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EVENT EDUCATORS FORUM 2024

The Value of Events and Events Education

Programme and Abstracts.

20 YEARS Sheffield Hallam University

3rd-4th July 2024

AEME 20th Anniversary Event Educators Forum 2024 Programme :: Sheffield Hallam University :: Day 1	
Wednesday 3rd July	
From 08:30	**Registration and coffee** Charles Street Building Reception
09:00	**Welcome and opening remarks** **Adrian Bossey (Chair, Association of Events Management Education) & AEME Forum Organising Committee** ****** **State of the Industry and Sector** Glenn Bowdin (Leeds Beckett University), Dr Tim Brown (University of Chester) Dorothy Fleming Theatre (Charles Street Building – Ground floor)
09:45	**Keynote Talk** **Our Place in Space - Celebrating physical place and digital space in the creation of major events from London 2012 to Eurovision 2023** **Martin Green, C.B.E.** Dorothy Fleming Theatre
10:45	**Refreshment break** Ground floor
11:00	**The Value of Events Management Education: Alumni Perspectives** **Jane Tattersall** (Sheffield Hallam University) **Guests**: Frankie Astle (Freelance; Method, People & Co, AEG, Chronosoft), Lydia Galbraith (Quadrant Events), Lee Hird (Zentive Agency), Sam Hodkin (Motorpoint Arena), Kirsty White (Cavendish Cancer Care), Dorothy Fleming Theatre
11:45	**Institute of Events Management (IEM)** Professor Tim Nichol (**IEM special adviser, Liverpool John Moores University) & Susan Spibey (Executive Board Chair and Founder, Institute for Events Management)

	Workshop 1 :: Room 12.4.12 :: Chaired by Adrian Bossey	Workshop 2 :: Room 12.5.08 :: Chaired by Jenny Flinn
12:15	**Shaping the future of inclusive, innovative, authentic assessments in events management education.** Joanna Goodey (University of Greenwich), Claire Leer (University of Northampton) & Dr Libby Carter (Birmingham City University)	**OnePlan:** **Delivering real-world application with technology for event students: 7 steps to inspire success.** Mark Norman (Sheffield Hallam University)

13:15	**Lunch** Charles Street Building, Ground floor cafe
14:00	**Keynote Talk** **Professor Jane Ali-Knight** (Edinburgh Napier University) Dorothy Fleming Theatre
14:45	**Comfort break**

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	Track 1 **Events Education** Room 12.4.12 Chaired by Jane Tattersall	Track 2 **EEDI & Sustainability** Room 12.4.17 Chaired by Mary Beth Gouthro	Track 3 **Events Education** Room 12.4.18 Chaired by Daniel Baxter	Track 4 **Industry Insights** Room 12.4.19 Chaired by Fotios Vasileiou
14:55	Working together to achieve common goals: the role of University Industry Collaboration in the professionalisation of the event industry. Dr Jenny Flinn (University of the West of Scotland)	Audience perceptions of Deaf Rave DJ performances augmented with haptic vests at two UK music festivals. Adrian Bossey (Falmouth University), Dr Mandy Curtis & Dr Adam Jones (University of Brighton) *** AEME SIG Research Project ***	Trust – The building blocks of learning and empowerment in events management higher education. Prof Susana Filipa Gonçalves & Teresa Bento dos Santos (Estoril Higher Institute for Tourism and Hotel Studies, Portugal)	Women's perceptions of the route into events entrepreneurship – the negativity lens, gender regimes and hidden opportunity entrepreneurs. Dr Natalie Haynes & Dr Emma Abson (Sheffield Hallam University)
15:25	Decolonising the events curriculum - Exploratory actions. Joanna Goodey (University of Greenwich)	Sustainability value segmentation at music festivals. Briony Whitaker (University of the West of England) *** AEME SIG Research Project ***	More than just a guest lecture: Industry partnerships and graduate employment success. Jonathan Sibley (Manchester Metropolitan University)	Atelier Connect Events: Embracing seamless work integrated learning. Lesley Fair (Manchester Metropolitan University)
15:55	**Refreshment break** 4th floor			
16:10	20 Years, 20 Events, 20 Reflections: an autoethnography on the value of events education. Dr Alex Grebenar (University of Central Lancashire)	Exploring the perceptions of gender and career development for women in events. Charlotte Rowley, Caroline Westwood & Dr Emma Abson (Sheffield Hallam University) *** AEME SIG Research Project ***	It's your industry, their future: Embracing event apprenticeships. Candice Kass (Event Apprenticeships)	A longitudinal study of the relationships between trade show stakeholders to evaluate performance. Yann Tournesac (Leeds Beckett University & ESC Amiens)
16:40	An experiential learning approach: Events Week Live. Dr Libby Carter (Birmingham City University)	Analysing the accessibility and inclusion provisions at live music events held in sports stadia and their role in events education. Dr Leon Davis (Teesside University) & Dr Alyssa Eve Brown (University of Sunderland)	Delivering impactful workshops for students. Dr Katrin Stefansdottir (Sheffield Hallam University)	Events, crises, and elegant solutions. Claire Drakeley (University of Northampton)
17:10	**The Power of Events** Rick Stainton & Sophie Beasor Charles Street Reception and Café			

17:40	**AEME Special Interest Groups (SIGs) and exhibition stands:** **Goodfellows Publishing, Institute of Events Management, One Plan, The Power of Events** Charles Street Reception and Café
18:15	**Day 1 close.** **19:30 Drinks Reception and Celebratory Dinner at the Winter Gardens and Ambulo.**

AEME 20th Anniversary Event Educators Forum 2024 Programme :: Sheffield Hallam University :: Day 2			
Thursday 4th July			
From **08:30**	**Registration and coffee** :: Charles Street Building Reception		
09:00	**Association for Events Management Education AGM** Dorothy Fleming Theatre		
09:45	**Keynote Talk** **The story of a greener future from undergraduate dissertation to global pioneers in event sustainability** **Dr Teresa Moore (Director, A Greener Future)** Dorothy Fleming Theatre		
	Track 1 **Room 12.4.17** Chaired by Glenn Bowdin	Track 2 **Room 12.4.19** Chaired by Mandy Curtis	Workshop Room 12.4.12 Chaired by Jane Tattersall
10.30	'The Politics of Events'; the importance of producing event management graduates that are politically savvy and engaged. Matt Bundy (University of Winchester)	Who needs to adapt faster? Navigating rapid industry changes for educators and students in event management. Dr Anahita Malek (Buckinghamshire New University)	Building student resilience through events management education. Dr Ian Whiteside & Jay Idris (Sheffield Hallam University)
11:00	Delivering on-line education to events industry practitioners – a case study. Adrian Bossey (Falmouth University) & Dr Teresa Moore (Director, A Greener Future)	Music festival employees' ableism as experienced by disabled participants. Maarit Kinnunen & Antti Honkanen (University of Lapland)	
11:30	**Refreshment break** 4th floor		

	Workshop 1 :: Room 12.4.12 Chaired by Emma Abson			Workshop 2 :: Room 12.4.19 Chaired by Tim Brown
11:45	**Meet the editors** Dr Mike Duignan (University of Paris I: Panthéon-Sorbonne, Editor-in Chief Event Management Journal) Professor Thomas Fletcher (Leeds Beckett University, Managing Editor of Leisure Studies) Dr Louise Platt (Manchester Metropolitan University, Co Editor International Journal of Event and Festival Management)			BESkilled Future Model. Wilco Camp & Rob Ahlers (NHL Stenden University / European Tourism Future Institute)
12:45	**Lunch** Ground floor			
	Track 1 **Events Education** Room 12.4.12 Chaired by Katrin Stefansdottir	Track 2 **EEDI & Sustainability** Room 12.4.17 Chaired by Dan Woodason	Track 3 **Industry Insights** Room 12.4.18 Chaired by Jane Tattersall	Track 4 **Industry Insights** Room 12.4.19 Chaired by Caroline Westwood
13.30	Experiential learning as a tool to enhance Events Management students' understanding of crisis management. Dr Ann Cameron (Birmingham City University)	The state of play on sustainability in events education - current practice and opportunities. Dr Mary Beth Gouthro & Dr Libby Carter (Birmingham City University)	The experiences of UK outdoor events attendees with special dietary requirements. Clare Mackay & Dr Ed Little (University of the West of England) *** AEME SIG Research Project ***	Community festivals and their role in fostering the regeneration of regional coastal high streets. Dr Mandy Curtis & Dr Adam Jones (University of Brighton)
14:00	From exposure lectures to Event Management Learning Model – the case study of ESHTE, Portugal. Prof Susana Filipa Gonçalves (Estoril Higher Institute for Tourism and Hotel Studies, Portugal)	Social media, mental health, and equestrian events. Dr Allan Jepson (University of Hertfordshire)	Lighten up, while you still can. It was tough, but that's how we ride: The real experiences of surviving in the events industry. Dr Ged Ryan (University of Huddersfield)	VEEM: VIP Event Experience Model. Abigail Beddows (Nottingham Trent University)
14:30	A critical view on the impact of neoliberalism on the Higher Education of the creative events studies (focused on music, fashion, arts) for Generation Z Fotios Vasileiou (University of Sunderland in London)	Whiteness as credential: Exploring the lived experiences of ethnically diverse UK event professionals through the theory of racialised organisations. Professor Thomas Fletcher (Leeds Beckett University) *** AEME SIG Research Project ***	The audience experience and the 'experience economy'. Richard Voase (University of Lincoln)	
15:00	**Refreshment break** 4th floor			

	Workshop :: Room 12.4.12
15:15	Beyond event management: Designing the curriculum of the 21st century. Chiara Orefice (University of Westminster)
	Final session :: Room 12.4.12
16:15	Teaching events in the metaverse: A balancing act of benefits and challenges. Dr Tim Brown (University of Chester)
16:45	Closing Remarks

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Keynote Speakers

Professor Jane Ali-Knight

Dr Jane Ali-Knight is a Professor in Festival and Event Management at Edinburgh Napier University and is a Visiting Professor at Curtin University, Australia. She is Programme Director of the award winning 'Destination Leadership Programme'; leads the Festival and Events discipline; lectures at universities internationally and facilitates training and development in the field.

A recognised academic, she has presented at major international and national conferences, and has published widely in the areas of wine tourism and regional development; destination marketing and management; festival and event marketing and management, accessibility, and well-being. She has also edited seminal texts in Festival and Event Management. Jane has extensive experience in planning, designing, and delivering undergraduate, postgraduate, and professional courses and consultancy projects in tourism, festival, and event management both in the UK and overseas.

Jane is a Fellow of the Royal Society of the Arts and Higher Education Academy and a Trustee of Women in Tourism; British Arts Festivals Association; Without Walls: Innovators in Outdoor Arts and Hidden Door Festival.

