

Event Stakeholders

Instructor's Manual

5 Considerations for Different Types of Event

This is the instructor's manual produced to accompany the book *Event Stakeholders: Theory and Methods for Events and Tourism*, by Mathilda van Niekerk and Donald Getz, 2019, published by Goodfellow Publishers Ltd.

This manual and the accompanying illustrations are provided by the authors for the private use of instructors using the book *Event Stakeholders*. All the PowerPoint slides from the book that are line drawings are included in these notes, as they are originals by the authors or have been adapted from the noted sources.

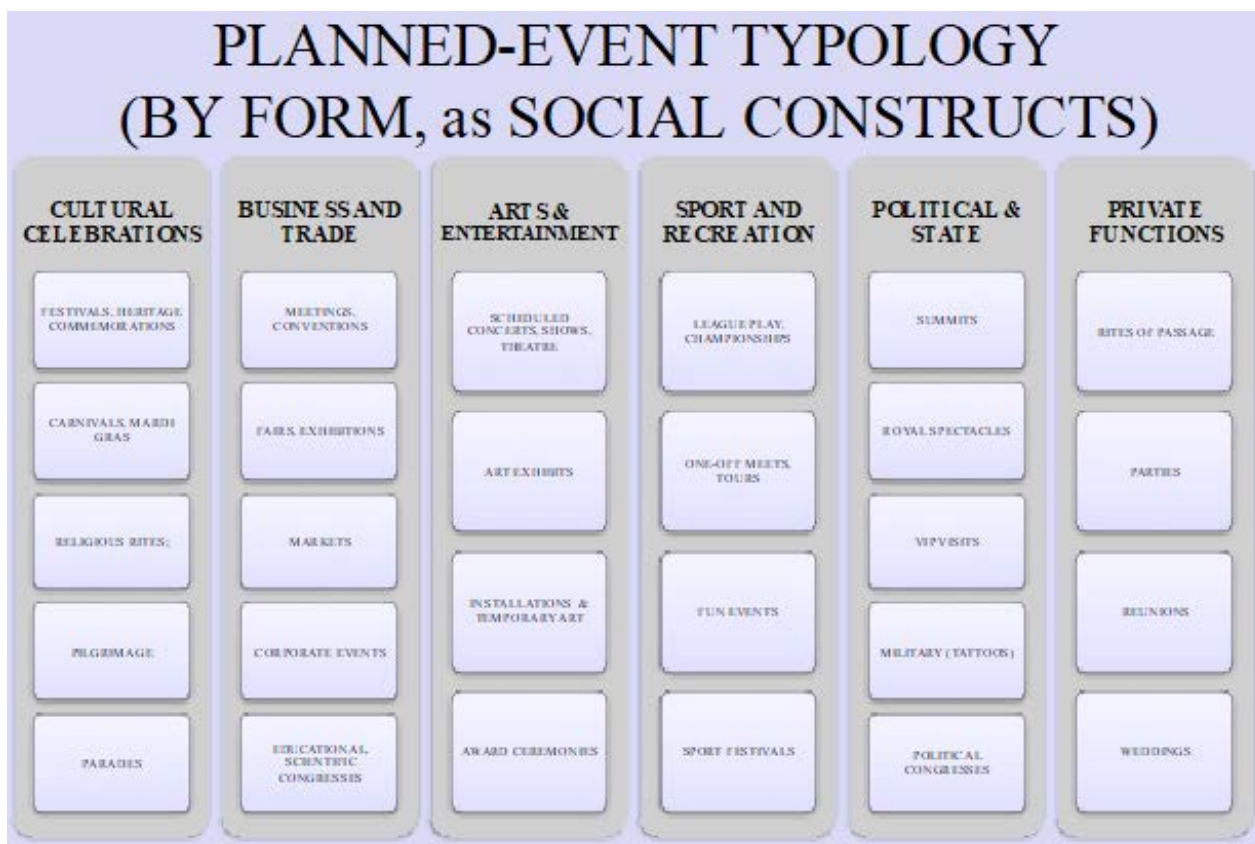
The figures from the text are available for downloading as a PowerPoint file to those instructors adopting the book. Additional graphic material is provided in this manual, but instructors should be aware that using photos and illustrations downloaded from the internet might violate copyright laws, so only use such material in the classroom. PowerPoint slides are also developed for the textbook and can be used by the instructors.

