## 2.4 Intrinsic Versus Extrinsic (p.17)

These terms are important in explaining different value perspectives, as many people believe there is intrinsic value to events - especially within the arts, culture and sports. Because event tourism is an instrumentalist discourse, focused on how to exploit events for tourism and economic benefits, the measures of worth or value are extrinsic - usually expressed in monetary terms.

The first extra diagram below is a simple dichotomous model, but of course overlapping perspectives do occur. The next diagram is my adaptation of the discussion in the book *The Value of Events* wherein the intrinsic-extrinsic dichotomy is matched with individual versus societal perspectives and a few examples are given.



**Figure 2.2:** The intrinsic-extrinsic dichotomy



**Figure 2.3:** A four-dimensional approach to event values. Adapted from Andersson, Armbrecht and Lundberg (2012), Armbrecht (2012) and McCarthy et al. (2004)

**Exercise:**

Have someone (a student, tem or guest) speak on behalf of the arts, sports, entertainment or business events as to how they are valued and why. Look for commonalities, a set of goals that everyone might agree with, which is what a portfolio manager might have to do.

## Lecture 4

### 2.5 Justification for public-sector intervention (p. 19)

Any public expenditure on events and tourism can be considered to be an “intervention” in the marketplace, so how can this be justified? And can governments or the public-private partnerships that are common in DMOs be held accountable? Since evaluation is often about putting a value on events, that value should be in terms of “public good” or “social equity” or “efficiency” when public resources are used. Sustainability can be part of any justification, being an underlying principle. And “market failure” refers back to creating a public good that the private sector on its own could not create.

#### Exercise:

It would be useful here to have a political discussion, or a debate, such as what various political parties have said and done about events, venues, sports, the arts, culture, etc. Are there clear differences? And how do local authorities differ in their policies and actions from senior levels? The links between ideology, political parties, and how events and tourism are managed and funded are always important. Look for examples, especially with regard to bidding on and hosting mega events and the how your governments justify public-sector investments.

#### Research note (p.20).

Getz, D. (2017). Developing a Framework for Sustainable Event Cities. *Event Management*, **21** (5), 575-591.

Each Research Note provides a highly-pertinent source, and the aim is to encourage readers to consult the research literature. This article is within a special issue on Rethinking the Eventful City (edited by Greg Richards and Alba Colombo) and all the papers in it offer insights to public-sector intervention and its justification. My paper provides a guide to setting goals and developing an action plan for ensuring that events become a positive force in sustainable-city policies and strategies. See Section 9.7 in this book for the action plan.

### 2.6 Perspectives on event value (p. 22)

This discussion of the value perspectives could be brought forward to the first figure, if desired.

What “success” means in different contexts to all stakeholders will often form a basis for setting goals and measuring value, merit, or effectiveness. There are major differences to be discussed between private, not-for-profit and government perspectives.

#### Exercise:

“What does success mean to you? How will you know when an event is successful?” These are questions to start a discussion. As a research topic, consider a portfolio or population of events in a given area and look for indicators of success. How will you sort them out? Some possible criteria: their age; attendance (size and growth trend); money made (as profit, for charity, to save); number of tourists attracted; economic impact; favourable media coverage; political commitment; stakeholder involvement. Think of others.

## Questions

**Q:** What are the meanings of 'value' 'worth' and 'values or beliefs'?

**A:** To define "value" in this book's context the answer must include a reference to intrinsic and extrinsic approaches for placing a value on an event or determining the worth of something. Worth and value are synonymous, but "merit" refers to doing what it is intended to do, without a value judgment. "Values or beliefs" underpin all evaluation, and the answer should refer to religion, ideology or philosophy as the foundations.

**Q:** Define 'evaluation', considering both typical professional practice and the literal meaning of the word.

**A:** Answers should give examples to show the differences between "technical" evaluations (problem-solving and decision-support) and evaluations that assign value to events or tourism.

**Q:** How do cultural and personal values affect evaluation? Give examples.

**A:** "Values" has to be defined in terms of beliefs (religious, ideological, philosophical). Any of the value perspectives in the book can be used as examples.

**Q:** Define these terms in the context of event evaluation: worth, merit, probity, significance, feasibility, equity and safety.

**A:** The answers are on pp. 16-17. A good answer will show an event or tourism-specific example.

**Q:** Do all evaluations seek to prove cause and effect? Explain.

**A:** This Q gets at the positivistic paradigm and its emphasis on quantitative (usually experimental) methods versus other paradigms. It is more appropriate to think about the nature of "evidence" and how it is obtained and analysed, rather than proof.

**Q:** How do intrinsic and extrinsic approaches affect evaluation?

**A:** Define the two terms, mentioning underlying values. See the two diagrams above for applications.

**Q:** In what ways can government justify intervention in the events and tourism sectors?

**A:** Include: public good; social equity; market failure; economic efficiency; and sustainability. An example would be good, such as why festivals get so much support from local governments.

**Q:** Why is evaluation critical to success, however it is defined? Use one value perspective as an example.

**A:** "Success" can mean many things, including survival, profit, or goal-attainment. Any of the value perspectives can be cited, such as "for not-for-profit" event organisations success could mean the delivery of a service to a community-in-need.

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## Essay-Style

**Q:** Define 'worth' and 'merit' in the context of event evaluation and explain the roles of the evaluator in making these determinations.

**A:** The definitions could be in the form of examples explaining how "worth" is determined in context (applying a value perspective or monetary value) while "merit" simply refers to goal attainment, or doing what the event is supposed to do, without further consideration of, for example, costs and the distribution of benefits. In terms of determining "worth" the vital question is: to whom? And then, at what cost? For "merit", the evaluator has to show only that goals are attained - it does what it is supposed to do.

**Q:** Compare intrinsic and extrinsic value perspectives with reference to key event and tourism stakeholders.

**A:** Definitions are needed. The diagrams will help with applications, but the key to this answer is to show how multiple stakeholder perspectives shape policy, planning and evaluation. For example, how does an arts perspective differ from that of economic development, and how could they be reconciled?

**Q:** Cities invest a great deal in events and venues for events, but is it justified? Discuss the conditions you feel should be met in the event and event-tourism policy fields to justify interventions of different types.

**A:** This answer requires the discussion of justifications including public good, etc., as with the short answer above. Different types of intervention can include ownership, subsidies, or co-ordination. Managing portfolios of events is the growing trend in cities, but arts, culture, place marketing and tourism each require different kinds of intervention.