Martin Green C.B.E

Martin has masterminded some of Britain's most significant major cultural events including the London 2012 Olympic and Paralympic Opening and Closing Ceremonies, Hull UK City of Culture 2017, Unboxed; Creativity in the UK and most recently the ceremonies and cultural programmes for Birmingham Commonwealth Games 2022. In 2023 he led Eurovision in Liverpool on behalf of Ukraine. In January 2024 he was appointed Vice President of Global Live events at Tait, leading producing for the internationally renowned entertainment company.

Such success has earned Martin an international reputation. He was an advisor to the Japan 2020 Olympic and Paralympic Games and the Dubai Expo 2020. In 2018 He was awarded an honorary doctorate by the University of Hull and made CBE in The Queen's New Year Honours List.

Dr Teresa Moore – Director, A Greener Future

As well as being Director of AGF and Co-founder of GEI Teresa is an internationally recognised industry speaker, consultant, researcher, and author.

She leads on education, training, and research at A Greener Future and created AGF's online Assessor Training and Development programme and short course portfolio. She also delivers in-house workshops on sustainable event management for organisations such as the British Council, Manchester City Council, Royal Horticultural Society, Royal Parks, Without Walls Arts Association, and Mela Partnership.

Teresa undertakes event and arena audits for AGF and has advised on a diverse range of organisations such as Greenpeace and Download Festival, Queens Jubilee Pageant, British Council Mexico, and Great Run Company.

Her doctoral thesis is about Sustainable Event Management and Behavioral Change, and she has an MA in Learning and Teaching.

Teresa has published a number of works and frequently writes articles for industry.

Published work includes: –

- Co-Author – Accessibility and Sustainability Toolkit for Events (2024)
- Co-Author – Cultura Circular Sustainability Toolkit for Festivals (2022)
- Author "Greening the Live Industry" chapter in "Present and Future of Music Law" (2021)
- Co-authored "A Case Study of the A Greener Festival Initiative" (2019).
- Author – Live Music Census of Bristol, UK. Presented findings to UK Parliamentary Committee for Music (2016).

Meet the Editors

Dr Mike Duignan – Director of Research, Intelligence and Education, Trivandi The Sorbonne, University of Paris 1 (Pantheon-Sorbonne), and Editor-in-Chief of Event Management.

Dr Mike Duignan is the Director of Research, Intelligence and Education, Trivandi The Sorbonne, University of Paris 1 (Pantheon-Sorbonne) and is the Editor-in-Chief of the leading journal for the study and analysis of events and festivals: Event Management. Formerly, Mike was a Reader and Head of Department at the Department for Events in the School of Hospitality and Tourism Management, University of Surrey in the UK, where he was also the Director of the Observatory of Human Rights and Major Events – the UK's official Olympic Studies Centre supported by the International Olympic Committee and TeamGB.

Dr Louise Platt – Senior Lecturer in Festival Management at Manchester Metropolitan University and co-editor of the International Journal of Event and Festival Management.

Dr Louise Platt holds the position of Senior Lecturer in Festival Management at Manchester Metropolitan University. She is the co-editor of the International Journal of Event and Festival Management, in addition to serving on the editorial boards of both the World Leisure Journal and Leisure Studies. Her editorial contributions extend to numerous collections of books centred on events and festivals. Louise's scholarly publications predominantly explore the theme of place experiences, a broad area that encompasses various aspects of how places are experienced through leisure practices. Internationally, she has been involved in the examination of doctoral theses that investigate the intersections of festivity and the sense of place. Her expertise and contributions to the field are recognised through her fellowship at the Institute of Place Management.

Professor Tom Fletcher - Professor in the School of Events, Tourism and Hospitality Management and Carnegie School of Sport at Leeds Beckett University and Managing Editor of Leisure Studies.

Thomas Fletcher is professor in the School of Events, Tourism and Hospitality Management and Carnegie School of Sport at Leeds Beckett University, United Kingdom. He is an interdisciplinary applied sociologist with particular interest in sport, equity, diversity and inclusion, social justice, families and fatherhood. Tom is the author of the award-winning book Negotiating Fatherhood: Sport and Family Practices (Palgrave Macmillan). He is currently a managing editor of the journal, Leisure Studies.

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Alumni Panel

Frankie Astle (Event Freelancer, Method, People & Co, AEG, Chronosoft)

BSc (Hons) International Events Management, 2019. Frankie started her career in artist Liaison, touring and site, and now works as an international freelancer specialising in event operations, including for the Maritime Heritage Festival in Abu Dhabi. For Sheffield's Tramlines Festival, Frankie leads on resourcing, venue liaison, volunteer management, accreditation and crew logistics. Other freelance roles include operations and logistics, touring production, site advance and onsite assistance, event control and site office manager.

Lydia Galbraith (Senior Event Manager, Quadrant Events)

BSc (Hons) Events Management, 2013. Since graduating, Lydia has worked with 3 highly regarded event management agencies satisfying the needs of a wide range of multinational sectors including drinks, beauty, travel, pharmaceutical, it and automotive. Lydia's current portfolio provides a mixture of largely global and also UK based conferences, incentives, training and new product launches. For Lydia, the client is always the number one priority.

Lee Hird (Director, Zentive Agency)

BSc (Hons) Events Management with Arts and entertainment, 2015. Lee has worked across various industries, managing large-scale projects such as pharmaceutical investigator meetings, sales conferences, and product launches, among others. He has diversified his portfolio to include virtual and hybrid events, developing expertise in cutting-edge technologies and platforms. Lee's experience has been instrumental in the research and development of event service offerings including the creation of Zentive Agency, recognising the importance of fulfilling the industry's duty to commit to sustainable business practices. Lee is dedicated to reducing the environmental impact of business events, ensuring that sustainability is at the heart of every interaction, virtual or in-person.

Sam Hodkin (Head of Security, Motorpoint Arena)

MSc Management, 2021, BA (Hons) Crowd Safety Management, 2015, BSc (Hons) Events Management, 2010. Sam is a senior security professional, with expertise in innovative crowd management, risk assessment, and high-profile event execution. Key roles include project manager for Creamfields, Download and V Festival. Sam's roles have included Head of Security at First Direct Arena Leeds, Motorpoint Arena Nottingham, SSE Arena Wembley, Slam Dunk Festival, ITU Triathlon Leeds and the Mobo Awards. Sam has worked internationally on events such as Annie Mac Lost and Found, MTV EMA and Hideout Festival, Croatia. Client management services have included ASM Global, Academy Music Group, Leeds City Council, Harrogate Convention Centre, University of Leeds, Leeds Beckett University, Harvey Goldsmith, SJM Concerts, Futuresound, University of Bradford, AEG Europe, DHP Family and Live Nation.

Kirsty White (Head of Fundraising, Cavendish Cancer Care)

BSc (Hons) Events Management with Arts and Entertainment, 2016. As Head of Fundraising at Cavendish Cancer Care, Kirsty has a wide network across the region and commercial vision for working together as a community. Responsible for all income streams into the charity, Kirsty has a breadth of knowledge of the sector and also the corporate world from her previous role as Corporate Partnerships Manager. Kirsty is also actively involved in the city as a Chamber Council Member for the Sheffield Chamber of Commerce and Chairs their Nominations Committee.

Workshop Abstracts

Wilco Camp and Amber Herrewin - BESkilled Future Model.

BEFuture is dedicated to driving positive change in the Business Event sector across Europe (and beyond). Our mission is to transform the industry into a regenerative, resilient, and responsible powerhouse. Aligned with European Tourism Transition Pathways and Sustainable Development Goals, we prioritise sustainability, inclusivity and lasting impacts.

The project aims to generate:

- a comprehensive Business Events Stakeholder map,
- a list of Best Practice Organisations,
- a Talent Development Programme,
- the publication of a White Paper and
- funding opportunities for 80 SMEs.

The Talent Development Program is designed to educate, stimulate, inspire, and support business event professionals towards a digital and sustainable transition. The program consists of Literacy training that aims to increase 'future literacy' of participants as well as to offer concrete 'use cases' of the innovations identified in the Compendium of Best Practices. The first training will be organized in the realm of IMEX Frankfurt 2024, the second training will be organized at IBTM 2025 showcasing lessons learned from the Acceleration Program. Furthermore, webinars and local trainings take place.

Future literacy is defined as the ability to become aware of the complexity of the future business and organisation's surroundings, environment, connections and new horizons and how the past and present influence the future (Yeoman & Postma, 2014). It strengthens the capacity to anticipate change and grasp new opportunities. So-called 21st Century skills contribute to the development of becoming future literate and these skills, attitudes, knowledge and values need to be integrated into training, education and other platforms to educate (young) event professionals.

Joanna Goodey and Libby Carter - Shaping the future of inclusive, innovative, authentic assessment in events management education – AEME Teaching and Learning SIG Workshop.

Background: As noted by Walters (2021) and Robertson, Junek and Lockstone-Binney (2012), experiential learning and authentic assessment design play an important role within events management education, enabling the learner to reflect on real world scenarios and demonstrate competencies relevant to event management through practical application. Authentic assessments are also considered more inclusive, providing students with various assessment formats which meet different learning needs and conditions. Nevertheless, educators aiming to incorporate authentic assessment may encounter barriers and resistance due to its inherently creative and innovative approach. Departing from traditional academic assessment methods, as noted by Villarroel et al. (2018), and contending with budgetary and resource limitations can present additional challenges. In addition, increased demands on educators to embrace and implement technological innovations, and AI within teaching and assessment practices, especially in reflection of event industry developments and skill gaps (Keiper, 2023), provide additional complexities to designing innovative, inclusive and relevant authentic assessments within events management education today.

Workshop: The AEME Teaching and Learning Special Interest Group meets Quartey online to share best practice, case studies, research and collaborative practice across event management programmes within the UK. This workshop is born out of discussions which have taken place within this space and topics which have been identified by the SIG members as relevant to their day-to-day practices and challenges. Within this workshop the three-contributing presenter/facilitators will each share a short example from their own practice looking at the themes of authentic, inclusive and innovative assessments, also noting barriers or challenges they have overcome. The workshop will then look to the participants to critically discuss and share their own experiences and barriers to authentic assessment, looking to problem solve the challenges which have been identified, proposing innovative shared ideas and solutions.

References:

Keiper, M. C. (2023) ChatGPT in practice: Increasing event planning efficiency through artificial intelligence, Journal of Hospitality, Leisure, Sport and Tourism Education, 33.