Lecture 9

5.1 Introduction

For a full introduction to the forms and functions of events you might want to refer to the book *Event Studies* (Getz and Page, 3rd. edition, 2016; the fourth edition should be available in late 2019). The typology illustrated below is from *Event Studies* and it shows six broad categories of events defined by form. It also says that these forms are 'social constructs', because what is (for example) a festival in one culture or sub-culture can be quite different in others.

As to form, this chapter looks at a number of stakeholders and related issues specific to sports, business events, festivals and cultural celebrations. This is a very broad-brush approach, and greater refinement should be a research priority. As to function, we look at the three categories of event defined in the next section: hallmark, iconic and mega events.



Although stakeholder types and related management issues do vary with the form and function of events, there are many commonalities. In this chapter there are generic issues identified that can be applied throughout. Sport events are given the most detail, but much of that content can be extended to the other categories.

5.2 Key terms defined

5.2.1 Mega-events

"Mega-events are ambulatory occasions of a fixed duration that attract a large number of visitors, have a large mediated reach, come with large costs and have large impacts on the built environment and the population" Müller (2015:638).

Getz (2013) argued that while ‘mega’ usually applies to the biggest events, such as the Olympics, World’s Fairs or World Cup, it is actually a relative concept, as even small events can stretch the capacity of a venue or place heavy burdens on a community, therefore being ‘mega’ in particular contexts.

5.2.2 Hallmark events

“Hallmark tourist events are major fairs, expositions, cultural and sporting events of international status which are held on either a regular or a one-off basis. A primary function of the hallmark event is to provide the host community with an opportunity to secure high prominence in the tourism market place. However, international or regional prominence may be gained with significant social and environmental costs” Hall (1989:263).

Getz et al. (2012) provided a planning model for hallmark events, and noted (p. 50) *“Almost all examples given of hallmark events are of permanent, periodic events that are sports and cultural celebrations and often combined.”* Hallmark events tend to be viewed as institutions meeting multiple goals, co-branded with their host city or destination, and deserving of rescue if they are threatened.

5.2.3 Iconic events

“Hallmark events by their nature are iconic. The core meaning of iconic is that of a symbol, or something possessing symbolic value ... Levy (2007), referring to new rather than planned events, described iconic events as those which gain mythic status within a culture, related to their newsworthiness followed by extensive interpretation and exploitation in political arenas. Applied to hallmark events, the implication is that they have to continuously attract media attention and enter into the realm of popular, if not political discourse. However, a more pertinent concept is that of ‘cultural icon’.” As quoted by Getz et al. (2012:51).

5.3 Case study: The Volga Boat Show, Russia

Maksim V. Godovykh – Rosen College of Hospitality Management – USA

5.3.1 Discuss this key lesson in the words of the authors:

- ◆ As a business event, the Volga Boat Show has different stakeholders with different goals from festivals or sports. What are they?
- ◆ The case study emphasises the importance of engaging and satisfying the local population. How did they accomplish this?
- ◆ Can this event in Russia be considered ‘hallmark’ or ‘iconic’? Why and how?
- ◆ Should we expect that events in Russia have different stakeholder management issues from Europe or North America? Why?

5.4 Stakeholder management for sport events

The first diagram (Figure 5.1, below) identifies key stakeholder groups, only some of which are unique to sport events. The nature of these relationships is then discussed, with a valuable reference being the *Routledge Handbook of Sports Events Management* (edited by MM Parent & J Chappelet, 2015), because it takes an explicit and thorough stakeholder perspective.

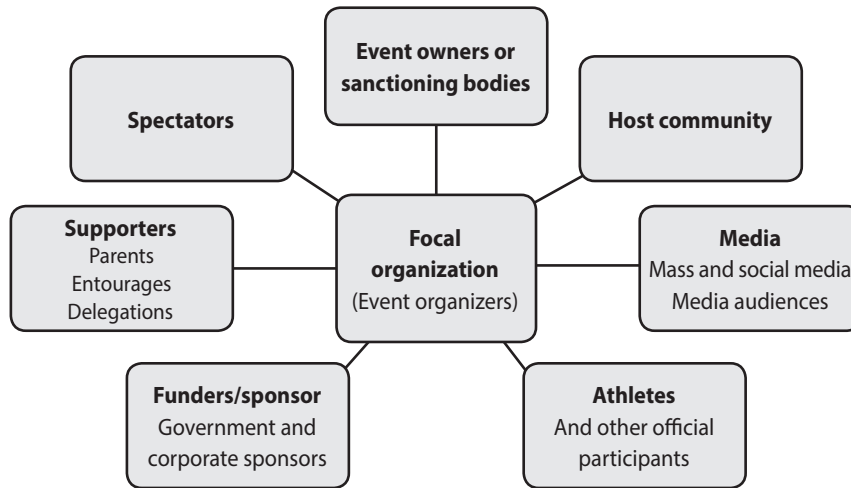


Figure 5.1: Major stakeholder groups

The next diagram (Figure 5.2) looks at the sport-event bidding process (although it also applies to business-event bidding) as a special marketplace - meaning that the stakeholder inter-relationships are rather unique. For a look at mega sporting events see the book *Event Bidding* by McGillivray and Turner (2018). Of major importance in all bidding is the matter of power - who has it and how it is exercised. The independent (meaning largely unaccountable) organisations that own major sporting events hold power as long as there is competition to win the event, otherwise they are going to have to make compromises.

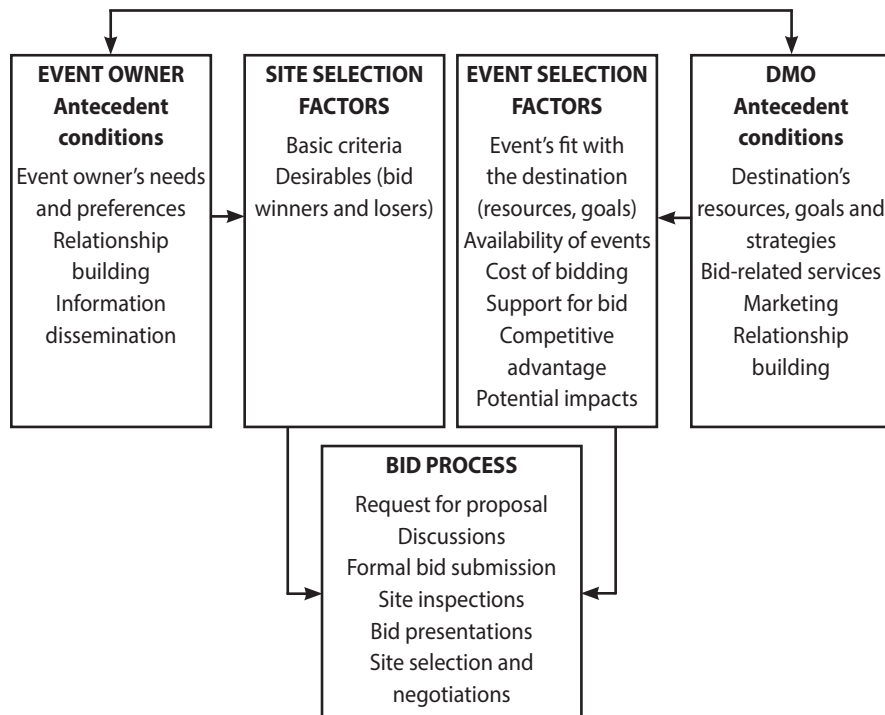


Figure 5.2: Event bidding process. Source: Adapted from Getz, 2014

Sport events are held for both athletes and spectators, and both groups are well covered in the literature. Sport tourism is another topic that has attracted a lot of attention, with the journal *Sport and Tourism* focused on people who travel for sports - with sport-event participation and spectating being the two main divisions. Elite athletes have their own interests.