Robertson, M., Junek, O. and Lockstone-Binney, L. (2012) Is This for Real? Authentic Learning for the Challenging Events Environment, Journal of Teaching in Travel and Tourism, 12(3). Villarroel, V., Bloxham, S., Bruna, D., Bruna, C. and Herrera-Seda, C. (2018) Authentic assessment: creating a blueprint for course design, Assessment and Evaluation in Higher Education, 43(5).

Walters, T. (2021) Delivering employable event studies graduates: Student perspectives on the benefits of experiential learning, Event Management, 25(5)

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Marie Haverly - International Student Recruitment: The Benefits of Experiential Learning whilst considering an Inclusive Environment.

My PhD study is based in the area of the globalisation of education and currently I am researching the motivational factors for students choosing to study abroad for Higher Education, specifically in the field of Marketing and Events. Whilst following this pathway I have also discovered patterns of challenges faced by students leaving their home countries and having to become promptly culturally aware alongside settling into a new mode of study. I have also discovered my own challenges during this study, being someone who has been diagnosed with ADHD and Dyslexia therefore feel I have a unique viewpoint in which to hold a varied and lively discussion.

My round table suggestion would be based on the following topics / leading discussion points with a view to sharing honest experiences and best practice:

- What are your own experiences with International student recruitment over the past 5 years? Growth / Decline / Changes / Challenges?
- What is your approach to supporting international students upon arrival?
- What would you consider to be an inclusive environment in the classroom?
- What challenges do you foresee for international students at your institute?
- What successes and wins have you experienced within your international student cohort?
- Are we asking our students how they want to learn?
- What are we missing in terms of student engagement?
- How can we ensure students track and commit to their understanding of their own growth along their journey?
- What does diversity mean to you?
- What does diversity mean to your students?
- What are your students main challenges and how do you approach these as an academic?

I would intend this to be an open and honest discussion where the output would be shared best practice, views, experiences and ideas to support international students and those with challenges so we can aim to improve the student experience.

Mark Norman – Delivering real-world application with technology for events management students: 7 steps to inspire success.

This session will present the experiences of delivering technology-based learning in event management courses from around the world. We have delivered over 40 live sessions for university students studying events and sports management using OnePlan.

Technology is a key part of modern events (Ryan et al. 2020), so, do we have a collective responsibility to expose students studying event management courses to such emerging innovations? Saying this and doing it are two very different things, indeed there are often internal tensions between the academic and practical side of our subject area (Dashper & Fletcher, 2019). There are some common objections to using technology with event management students. We've heard a lot of them...will it work, how can I trust it, what if the students ask me a question I don't understand, can we afford it?

In a world where the increased use of large language models like ChatGPT (also known as AI) is become an increasing challenge for traditional assessment methods of essays and reports, is it time to look towards different tools to meet the needs of tomorrow's race directors, conference planners or festival production managers?

This session will summarise our experience of educating and inspiring students with technology in university classrooms around the world into seven steps we have found to be crucial in engaging students. We will use OnePlan as a case study, but the steps will hopefully have much wider reach to help you use technology more effectively in the classroom.

References:

Dashper, K., & Fletcher, T. (2019). 'Don't call me an academic': Professional identity and struggles for legitimacy within the vocational field of events management higher education. *The Journal of Hospitality, Leisure, Sport & Tourism Education*, *25*, 100201-. https://doi.org/10.1016/j.jhlste.2019.100201

Ryan, W. G., Fenton, A., Ahmed, W., & Scarf, P. (2020). Recognizing events 4.0: the digital maturity of events. *International Journal of Event and Festival Management*, *11*(1), 47–68. https://doi.org/10.1108/IJEFM-12-2019-0060

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Chiara Orefice - Beyond Event Management: Designing the curriculum of the 21st century.

This session aims to explore new areas of development of the events curriculum and start a conversation with colleagues and industry professionals on the characteristics of the future event professional and how we can jointly create curricula that move beyond traditional event management. It builds on two different pieces of research that I have been recently working on. One was carried out last year with a PG dissertation student to analyse the value of events degrees from the perspective of US event professionals. Findings showed that for new degrees to be future-proof, they should provide a solid theoretical foundation on traditional disciplines combined with the vocational opportunities offered by new forms of industry engagement. In a constantly changing business environment where the challenges ahead are difficult to predict, future event professionals not only require new hard and soft skills but also a different mindset and the adoption of a critical, systemic view of global citizenship (Phi & Clausen, 2021; Stein, 2021). New courses will have to rely on value-based and design-based learning to foster innovation and adaptability competencies, as well as empathy and kindness. They will also have to identify more flexible ways of cooperating with the industry, beyond traditional work placements and industry speakers, to enhance self-confidence and provide opportunities for self-reflection.

The other study is an ongoing piece of research on the role that events play in fostering sustainability in the new normal. It focuses on how events can become places and spaces for identifying and experimenting with new forms of innovation embedded in the ongoing efforts that society is making towards a more sustainable future. The study considers sustainability as an ongoing process of learning about values, negotiating meanings and responsibilities, and adjusting behaviours (Johnson & Wilson, 1999). Within this process-based view, rather than a stand-alone endeavour, events become catalysts of temporary ecosystems of stakeholders who jointly define and co-create sustainable innovation opportunities, which are specific to them and materialise over time and beyond the event itself (Orefice & Nyarko, 2021). The event professional of the future will need to be familiar with this perspective and capable of leading teams to design and deliver events that operate at this level of complexity. A systemic perspective, combined with tools to facilitate value co-creation, should underpin the design of the events curriculum of the future. Graduates will have to be confident not only in organising events but also in operating within the social, cultural, economic, and natural environment in which they are engrained, and that influence their long-term success.

Design workshop:

A presentation of the systemic perspective grounded in institutional theory and the doughnut economics

Three activities aimed at:

1. Mapping the skills required by the event industry in the 21st century within the framework of the Sustainable Development Goals;

2. Mapping the context (trends, values, business climate, uncertainties...) in which we are developing new courses;

3. Discussing new forms of curriculum delivery, and the teaching and learning strategies best suited to facilitate knowledge and skills development in the new normal.

References:

Johnson, H., & Wilson, G. (1999). Institutional sustainability as learning. Development in Practice, 9(1 & 2), 43–55. https://doi.org/10.1080/09614529953205

Orefice, C., & Nyarko, N. (2021). Sustainable value creation in event ecosystems – a business models perspective. Journal of Sustainable Tourism, 29(11–12), 1932–1947. https://doi.org/10.1080/09669582.2020.1843045

Phi, G. T., & Clausen, H. B. (2021). Fostering innovation competencies in tourism higher education via design-based and value-based learning. Journal of Hospitality, Leisure, Sport & Tourism Education, 29, 100298. https://doi.org/10.1016/J.JHLSTE.2020.100298

Stein, S. (2021). Reimagining global citizenship education for a volatile, uncertain, complex, and ambiguous (VUCA) world. Globalisation, Societies and Education, 19(4), 482–495. https://doi.org/10.1080/14767724.2021.190421

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Dr Ian Whiteside and Jay Idris - Building student resilience through Events Management Education.

We are interested in student resilience, "most definitions of resilience feature adaptive, resourceful and innovative enabling responses to adversity, threat or challenge as a core element" (Cassidy, 2015), specifically the ability of Events Management students to cope with challenges and setbacks in their development as Events Managers and the ability maintain a positive outlook as they move from the world of study on to professional positions in the Events industry.

The study we are undertaking looks at the role the Events Management course can play in developing resilience in the students and asks how we help them to develop resilience in a challenging environment. We intend to look at a range of skills including Adaptability, Self-efficacy "individuals' beliefs in their capabilities to mobilize the motivation, cognitive resources, and agency to exert control over a given event". (Hamill,2003), Problem-solving skills and Support Networks. We are asking questions of how we teach these skills and how effective our teaching is in this regard, as viewed by students and the Events industry as we seek to demonstrate the benefits of an Events Education to prepare students for the world of work.

This discussion will present our preliminary ideas and will, we hope, shape our further investigation. We will be presenting examples from the Sheffield Hallam University Events Management courses where we believe students are able to develop resilience that enables them to transition from students to events professionals. We believe that resilience is embedded in Events Management degrees and offers students valuable transferable skills for the future.

During this session there will be opportunities to share practice and examples as we seek to understand the ways in which collectively we prepare our students for industry.

References:

Cassidy, S. (2015). Resilience building in students: The role of academic self-efficacy. *Frontiers in Psychology*, *6*, 1781–1781. https://doi.org/10.3389/fpsyg.2015.01781

Hamill, S. K. (2003). Resilience and self-efficacy: the importance of efficacy beliefs and coping mechanisms in resilient adolescents. *Colgate Univ. J. Sci*. 35, 115–146.

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Paper Abstracts

Abigail Beddows - VEEM model, VIP Event Experience Model.

I would like to present my developed VEEM model, the VIP Event Experience Model (VEEM) I developed, based on undergraduate and postgraduate research findings, in response to the limited literature surrounding this topic area. , With AEG investing £7 million into a members only platform at the O2 (Access AA, 2023), VIP is a contemporary topic that has important implications for teaching in higher education of Events Management.

My professional experiences of working in the VIP sector for live music, festivals, theatre, film, and sport have also taught me there are huge education opportunities for students to benefit from. This includes defining an 'experience' there is various literature on event experience stating that experiences should be memorable (Pine and Gilmore 1998, Wood 2009). Events are intangible as they are based on experience (unable to be touched; not having physical presence) which is a key driver for attendees to live events, however experience is intangible and unique to each individual (Morgan 2008).

This presentation will explore how literature defines 'VIP' generally and then more specifically at events and at live music events. The literature review identified a gap for a model on VIP events from an Event Managers perspective. The two models identified Brown (2019) and Grebenar (2020) will function as the secondary data.

It will also explore how the term 'VIP' is perceived by customers and managers, not only in the event industry, but throughout the leisure and tourism industry by presenting primary data collected during interviews with industry professionals. This data along with the literature review contributed to a list of identified significant skills and competences for VIP management – this could be a tool for event educators to demonstrate transferable skills. The presentation will also identify how Event Managers of 'VIP' areas at live music events mould the exclusive customers experience and how this could create a roadmap for other Event Managers. This could teach students how to adapt this for other sectors within the industry.

Key findings from the research demonstrate there is a demand for categorising VIP clients further to inform VIP event managers of a client's expectations. Four consumer groups were identified that fell under the umbrella of VIP, these were: A-lister, friends, and family, regular uber wealthy clients and once in a lifetime client. Buswell et al (2017) suggested the event industry is not based on a product or a service but as an overall experience which they split into three sections: event design, the management, and the delivery. It is important to understand the elements which each category value as part of their event experience. Many of these will be similar, but it is important to consider which the client/attendee value most to inform the biggest impact on their experience.

By reviewing and adapting current models that explore customers experience at live music events, and combining these with this research of how these skills can be utilised, a new model was designed for how Event Managers manage the experience of 'VIP' guests.