The media are often key stakeholders, in all types of event, and in the next illustration the focal organisation has to manage relationships with the media and other stakeholders

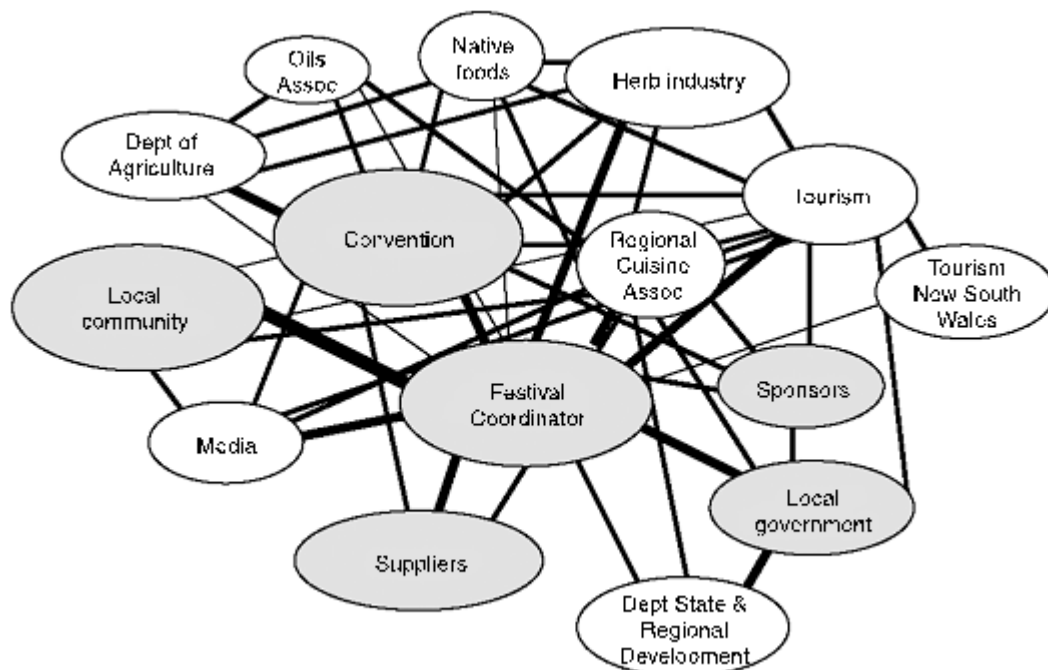
for the purposes of destination promotion. 'Media management' entails both communications by the event, sponsorship from the media, and working with media and their personnel to maximise favourable coverage. See Figure 5.3.



Figure 5.3: Major stakeholders in sport event media management for the purpose of destination promotion. Source: Adapted Getz and Fairley (2004)

5.5 Stakeholder management for business events

The diagram below (described as a 'sociogram' and derived from network analysis) is from the Mackellar (2006) article (see the research note). It depicts a stakeholder network for an agricultural convention held in conjunction with a community festival. The shaded areas are primary nodes, and the width of lines between nodes and other actors indicates the strength of the relationship. As such, it is a form of stakeholder mapping.



An overview of the festival and convention network (NRHF). Source Joanne Mackellar (2006)

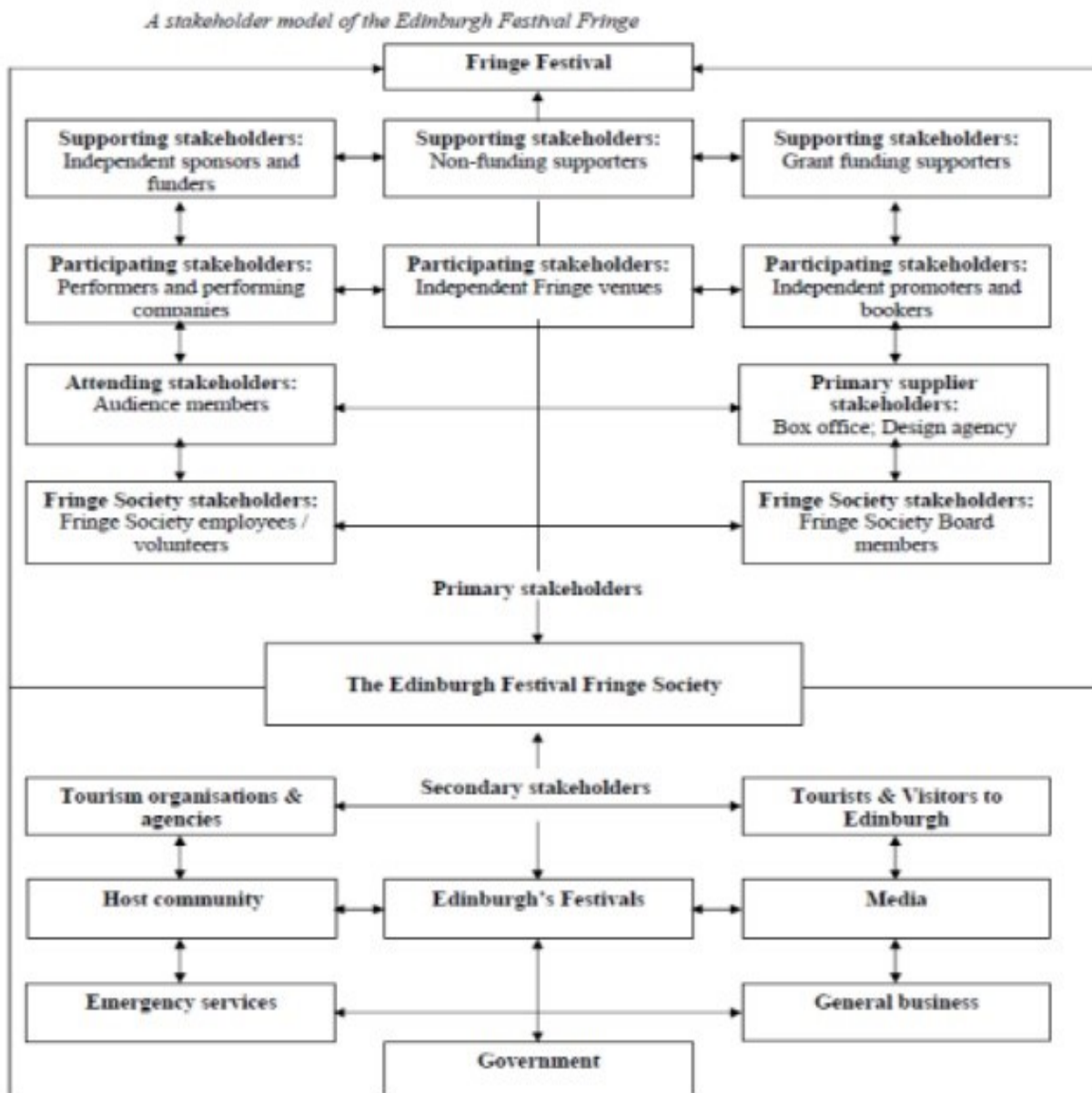
Lecture 10

5.6 Stakeholder management for festivals

The *Routledge Handbook of Festivals* (2019) has chapters on a number of key stakeholder groups, including volunteers, sponsors, social media, tourism, attendees and residents.