The research established that each of the consumer groups prioritised different elements and by adapting Grebenar's (2020) HEMM model. This created a VIP Events Experience Model (VEEM) which can

be used as a tool for future event managers in VIP to understand the clients' expectations and provide the best experience for their client.

Figure 1: Value of peri-festival experience (Brown 2019)	Figure 2: Event Experience Mapping Model (EEMM) (Grebenar 2020)
Figure 3: A-lister VIP Event Experience Model VEEM	Figure 4: Friends and family VIP Event Experience Model VEEM
Figure 5: Regular clients VIP Event Experience Model VEEM	Figure 6: Once in a lifetime client VIP Event Experience Model VEEM
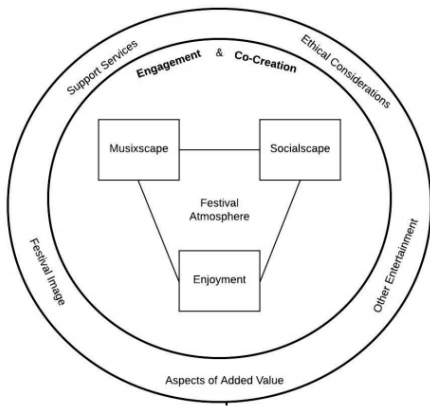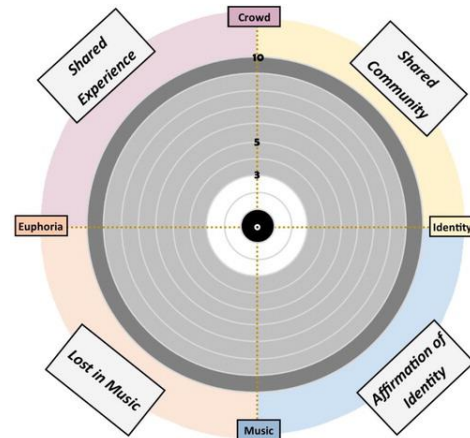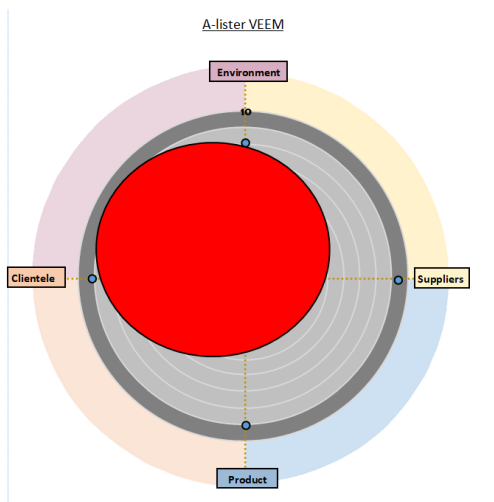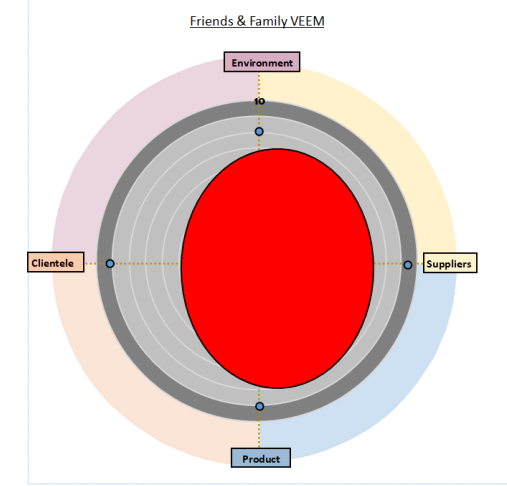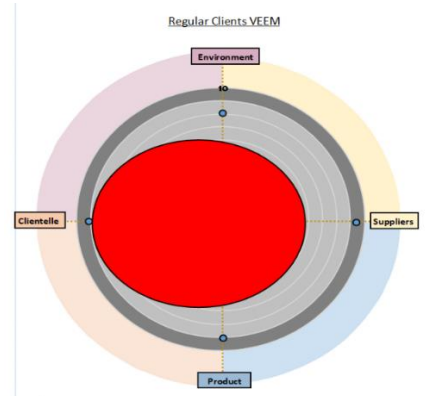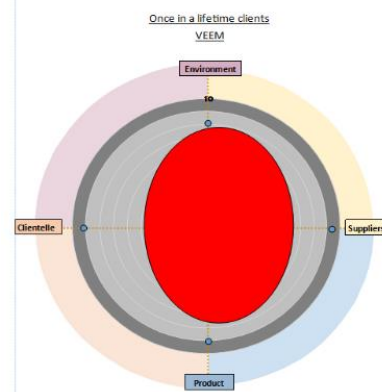
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Adrian Bossey, Mandy Curtis & Adam Jones - Audience perceptions of Deaf Rave DJ performances augmented with haptic vests at two UK music festivals.

Music festivals generate immersive experiences "addressing the whole of perception" (Lell 2019.66) and can be conceived of as being "social field configuring events" (Duignan 2023:3) which are capable of advancing the global accessibility movement. However, the UK live music industry has been criticised for challenges to inclusivity relating to a range of audience demographics and requirements, including accessibility for people who are Deaf, disabled or neurodiverse.

ICT comprises equipment and resources used to "transmit, store, create, share or exchange information" (UNESCO 2023:1). Haptic ICT deploys tactile sensations to "stimulate the sense of touch in a user experience" (Mass Challenge 2021). Haptic vests incorporate ICT that monitors an audio signal to convert bass sound waves into vibrations that can represent the music. They have been used to augment live music performances across a range of musical genres. Deaf Rave's vision is to provide a platform for Deaf, Hearing and Disabled Artists, performers and audiences (Deaf Rave 2023). Deaf Rave have incorporated haptic vests in DJ and MC performances to enable audiences to 'feel' the music.

AEME funding was obtained to conduct primary research. Empirical evidence was collected and interpreted regarding audience responses to using wearable haptic vests at music festivals. Respondents attended either Boomtown Festival 2023 or Deaf Rave Festival 2023, where they experienced a Deaf Rave DJ performance augmented with a Woojer haptic vest. A total of 54 respondents completed the questionnaire at Boomtown Fair and 87 at the Deaf Rave Festival. Quantitative information regarding perceptions of accessibility, musical appreciation, inclusion, communitas, authenticity and liveness relating to haptic ICT was collected. Initial findings show broad support for the use of haptic technology to improve aspects of the live music festival experience, with limited variance between findings from respondents who self-identified as being Deaf, disabled or neurodiverse and those who did not.

This presentation will incorporate images of the field research. It will evaluate the field research process, sharing the challenges involved. The results and conclusions from the data collection process will be presented, alongside recommendations regarding future opportunities for researchers and industry practitioners.

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Glenn Bowdin & Tim Brown – Exploring the future of events management education.

In February 2024 the White Paper: The Future of Tourism, Hospitality and Events (THE) Education (Wyld, Ali, Constantinescu and Schmitz, 2024), jointly commissioned by ATHE (Association for Tourism in Higher Education), CHME (Council for Hospitality Management Education) and AEME (Association for Events Management Education), was published. Following on from discussions at AEME, led by Bowdin and Brown (2022 and 2023), at the Progressing Policy in Tourism, Hospitality and Events Education conference in October 2023, and wider discussions in the subjects, and activity including a petition, it made sobering reading for anyone with an interest in the future of our subjects.

Wyld, et al. (2024) provided a clear review of the challenges facing THE education, including an overall downward trend in student numbers over recent years, the impact of changes in government policy, and a range of other issues. They went on to explore the opportunities available for THE subjects, including collaboration with industry bodies/associations, employers and policy makers. Wyld, et al. (2024, p. 2) concluded by proposing three actions:

1) increased industry and government involvement
2) stronger collaboration among stakeholders
3) broader recognition of THE education's value, its substantial contribution to the UK economy, and the vast career opportunities available for students and graduates.

While the report and actions apply to all three subject areas, and joint actions are being explored and undertaken, are there specific issues that apply to events management education? And what are AEME, our members, and the events industry, doing to address these and seize any opportunities identified?

This discussion-based session will explore what initiatives have been undertaken in the last 12 months and projects that are already underway and how they align with the three actions and identify priorities for events management education for the future. Reviews of the EHLST benchmarks (QAA, 2019) are imminent and therefore it is timely to take this opportunity to review what the current benchmarks currently cover, what activities are possible within this existing framework, and where any changes may be required to ensure that the benchmarks reflect current practice and outline recommendations for the future.

These discussions build on the key questions previously identified:

*   Given the identified trend in student applications and enrolments on events courses (and THE subjects), what actions can we take to reverse this trend?
*   What is the events industry doing to attract new talent and what could be done? What role does events education have in this approach?
*   What skills and knowledge gaps are there within the events industry, events management provision and the current benchmarks and, and what changes would help to address these to produce successful student and graduate outcomes?
*   What is being done and what still needs to be done collectively by stakeholders to address them?
*   How can we ensure we continue to develop career ready graduates and amplify the role they play in the future of the events industry?

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Adrian Bossey, Dr Teresa Moore & Chantal Laws - Delivering on-line education to events industry practitioners – a case study.

Sustainability has been defined as "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland 1987: 7). This requires the adoption of environmentally sound technologies (UN Environment Programme 2020: 1) which comprise techniques or technologies to reduce environmental harm (OECD 2001: 1) including know-how, procedures, goods and services, equipment, organisational and management procedures. The climate emergency creates an urgent need for training around best practice in environmental sustainability across all industrial sectors.

Cornwall Business School has worked with Cambridge Education Group Digital to develop two short Continuing Professional Development ('CPD') courses in partnership with A Greener Future ('AGF') and Attitude is Everything. These on-line courses are delivered simultaneously to university students and industry practitioners, empowering networking, and are centred on specialist input from industry partners. The courses upskill the global live music events community, around the sustainability and accessibility of live events. They are hosted on the Canvas Virtual Learning Environment and comprise a mixture of asynchronous lecture materials, interviews, online tasks and forums, synchronous 'expert' webinars and multiple-choice assessment. The courses launched in September 2017 and are promoted through industry networks as well as through educational networks, forums and associations. They run up to 3 times a year. To date over 350 industry practitioners and 750 students have taken part. This presentation will evaluate the development and delivery of A Greener Future: Assessing Sustainability for the Live Events Industry. AGF pioneered the development of an assessment framework for sustainable practice at live events and the course draws upon the knowledge and experience gained since the inception of AGF in 2007. It is designed to take participants through the key environmental aspects of running an event and incorporates the latest thinking and good practice. This course is Stage One of A Greener Future's two-stage training programme to become an AGF Assessor. The presentation aligns with the Events Education strand topic of innovative approaches to event education pedagogy – theory and practice. The presentation will share the challenges involved and outputs of the training, alongside recommendations regarding future opportunities for researchers and industry practitioners.