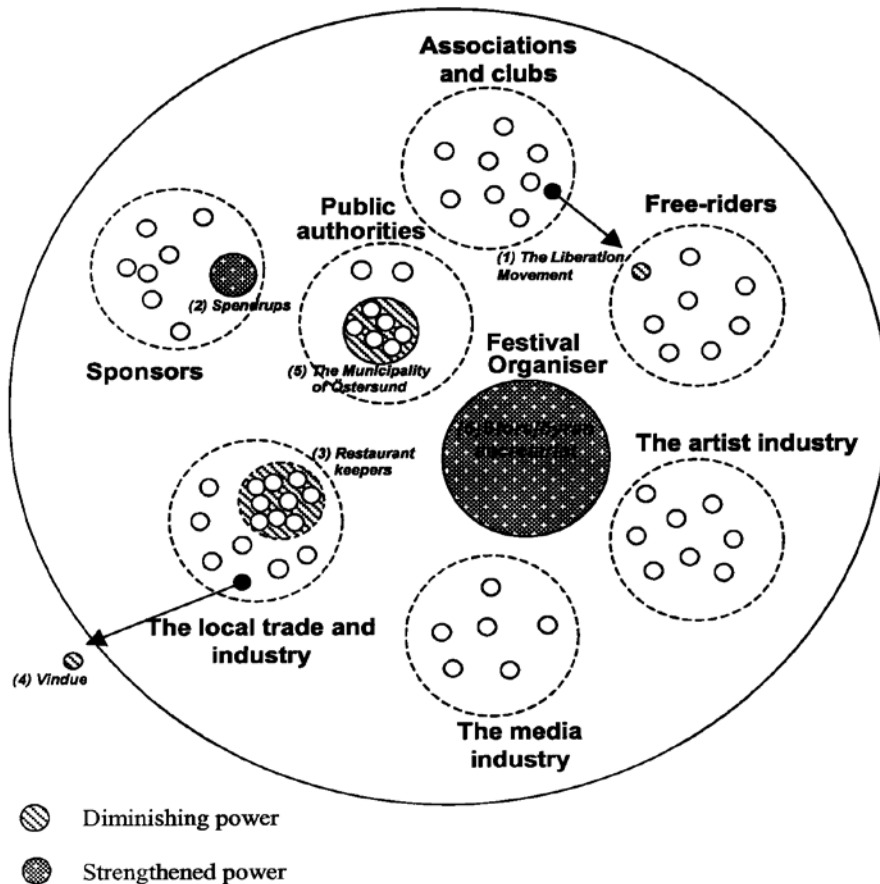
Below is a downloaded diagram of the stakeholders of the Edinburgh Festival Fringe. (Source: <https://www.slideshare.net/neeraj2710/stakeholder-management-for-an-event-and-impact-assessment>)

A good exercise or research project would be to compare stakeholder maps and management between festival organisations, and between types of event.



Here is the Larson (2002) diagram of the Political Market Square, a type of stakeholder map, but emphasising power relationships. The dark, shaded node is the festival organiser. The term 'free rider' describes persons or organisations that gain, but do not contribute. When it comes to 'strengthened or diminishing power', that is a dynamic phenomenon that must be monitored. 'Gatekeeping', 'coalition building', 'identity building',

'negotiation', and 'building trust' were identified as key dynamic forces shaping the collaboration necessary for producing the festival. See also the discussion of legitimacy, as that is closely related to the political market square.



Source: Mia Larson, 2002

5.7 Stakeholder management for mega events

Do the biggest, most expensive events have different stakeholders or stakeholder management issues? Certainly there is more at stake - more costs, risks and potential positive or negative impacts. See the McGillivray and Turner book *Event Bidding* (2018) for the perspectives of those who try to sell big sport events to the public, and those who resist, with taxpayers being front and centre when it comes to opposing the cost.

A good exercise is to evaluate the media surrounding mega-event bids and productions, as they always generate enormous amounts of factual coverage, opinions and debate.

5.8 Case study: 2010 FIFA World Cup, Potchefstroom, South Africa

Written by Elmarie Slabbert – North West University – South Africa Jacques F Faul – Titans Cricket – South Africa

5.8.1 Discuss this key lesson in the words of the authors:

- Never underestimate the agendas and motivation of different stakeholder groups.
- External influences, such as recession, can change the whole outlook of stakeholders and with that their attitudes and willingness to participate in future events.

- The overall 'feel-good' effect created by serving as hosts for the winning team still affects today where the community is proud of their input.
- Not all stakeholder groups benefit equally from a mega-sporting event.

An additional theme is that stakeholders and related issues are dynamic. For discussion, consider how change occurs over the course of a major event, from conceptualisation through bidding and implementation to wrap-up.

5.9 Stakeholder management for hallmark events

A Hallmark Event planning model is illustrated below, from an article by Getz et al. (2012). That paper defines Hallmark Event and traces the origins of the concept. Three sets of outcome goals (attraction, image/branding, and community) and three sets of process goals are specified (organization/ownership, marketing, and sustainability) and that is the starting point for mapping stakeholders. A key point is that although these major events have a strong tourism and place-marketing role, they will not be sustainable without strong community support.