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Dr Tim Brown - Teaching Events in the Metaverse: A Balancing Act of Benefits and Challenges.

According to Para & Stuber-Berries (2023) the metaverse refers to a computer-generated world, where avatars engage in fully immersive 3-dimensional digital environment, and that within the metaverse users can have "lifelike personal and business experiences" (McKinsey, 2022, para 1). These experiences can include "collaborating on a project, playing games, and learning from experiencing or solving some problems" (Hwang & Chien, 2022, p1).

The metaverse holds the potential to revolutionise how people engage and interact with one another, and events in particular can offer immersive experiences, increased accessibility, and dynamic, interactive learning environments for users. However, this exciting new frontier also presents a multitude of challenges that need careful consideration, not least how we train and engage the next generation of event professionals to create and curate metaverse events.

The metaverse, however, is still a developmental space and requires more infrastructure and users in order to realise its future potential from beyond gaming experiences to more social and business opportunities (Park and Kim, 2022). Furthermore, exposing and training event professionals to appreciate and realise the potential of the metaverse also requires time and planning.

This presentation will focus and reflect on the development of a final year (level 6) module which explores teaching and learning in the metaverse for event management students. This explores both the benefits, such as immersive learning, accessibility, active collaboration, experiential learning, gamification and play, and challenges such as technical issues, well-being, and safety concerns (Para & Stuber-Berries, 2023).

By exploring future event professionals to the metaverse through education, the potential benefits of the metaverse for events are starting to be recognised and considered. However, navigating the challenges requires careful event planning, ethical considerations, and a commitment to equity and inclusion. By acknowledging the complexities and working collaboratively, event students, academics and professionals can start to harness the power of the metaverse to create richer, more engaging, and accessible event experiences for all.

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Matt Bunday - *'The Politics of Events'*; the importance of producing event management graduates that are politically savvy and engaged.

The perceptive among us will know that 2024 has more people going to the polls than at any time in recorded history (Ewe, 2023). The UK is due an election this year, Trump and Biden will go head-to-head again in early November and India has an election in which 1 billion people will vote over a six-week period (Pandey, 2024). Over 4 billion people across 40 countries can vote in 2024 (Reece, 2024).

Elections are obviously not just a one-day event, but with the policy creation, campaigning and membership engagement can extend into weeks and months. The former Labour leader Neil Kinnock famously said in his 1985 speech in what was a classic example of events shaping politics that 'Elections are not won in weeks, they are won in years' (Kinnock, 1985).

Elections around the world drive huge spending, with the US elections in 2020 totalling $14bn (Horton, Auer and Glatte, 2020) on campaign literature, PR and messaging, security, expert analysis, and of course live events. The Labour party's annual conference in 2023 had an estimated 15,000 attendees (Neame, 2023) for its speeches, fringe events, seminars, training, networking, and evening events that added a predicted £29M to Liverpool's economy (LBN daily, 2023). Political events can stray into 'mega events' and must - like all other events – consider licensing and compliance standards, crowd management, production and site infrastructure, and all in a highly secure and scrutinised environment.

'Political and State events' are mentioned in Getz's '*Typology of Planned Events*' (2012, 41) with political events still requiring many of the services listed in the *Event Management Body of Knowledge* (EMBOK, 2006), yet how much does event education delve into political events and the sensitivies surrounding them? How much do we really consider political events as a genuine work environment for our students and is this an underutilised graduate pathway? If so, how do we then prepare students better for the wider nuances of working in this often highly charged global environment?

Political events have attracted attention before in various ways, from the 'sparkle with Starmer' protest in 2023 to the significantly more serious IRA bombing at the Conservative Party conference in Brighton in 1984 that killed 5 people (Wallenfeldt, N.D.). Outside of conferences we have seen non-political events influenced and sometimes even highjacked by wider political messaging, with any affects that the *Police Crime and Sentencing Act (2022)* or the (drafted) new *Martyn's Law* legislation both still being largely untested.

This presentation will not attempt to scare anyone, nor will it attempt to provoke strong political debate, but it will explore what additional skills, experience and support graduates may need to confidently work within political events. It will refer to some of the current key political issues to provide evidence-based suggestions for the further training of students to work in a sector where mistakes can be particularly visible and even influence opinion polls, whilst seeking to understand the detail of the roles that students may be asked to participate in.

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Dr Ann Cameron - Experiential learning as a tool to enhance Events Management students' understanding of crisis management.

While the COVID-19 pandemic has highlighted the importance of crisis management as a skill set (Ghaderi et al., 2024; Ghaharian et al., 2021; Liu-Lastres & Cahyanto, 2023), there are a broader range of potential challenges that the events industry face (Devine et al., 2017; Pappas, 2019). These include protests, natural disasters, event failure such as Fyre Festival and cybersecurity threats to both hybrid and in person events (Hall & Amore, 2020; Hoerl & Kelly, 2023; Konstanje et al., 2014; Nagathota et al., 2023) As such event organisers and venues are considering how to enhance their preparedness. This creates a demand for graduates who have both practical skills and personal resilience.

While it is possible to teach to a structured approach to crisis management in a classroom, the ability to handle an unexpected occurrence lends itself to more experiential approach (Fulton, 2021; Rossetti, 2023). Experiential learning is common in events management education, with many programmes including student lead events as part of the curriculum (Lamb, 2015). In this case, it was decided that a scenario-based simulation run at an active venue would be the best vehicle for allowing students to experience a crisis within a somewhat controlled environment. A professional scenario writer developed the scenario which was then run by the teaching staff along with members of the staff at the venue with the final year Event Management and Sports Management students functioning as the managers.

The students were surveyed prior to the simulation and again afterwards identifying how their perceptions of the main skills required for managing a crisis changed through the experience. Their initial responses emphasised planning and managing attendee behaviour. After the simulation, the answers were more on interpersonal skills and clarity of team structure.

This presentation will outline the thinking behind the simulation, a detailed review of the pre and post simulation student responses and how the actual delivery will be enhanced in future years. This is important research to both meet industry needs alongside the benefits for student engagement, enjoyment and networking.

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Dr Libby Carter, Dr Richard Oddy and Dr Shauna Kearney - An Experiential Learning Approach: Events Week Live.

Experiential learning, grounded in the work of Kolb (1984), integrates in-depth learning through real-world experiences into education bridging the gap between theory and practice, thus encouraging skills such as confidence, critical thinking, and leadership (Padron and Stone, 2019). Increasingly, the Events industry is seeking well rounded individuals who showcase commitment through academic and industry experience. To respond to such demands, Event Management degrees have increased the use of placements, professional development, and hands on experience of running events into their programmes to support student employability (Beaven and Wright, 2006). However, with employers putting increasing emphasis on experience (Prospects, 2022) Event Management degrees need to do more to ensure students are meeting the needs of an ever-growing industry.

This presentation discusses the case of 'Events Week Live' an industry focused initiative from the NEC's Head of Events (Michelle Baldwin) attended by level 5 and 6 Event, Venue and Experience Management students at Birmingham City University. Following an experiential learning approach, students are welcomed to the NEC site to experience a week of structured activities designed to create real life scenarios allowing the application of taught theory alongside real-life experimentation. Upon completion of the initiative, 10 students are enrolled onto the 'Elite programme' which gives them access to mentorship from an industry expert within the NEC. Whilst some work has been undertaken surrounding experiential learning in an Event Management context, mostly this focuses on the integration of running a live event as part of the degree curriculum (Canberg, 2009; Lei, Lam and Lourenco, 2015; Garlick, 2014). This leaves scope for research which explores the role of industry in integrating intense experiential learning experiences into the degree programme alongside industry mentorship.

The aim of this research project is to critically assess the impact of intensive experiential learning within Event Management education using the case study of Events Week Live in relation to student experience, attainment, and employment in line with the B3 metrics. The research utilises a mixed methods approach collating quantitative data in the form of student focused data and qualitative in the form of a questionnaire for stakeholders of Events Week Live (NEC staff, students and invited guests). Initial results from the students involved in the project showcase that participation in Events Week Live increased their enthusiasm for the industry, attainment and provided follow on experiences for enhancing employability. This is important for event educators moving forward to assess how short and intense experience learning can enhance both the experience at university (NSS) and employability post university (GO).

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Claire Drakeley - Events, Crises and Elegant Solutions.

Every day, events professionals are faced with critical decisions to make, often with limited or no time or information, limited resources and potentially thousands of stakeholders involved. The decision made can involve essential safety aspects as well as considering the customer experience and brand reputation, which requires the decision maker to draw on their knowledge and experience across financial, marketing, operations and strategic aspects of the organisation, using heuristics to make these decisions quickly. There are sadly thousands of examples where these decisions have failed such as Hillsborough, Manchester Arena bombing, Roskilde, and thousands of near misses.

Given the importance and frequency of these decisions, there is surprisingly little written about this kind of situational judgement. My PhD research focuses on understanding and modelling this decision process, with specific application to the events context, to mitigate the risk of these situational decisions failing and the associated consequences.

Exploring the challenges of decision making in practice starts with application of the Ecological Rationality Model (Gigerenzer, 2021) to events and hospitality and considers the development of the Recognition-Primed Decision Model (Klein, 1993) as a potential framework for supporting effective decision making. The research seeks to evaluate practitioner strategies, heuristics, and attitude to risk using a multi-stage, mixed methods approach.

This session will explore the context and methodology for the research as well as the initial findings from phase 1 (survey), initial analysis and the first iteration of the applied Ecological Rationality model. This session will give attendees an awareness of the complexity of situational judgement in events, existing strategies being used in practice, and the development of good practice models using mixed methods approaches. There will also be consideration of how this research may inform practice-based skill development for students, enabling graduates to be effective decision makers in complex situations.

Dr Mandy Curtis and Dr Adam Jones - Community Festivals and their role in fostering the regeneration of regional coastal high streets.

This presentation unveils the preliminary findings from an evaluation assessing the societal impact of the Bexhill After Dark festival. The intended outcome of this evaluation is to offer support for future funding initiatives and the development of the festival, as well as to explore pilot areas addressing sustainability in upcoming programming and delivery. Drawing inspiration from the decade-old seminal report by Portas (2011), 'The Portas Review: An independent review into the future of our high streets,' this presentation seeks to provide fresh insights into the role of community festivals in fostering the regeneration of regional coastal high streets in a more sustainable manner.

This presentation reflects upon the role of Bexhill After Dark as a social phenomenon, presenting an opportunity to revitalize communities, build socio-cultural bonds, and create a stronger sense of belonging by bringing people together to celebrate common themes and facilitate interaction between otherwise distinct and potentially distanced groups (Gibson & Connell, 2005; Walters & Jepson, 2019).

Bexhill After Dark, a free event suitable for all ages, is a captivating light arts festival that works closely with the community for all to enjoy. Artists from around the UK converge for the festival, offering diverse perspectives and creating a varied display of performances in Bexhill. As night falls, the amalgamation of local talent and national artistic influence results in an intriguing and exciting exploration of light. The festival features performances in various spaces, including the Pavilion, Park Avenue, and the Promenade.

A comprehensive multi-data collection methodology has been employed to compile a societal impact case study, that includes economic research related to the festival and perceptions of the town, demonstrating the impacts of this large free community festival. This research approach includes interviews with local businesses to provide qualitative statements, and focus groups including local community participants, the Bexhill After Dark Steering Committee, and the local authority Rother District Council, to elicit qualitative community evaluations of impacts. Further, an audience questionnaire and numerical footfall data contribute to the research.

Initial findings support the value of the festival in terms of economic value added, the role of the festival in tourism and destination development, together with its facility to develop a sense of community and cohesion. The research provides empirical evidence supporting the role of community festivals in fostering the regeneration of regional coastal high streets, adding to the events calendar in what would be classified as an out of season period. In addition, the results support the role of events in repositioning a destination as part of a rebranding strategy.

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Dr Leon Davis and Dr Alyssa Eve Brown - Analysing the accessibility and inclusion provisions at live music events held in sports stadia and their role in events education.

In contemporary society, there has been a growing recognition of the critical importance of accessibility and inclusion in events, with increasing interest and research in this area. Events serve as powerful platforms for cultural exchange, knowledge dissemination and community building, yet their efficacy hinges on the ability of organisers to ensure equitable access and inclusion for all participants. This may be challenging due to a variety of external and internal factors for example practical resource limitations such as funding, staffing and physical barriers but also surrounding the knowledge base, experience and educational background/ability of the event professionals managing the event.

In modern society, football/sports stadiums have been frequently chosen to host live music events due to their size, capacity and capability to `accommodate internationally renowned music artists. However, they are most often not purpose-built to accommodate events beyond sport. In comparison to fortnightly sporting events, music events are typically held on an annual basis with vastly different physical requirements depending on the artist/show, the audience they attract and the specific access and inclusive requirements for the event, event staff and attendees. This makes the operational management and understanding of access and inclusion to be challenging. Furthermore, the complexities surrounding the unique experiences of attendees poses additional considerations that are difficult to grasp, not least the seeking of understanding what is or isn't accessible or inclusive to minority groups.

Via a qualitative triangulation of interviews, focus groups and informal conversations, our research centres around the ways in which football/sport stadia have incorporated social inclusion and accessibility into the planning and delivery of live music events. This paper / presentation seeks to explore the multifaceted dimensions of accessibility and inclusion at music events held in sports venues, specifically in relation to event education. We explicate how we collected data in an everchanging environment, and how, as event educators, we highlighted the significance of the findings to the football clubs/stadiums management to help foster sustainable engagement and societal progress through event education.

Lesley Fair - Atelier Connect Events: Embracing seamless work integrated learning.

Atelier Connect Events (The Atelier) is an event management agency within Manchester Metropolitan University. The Atelier is modelled upon architecture schools, which in turn emulate Renaissance art workshops where students learned under a master's guidance. It is a vertical model that sees student-colleagues from different year groups working cross-cohort, managed by a member of the events management degree teaching team. That lecturer serves two functions: they are a guiding, directional, supportive presence and they work to attract projects that ensure the team within Atelier get a breadth of experiences.

The intention at the outset was for:

- Paid work for students, adding value while freeing staff time
- Cross-year mentoring and knowledge sharing
- Increased campus presence and resource access
- Real-world event management skill development
- A self-funding model offsetting faculty costs
- Improved employability through practical experience

The update so far:

- The roles within the Atelier were advertised to levels 5-7. 18 students applied via Jobs4Students and were interviewed in a professional setting. All applicants were provided interview support and feedback.
- Seven students were recruited, two of whom are placed within the corporate events team and five who work across a range of projects both within and outside of the university.
- Clients are both internal and external to the university. Initial feedback from clients is extremely positive with them being impressed at the service they are offered, and the commitment and skill of the team. Management of the team is "light touch".
- Informal student mentoring takes the form of passing on skills and knowledge, but also has a pastoral effect as they share experiences up and down the year groups, advising about future considerations within the degree programme.
- The students vocalise frequently that they are enjoying the projects they are working on and are learning more that they anticipated. As a lecturer the lead on Atelier is able to "walk the talk" and demonstrate that we do indeed practice what we teach.

This presentation will bring in voices from students, staff and clients.

Why this matters to events educators

The Atelier Connect Events project showcases how integrating an atelier model into extracurricular activities enables innovative, experiential work-integrated learning. Students gain valuable real-world skills and experiences, boosting employability. Learnings from implementing this methodology in events practice highlight its potential for adaptation across disciplines. The atelier framework bridges theory and professional competencies through authentic, mentored projects - potentially restructuring practice-based programs akin to its impact in architectural education.

Prof Thomas Fletcher & Katherine Dashper - Whiteness as credential: Exploring the lived experiences of ethnically diverse UK event professionals through the theory of racialised organisations.

The events sector is an innovative and dynamic working environment that requires a creative and diverse workforce to help it thrive. However, in the main, the events workforce is not diverse, with evidence suggesting that most leaders continue to be White and male. There has been no previous research exploring the experiences of ethnically diverse professionals in this environment.

This paper draws on the theory of racialised organisations to begin to address this gap and amplify the voices of ethnically diverse events professionals. Data were collected via qualitative, semi-structured interviews with 17 ethnically diverse event managers working in the UK events industry. Findings show that covert and overt forms of racism and discrimination remain ubiquitous within the culture of event organisations, and in a number of guises; ranging from regular racialised microaggressions to more subtle forms of exclusion. Thus, the events industry needs to do more than pay lip service to neoliberal notions of diversity and (a) acknowledge the ways in which racial relations of power shape the industry and the experiences of individuals within it, and (b) design interventions to address these issues.

This study is the first to apply the theory of racialised organisations to the events industry, recognising the centrality of race and racism to events organisations and careers. In so doing, it offers essential insight into race and ethnicity in this sector, and contributes to ongoing efforts to integrate race and racism within theorising in management and organisation studies.

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Dr Jenny Flinn - Working Together to Achieve Common Goals: the role of University Industry Collaboration in the professionalisation of the event industry.

It is often reported that the relationship between Event Management Education (EME) and the event industry is limited, with EME being accused of failing to provide students with the necessary skills and knowledge to operate within this dynamic and complex industry. However, as Jiang and Schmader (2014) argue, when structured appropriately, EME programmes can play a crucial role in meeting the present and future professional needs of industry. Drawing upon the findings of a series of qualitative semi-structured interviews undertaken with academics from a range of Higher Education Institutions (HEIs) from across the UK this paper explores the complex relationship that exists between EME and the event industry.

The paper argues that both EME and the event industry are at a pivotal point in their development, heightened by external environmental factors such as the Covid-19 pandemic, Brexit and cost of living crisis, all of which present significant challenges as they attempt to redevelop and reposition themselves in a vastly changed global environment. In the increasingly volatile environment in which EME and the event industry are operating, this paper proposes that the two areas are increasingly reliant upon one another, with collaboration offering a means of securing short-term survival and long-term sustainability.

The paper specifically focuses on the role of University Industry Collaboration (UIC) in teaching and learning, with it being argued that UIC occurs in two mutually reciprocal ways. Firstly, the integration of EME into industry is explored with it being found that as graduates enter the workplace this raises awareness of EME, contributes to professionalisation of the industry and encourages greater linkage between HE and industry as alumni are engaged in EME provision. Secondly, the integration of industry into EME is examined, with it being found that as industry enters EME, this helps to ensure the relevance of provision, prepares students for the workplace and thus underlines the importance of EME as a stand-alone subject area and the contribution that it can make to professionalisation of the industry. Based on these findings a model of cyclical development (Flinn, 2023) is proposed, highlighting the symbiotic relationship that exists between EME and the event industry, where each is reliant upon the other to gain legitimacy, drive professionalisation and thus secure their future sustainability.

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Prof Susana Filipa Gonçalves and Teresa Bento dos Santos - Trust – The building blocks of learning and empowerment in Events Management higher education.

Trust plays a crucial role in fostering meaningful relationships, especially in the context of higher education where students' learning and motivation are paramount. In recent years numerous studies have stressed the significance of trust in creating the appropriate environment for academic success (Archer-Kuhn & MacKinnon 2020; Calderone & Fosnacht 2023; Felten et al. 2023; Figueiredo et al. 2021; Lewicka 2022; Niedlich et al. 2021; Sidhu & Srinivasan 2022). Understanding how trust can be cultivated is essential to ensure successful outcomes.

Preparing students for the ever-changing challenges in today's events market, where trust with teams, event managers, outsourced suppliers, partners, clients, or sponsors is ultimately the foundation for event success, should be one of the key soft skills to work on. On the other hand, trust can play a significant role in events management education, as the relationships between teachers and learners, individually and in teams, take on a deeper dimension when project-based and experiential teaching/learning models are used (Bowdin et al. 2024; Fulton 2021; Getz & Page 2020; Kashef 2015; Robertson et al. 2012; Sheptak & Menaker 2016; Tuma et al. 2017).

Therefore, based on the higher education pedagogical framework, this study aims to analyse how trust can empower events management higher education students in their learning process and, consequently, their performance as event managers.

An inductive approach was used to achieve this goal, and empirical research was conducted by applying focus groups with (i) events management graduates, now junior events managers; (ii) events management students; and (iii) events management teachers. The participants in this study are related to the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), located in Portugal.

The network model of trust for higher education teaching (Zhou 2023) supported data analysis, in addition to the identification and degree of impact of different layers on the trustworthiness required for students' learning process and empowerment. These layers can range from the personal dimension (self-confidence) to relational, organisational, market, and societal trust.

Results demonstrate the unanimous agreement among all intervenient on the decisive role of trust in higher education and early professional success. All perspectives highlight trust as a cornerstone for positive connections and impactful learning experiences in events management higher education. Trust was consistently seen as a multilayered concept that requires intentional exploration from various angles, to achieve its full potential.

From the point of view of higher education, hands-on learning experiences have proved themselves to strengthen trust, while enhancing self-confidence and interpersonal skills, crucial for event managers future success. On the other hand, a supportive learning environment conducive to personal growth is essential for students to cultivate an interest in the subject, leading to a more favourable academic outcome.