Source: Donald Getz, Bo Svensson, Robert Peterssen, Anders Gunnervall, Hallmark Events: Definition, goals and planning process. *International Journal of Event Management Research*, 7(1/2), 2012 .

5.10 Stakeholder management for iconic events

Below are three slides that place Iconic Events in the context of Social Worlds and Serious Leisure theories. The source is a 2009 conference presentation by D. Getz: <https://www.slideshare.net/sheilabackman/orlando-2009-presentation>.

Of particular relevance is the framework for analysing social worlds, which includes actors, events, practices and formal organisation. Events can be highly personal milestones, but also events that are targeted at social worlds. The photo is of the Gothenburg Sweden Half Marathon (or Varvet) and you can read about this race and other Iconic events in several published articles by Getz and Andersson and Getz and McConnell (see the References in the book).

SOCIAL WORLDS

- David Unruh (1980: 271) used the term "social world" to describe "the notion that actors, events, practices, and formal organizations can coalesce into a meaningful and interactionally important unit of social organization for participants".
- **Involvement** in social worlds is voluntary, even though "guidelines, expectations, and rules certainly exist" (p. 277).
- It can be partial, so that order within a social world is negotiated and its bounds are those of the "universe of discourse". Total **involvement** in one social world is highly unlikely, given that many choices can lead to multiple affiliations.

SERIOUS LEISURE and SOCIAL WORLDS

At the core of the **serious leisure "ethos"** is the "...special social world that begins to take shape when enthusiasts in a particular field pursue substantial **shared interests** over many years" (Stebbins, 2005: 12).

Stebbins also stressed "...the **lifestyle** of the participants in a given serious leisure activity expresses their central life interest there and forms the basis for their **personal and communal identity**..." (Stebbins, 2001:53).

A FRAMEWORK FOR ASSESSING SOCIAL WORLDS

The basic elements in examining a social world, like amateur distance runners, are:

- * **Actors** (runners)
- * **Events** (events in their lives and the events they compete in)
- * **Practices** (distinctive things runners do)
- * **Formal organizations** (connected to the social world)



5.11 Assessments

From the text: "Divide into groups in the class and choose three different forms of planned events where the bidding process was involved and the organizers were successful in their bids. Investigate how the processes were different and which aspects were more important for the different events."

An important source on bidding and related issues surrounding mega sport events is *Event Bidding* by McGillvray and Turner (2018). See also the *Routledge Handbook of Sports Event Management*.

5.11.1 Sample short-answer questions:

- ◆ Define these terms: 'mega event'; 'hallmark event'; 'iconic event'

5.11.2 Sample long-answer or essay questions:

- ◆ For a specific type of event (i.e., sport, business, cultural, entertainment) discuss special stakeholder considerations: the unique types of stakeholders and issues associated with that type of event.
 - Figure 5.1 is for sports, and a similar figure could be asked for, or provided in good answers, regarding other types. Since all events will have many common stakeholders (internal and external) the answer has to display knowledge of the key points of difference - and these will often be a matter of degree only. The case studies are helpful in this context.
- ◆ Bidding on events takes place in a unique marketplace. Discuss this fact from the perspective of stakeholder theory and management, with particular consideration of power relationships.
 - Figure 5.2 can help with this answer, but the Q as phrased does not require it. Several key issues arise in bidding: uncertainty and specific risks, to be shared or borne by one stakeholder?; changes in stakeholders and their roles and concerns over time; the question of power and how it is used. When it comes to power, the owners of popular events have it and exploit it (often accompanied by corruption!) as long as there is competitive bidding. Power shifts once a decision has been made and the event committed to one area or venue.
- ◆ The media, both social and mass media, are important to events and event tourism. What strategies would you employ to engage and satisfy media while meeting your event's communications goals?
 - Figure 5.3 is a starting point. However, with the rise in importance of social media the stakeholder types and issues have shifted. How does one deal with bloggers? Are there real people to consider when using Facebook or Instagram? Students might be able to come up with innovative ideas using stakeholder theory.