Considering the events management business context, it is vital for students to be introduced to the profession's daily challenges via experiential learning situations. As they acknowledge themselves, this will better prepare them for their upcoming future endeavours.

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Prof Susana Filipa Gonçalves, Ana Gonçalves, Francisco Silva, Tiago Lopes, Victor Afonso, Verónica Dias - From exposure lectures to Event Management Learning Model – the case study of ESHTE, Portugal.

The professionalisation of event management within the realm of education has exhibited notable progress in recent decades (Bowdin et al. 2024; Getz & Page 2020). Consequently, a rise in educational programs concentrated on event management has been observed, particularly at the higher education level within the tourism, hospitality, recreation, and leisure studies (Bowdin et al. 2024; Robertson et al. 2012).

The structure of curricula in event management should bear in mind pedagogical methods that allow them to work not only on content but also on skills (Getz & Page 2020), as the Bologna Process in Europe has been promoting since 2007 (López-Bonilla & López-Bonilla 2014). Therefore, experiential learning methods and interdisciplinary approaches to curriculum design can emphasise the acquisition of relevant skills with practical knowledge and hands-on experience in real-world situations along with theoretical knowledge (Ryan 2016; Tuma et al. 2017). Ultimately, successful event management careers hinge on professionals' ability to adapt continuously to evolving market demands and align their skills with industry needs (Bladen et al. 2023).

In this context, and in response to Forum's challenge, we intend to present a case study on the evolution of events management education, with a special focus on the pedagogical practices that have been used in the degree of Leisure and Tourism Entertainment Management (LTEM) at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), Portugal. A literature review, autoethnography, and document analysis were used to conduct this research.

When the LTEM degree was created in 2001, the focus was Tourism Entertainment. Thus, the curriculum only integrated one subject about Events Planning and Organisation. Until 2007, when the Bologna Process was implemented, most classes were expository, using case study analysis and some trade guests. The first big change in the use of practical pedagogies was then implemented, especially with the creation of Planning and Management in Tourism Entertainment subject. In these practical classes, students were led, in connection with the Events Organisation subject, to produce an event of their own, guided by teachers. To structure the learning process, the Event Management Learning Model (EMLM) was created and implemented in 2016, by a team of teachers from different areas (Events Management, Cultural Programming and Management, Marketing, Tourism and Tourism Entertainment). This transdisciplinary learning model engages teams of 4 to 6 students in the design, planning, production, and evaluation of real-life events under the teacher's guidance, who adopt the role of 'learning facilitators'. The EMLM aims to: (i) empower students by allowing them to select projects aligned with the content covered in each curricular unit, thereby centralising their role in the learning process; (ii) foster an environment conducive to the acquisition of entrepreneurship skills, essential for navigating the dynamic landscape of the events industry; and (iii) cultivate student autonomy not only by applying theory to real-world contexts but also in decision-making processes. Currently, EMLM comprises five stages implemented across two semesters within an academic year: idea camp, project camp, event plan, event production, and event evaluation.

Previous research has shown that this model allows knowledge scaffolding and development of entrepreneurial skills in the events sector, namely creativity and innovation, proactive attitude,

adaptability to the challenges of the market, and resilience. It also allows students to learn meaningfully, focusing on their interests and needs and promoting their autonomy (Gonçalves & Gavinho 2015; Gonçalves et al. 2021; Afonso et al. 2023).

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Joanna Goodey - Decolonising the Events Curriculum – Exploratory Actions.

The United Kingdom is a nation with a long history of colonial dominance, wherein, the higher education sector exhibits persistent traces of colonial influence. This is evident in various aspects such as organisational structures and staffing, research and knowledge production, patterns of student participation and outcomes and the curricula that are delivered, all of which reflect characteristics of colonial inheritance (Winter, Webb and Turner, 2022).

It has been noted that efforts to decolonise the curriculum in higher education, can help narrow the awarding gap (Choak, 2022). Derry and Wolfreys (2020), highlight the significance of incorporating a wider array of historical narratives into the curriculum can foster a more inclusive educational atmosphere. This approach can captivate all students with diverse case studies, place Britain within a colonial framework, and potentially contribute to reducing the disparity in degree attainment. In reflection of this, many universities are developing policies and strategies to decolonise the university, and curriculums (Advance HE, n.d.).

Regarding decolonising within events management education, there is minimal research published in relation to decolonisation and the events discipline. Existing studies are mainly focused on event design approaches, which are led through the lens of decolonising and emancipatory practices (Zigomo and Hull, 2018; Sendra, 2024). However, there is a notable scarcity of literature directly addressing the incorporation of decolonisation into events education through curriculum development, content, and pedagogical strategies (Young, Sibson, and Maguire, 2017).

This 20-minute presentation will present a case study of an exploratory action in the form of a an 'un-classroom' session called "Decolonising the Events Curriculum" which took place as part of the 3rd year undergraduate module Contemporary Issues in Events Management at the University of Greenwich in February 2024. The case study will highlight diversity, equity and inclusion in events education by sharing emancipatory approaches to decolonisation through pedagogical design. Reflecting on discussions and activities co-created between module tutors and students during this session. The case study will further highlight how the 'un-classroom' action laid groundwork for the shaping of a future collaborative decolonisation 'unconference' event with staff and students and students as partners.

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Dr Mary Beth Gouthro and Dr Libby Carter - The State of Play on Sustainability in Events Education – Current Practice and Opportunities.

Sustainability remains high on the agenda in relation to good business practice and in the field of events management. For both students and graduates that undertake degrees in events management, it is crucial for them to keep abreast of best practice within this. The scope of sustainability covers aspects of the environmental, social and economic in events management. This also spans the operational eg waste reduction and energy efficiency, yet with room to build on its strategic integration. This could also include scope for UNSDGs targets to be captured.

However currently, less is known about wider education practice around sustainability and the range of content and tools that we as event educators engage in. The state of academic insight in sustainability perspectives is generally healthy within our field, yet how much of this is shared, needs development - and what tools do we also employ? Through a survey of AEME members, insight is gathered into the content, resources and tools that are commonly used among event management academics who oversee sustainability practice (in part or in full) in their teaching. Via survey findings and an interactive workshop as part of the AEME SIG sessions at the AEME Forum, further insight and learning is shared to enable collaborative information sharing and research ideas to feed advances in the events management field.

In so doing, we as educators help facilitate opportunities to enhance sustainability knowledge in events education. This enables the development of future event managers literacy in terms of the operational and strategic competencies around environmental, economic and social sustainability aspects of event production.

Dr Alex Grebenar - 20 Years, 20 Events, 20 Reflections: An Autoethnography on the Value of Events Education.

I fell in love with events long ago – just like AEME, I am celebrating 20 years in the world of events in 2024! 2024 is also a year of personal and professional crossroads for me, presenting an apposite moment for autoethnographic examination of my life in the world of events and the value of education therein. Autoethnography is noted by Daspher (2016) as an ideal research method for events, yet it remains an obscure approach. As academics, our personal experiences are often devalued in favour of more objective, empirical or famous examples; the accepted voice of academic research creates a taboo out of 'I'; our passion for events and experiences can seem diluted by the more mundane aspects of research and teaching; and our academic experience may be seen as inferior to practical industry experience. Yet autoethnography gives voice to the unique insight that I have into the life of the events student, professional and academic.

Indeed, over the past twenty years I have been all three at different times. To shape my autoethnography, I have selected twenty events from the past two decades as an events student, professional and academic, each of which provides valuable insight into my successes, mediocrities and failures. And in my own way, what experiences I've had! From behind-the-scenes of my first festival (in the school hall of course), to my double act with a Tesco executive at a Mayfair hotel, to my beloved Stay-the-Hell Inn events (the best pub you'll never set foot in), to the clubnight where nobody came, each experience comes with its own points of learning which shaped me as a person and a professional. Beyond this, each event prompts discussion of the role events education plays and has played in the past, present and future. As educators, how can we harness our experiences into the future of an ever-changing industry? As professionals, how do we use our experiences to inform our practise? And as event lovers, how do we draw out the meaning which transcends our career?

But, of course, there probably isn't time to cover all 20 events. The presentation will be delivered at random at the choice of the audience. Each of the twenty events will have a corresponding prop to stimulate engagement, provoke discussion and create structure, building towards a concluding finale of a reverse Q&A, where audience members are given the opportunity to share their own experience in similar fashion to develop the discussion further. A playful, thoughtful, spontaneous, ambitious, reflective, nostalgic but ultimately forward-looking session for anyone else who's had a whirlwind romance with events – 20 years and counting or otherwise.

Dr Natalie Haynes, Dr Elspeth Frew, Dr Emma Abson, Dr James Kennell and Charlotte Rowley - Women's perceptions of the route into events entrepreneurship – the negativity lens, gender regimes and hidden opportunity entrepreneurs.

This presentation will introduce a conceptual framework that explores the contextual factors that influence women's perceptions of their route into entrepreneurship in the events industry. Routes into entrepreneurship are often characterised by a dichotomy between necessity entrepreneurship related to a range of negative push factors and opportunity entrepreneurship where people are drawn to this way of working through positive push factors (Sendra-Pops et al, 2022). However, there is a concern that this presents an over-simplification of complex contexts and motivations that in reality mean necessity and opportunity-driven entrepreneurship are much harder to separate than has been acknowledged in previous entrepreneurial research (Van der Zwan et al, 2016; Mueller and Pieperhoff, 2023). The framework to be presented emerged from an unexpected finding, derived from part of a wider Delphi study with thirty-three women across the UK and Australia that examined the impacts of gender on their leadership journeys in the events industry. It perfectly highlights the importance of understanding the complex contexts that influence the women's drive towards entrepreneurship.

The descriptions the women in the study gave about their previous lived experiences as employees in the events industry highlighted a negative industry work culture, characterised my sexism, micro-aggressions and poor work-life balance that caused women to view their push and pull factors towards entrepreneurship through a distorted, negative lens. Crucially, this lens resulted in women perceiving all factors related to their decision to become entrepreneurs as negative push factors. From their viewpoint this turned factors such as a desire for independence, which should be viewed as a positive pull factor, into a negative push factor as it was discussed in the context of their desire to escape restrictions on their leadership development caused by adverse gender regimes in the industry. These distorted perceptions led women in events to view themselves as pure necessity entrepreneurs when in truth they may be better characterised as opportunity entrepreneurs. Essentially, they become hidden opportunity entrepreneurs. This presentation makes a unique contribution to our understanding of the impact of personal perceptions and negative industry work culture on the views of women's routes into entrepreneurship, especially important given the lack of consensus on the impact of gender on entrepreneurship in general (Jafari-Sadeghi, 2020) and within the events context (Handayaningrum et al, 2022, p.162).

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Candice Kass - It's your industry, their future: Embracing event apprenticeships.

The 'Event Educators Forum 2024' is a celebratory event that welcomes academics, industry guests and alumni to exchange ideas, practices and future thinking. The programme includes keynote talks, panel discussions and the presentation and discussion of research papers, case studies and educational and industry experiences.

Discover how apprenticeships play a key part in developing and upskilling the workforce and how they build businesses back stronger. The events sector stands as one of the leading industries in the UK, boasting a workforce of 500-700K and contributing to £60 billion to the UK economy. Despite its significance, this sector, comprising mainly small businesses, often goes unnoticed.

These unsung heroes within the industry are the driving force behind the scenes, making events happen. However, attracting and retaining talent has proven to be a persistent challenge, exacerbated by the impact of the COVID-19 pandemic.

In our industry, apprenticeships remain an underutilised resource. The objective of this presentation is to shed light on the benefits of apprenticeships and to outline the recruitment and development processes of apprenticeship programmes within organisations.

The aim is to dispel the misconception that apprenticeships are solely for entry-level positions. On the contrary, they play a pivotal role in career development and continuous learning.

Given the substantial skills gap prevalent in our sector, apprenticeships emerge as a way to address and bridge the gap, ensuring a more robust and skilled workforce in the future. The events industry has come together under UKEVENTS to develop, market and promote careers across the events sector and have highlighted three key audiences:

- Employers – Events Apprenticeships sit at the heart of the industry and partner with key industry associations through UKEVENTS, talking to the sector to help educate them on the benefits and process of hiring apprentices, as well as onward learning and career development, through an event apprenticeship programme.
- Influencers – (teachers, parents, youth leaders) working with schools, teachers, parents to understand the creative industries and event apprenticeship opportunities.
- Apprentices – engage directly, via influencers to educate young people on the breadth, depth and opportunities available across the events sector.

Why should you attend?

Employing an apprentice is easier than you think and there's financial support and help available from the government. Our purpose is to promote the use and awareness of apprenticeships, whilst working with the events industry to develop and evolve relevant qualifications. You will gain insight into an apprenticeship programme's integral role in growing inclusive cultures which enhance creativity, productivity, staff retention and wellbeing. Who should attend? Talent acquisition managers, senior directors, team leads, training and development managers from across business events, corporates, charities, associations, institutions etc.

Maarit Kinnunen and Antti Honkanen - Music festival employees' ableism as experienced by disabled participants.

Being disabled or having a health problem is the third most common reason for not participating in arts events (Department for Digital, Culture, Media & Sports, 2020). Even though it is essential to increase inclusivity, the research on disabled persons' festival experiences has focused on physical accessibility (Alvaro, 2020; Bossey, 2020; Castle et al., 2022). Ableist attitudes – either of other audience members or festival employees – are too common, but they have hardly been studied (exceptions include Kinnunen & Honkanen, 2023). We aim to shed light on this research gap, concentrating on festival employees' ableism.

Our research data comprised 18,164 responses in a web survey and five in-depth semi-structured interviews. The quantitative data demonstrated that disabled persons and people with chronic illnesses, altogether 202 in our survey, experienced more inappropriate behaviour than other festival participants. Moreover, they experienced more of such behaviour than others from security staff (25%, others 7%, χ^2=29.41, p=.000), customer service personnel (12%, others 4%, χ^2=12.50, p=.000) and other festival employees (3%, others 1%, χ^2=3.98, p=.047).

The people interviewed included two persons with reduced mobility, one blind person, and two non-neurotypical (ADHD) persons of which one also had autism spectrum disorder (ASD). The interview data was analysed using Interpretative Phenomenological Analysis (IPA; Moss et al., 2020). We focused on festival employees' ableist attitudes that could be found in the disabled interviewees' stories. Three universal themes were identified: lack of understanding, distrust, and reluctance to assist. Lack of understanding included customer service personnel not noticing (or outright ignoring) disabled persons and not speaking directly to them but to their personal assistants. In one case, security staff confiscated an important security object (a plate) from a person who had ASD. Distrust was demonstrated by a volunteer supervisor who did not trust a disabled person's ability to work as a festival volunteer. Security personnel showed further distrust by belittling inappropriate behaviour reported by a disabled person and wanting to see the disability card when a person using a wheelchair stood up. In the latter case, some audience members reported that there was a "fake" disabled person fooling the organisers. Finally, reluctance to assist was included in a story where a security person refused to help people in wheelchairs reach a platform where the ramp was too steep.

The results demonstrated that festival employees have problems facing disability. Statistical analysis showed that disabled participants reported more inappropriate behaviour conducted by festival employees than, for example, gender minorities or non-minority persons. The interviews revealed various types of misconduct that disabled persons saw as ableism.

Since most problems stem from ignorance and lack of knowledge, the main action required is to offer disability training to people working at festivals. In some cases, unfortunately, transferring an employee with an ableist attitude to back-office duties might be necessary. Considering the prevalence of inappropriate behaviour conducted by festival employees, it is important that future event management professionals are educated on issues of equality, diversity and inclusion. They should be aware of how to reduce damaging attitudes and behaviours among event employees, but also how to nurture inclusion by involving minority members as event performers, workers and volunteers.

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Clare Mackay and Dr. Ed Little - The Experiences of UK Outdoor Events Attendees with Special Dietary Requirements.

Special dietary requirements (SDR) may be a necessity due to health, religious beliefs, or individual lifestyle choices made to protect the welfare of animals and/or contribute to the fight against climate change (Oktadiana, Pearce, and Mohammadi, 2020).

Catering to special dietary requirements can therefore contribute to the achievement of the 2030 Sustainable Development Goals through reducing inequality, and contributing to health and wellbeing, environmental sustainability and the economy (United Nations, n.d).

Yet, responsibility for managing SDR lies with the consumer.

Within social settings however, adhering to SDR is relational (Barnett, Vasileiou, and Lucas, 2020). This presents challenges for consumers that act as a barrier to adhering to their diet (McDiarmid, Loe, Kyle, and MacNeill, 2013). This can prevent them from attending events resulting in exclusion, loneliness (Lee, Crowley, Baines, Heaney and Brown, 2022), and reduced spending in the locale (Lewis and Mehmet, 2021). In the worst scenarios, it leads to fatalities resulting in legal cases that have economic, reputational and psychological costs for events organisations and/or suppliers (Gowland and Walker, 2014).

To improve the events industry's propensity to contribute to sustainable development through meeting the needs of attendees with SDR, there is a need to address the gap in the bodies of knowledge on events, mobile catering, and street food by examining the experiences of outdoor events attendees with SDR.

To achieve this aim, the first objective of the research is to understand the experiences of UK outdoor events attendees with SDR. To capture demographically diverse experiences (Atkinson, 2021), this will be addressed via heterogenous online focus groups. The themes identified through the analysis will be used in conjunction with the literature review to construct a conceptual framework that will underpin a survey designed to capture the breadth of experiences of UK outdoor events attendees with SDR.

The proposed presentation will present the findings of this 2024 research, which was partially funded by the Association for Events Management Education.

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Dr Anahita Malek – Who needs to adapt faster? Navigating rapid industry changes for educators and students in events management.

This conceptual paper underscores the imperative for both educators and students to receive robust support in navigating the rapidly evolving landscape of the events management industry. The paper contends that educators necessitate enhanced exposure to industry forums and emergent trends, thereby requiring institutional backing. Simultaneously, students require more opportunities for experiential learning, which are presently limited due to the escalating cost of living.

The paper seeks to understand these challenges and offers recommendations for both groups to adapt and thrive. It critically examines the dynamic landscape of events management education, emphasising the need to equip students for successful and professional careers within the industry. The industry has witnessed substantial transformations, characterised by escalating sophistication, technological advancements, and heightened expectations of experience design. These shifts have profound implications for events management education, necessitating a comprehensive re-evaluation of pedagogical approaches and curricula.

The author argues that in order to cultivate successful and professional event graduates, educational practices must adapt to these shifts and equip students with the necessary skills and knowledge. This further underscores the need for a comprehensive support system for both educators and students to ensure effective teaching and learning in the rapidly evolving events industry.

This paper advocates for a holistic approach to events management education, one that acknowledges and addresses these multifaceted challenges. It is only through such an approach that we can truly prepare our students for successful careers in the events industry.

Charlotte Rowley, Caroline Westwood, Dr Emma Abson, and Dr Natalie Haynes - Exploring the perceptions of gender and career development for women in events.

Despite the increasing number of women who have entered higher education to study UG and PG degrees in event management (Thomas, 2017) the industry still lacks representation of women in leadership roles. Using quantitative survey data, this research explores women's perceptions of gender and future leadership careers and examines the expectations of factors that might act as contributing and constraining women's career advancement in the event industry. The research also focuses on perceptions of gender and sexism / misogyny and career aspirations of women undergraduate students studying event management.

As Remington & Kitterlin-Lynch (2018) suggest, it's widely known what there is a disparity between men and women in the workplace in terms of lower pay, career advancement and training / development opportunities. However, whilst there has been extensive research related to gendered disparities in a range of industries, including hospitality and tourism, event studies have been slower to focus on gender-aware research (Dashper & Finkel, 2021). This lack of engagement on issues around gender is more surprising given the predominantly female workforce – no exact figures are available but anecdotal evidence suggests that women make up between 60% and 70% of the workforce, but less than 20% of senior management and board positions (Exhibitor Smarts 2016, cited by Dashper, 2018).

We therefore answer calls made by Dashper & Finkel (2021) and Platt & Finkel (2018) for more event scholars to engage with critical feminist and gender-aware frameworks. We do this by using Acker's theory of gendered organisations (1990) to explore the perceptions and expectations of gender and career development for women in events. The research consists of two questionnaires – the first focuses on students who are planning to enter the event industry in the next few years and the second will focus on graduates who have recently started their career journeys (less than 5 years' experience). The data collection is under way, and we will present our preliminary findings. This research has been funded by AEME.

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Dr W. Gerard (Ged) Ryan - Lighten up, while you still can. It was tough, but that's how we ride: The real experiences of surviving in the events industry.

Much has been written on the demise of the events industry since the global pandemic and in particular, the UK with the restrictions of Brexit. Very little data exists on the reality of those who are still involved in delivering events. Considering the impact on festival organisers, traders, and their events during and since the global lockdown of 2020, this has become a vastly important area of research for the broader events industry as it moves forward with obstructions in education and a shifting workforce.

It has been reported that UK events are experiencing arguably the worst period in the sectors modern history. According to Handley (2020), UK festivals faced costs that ruined some businesses as a result of cancelled events. Moreover, most UK festivals (98.5%) were not covered by insurance for cancellation related to the pandemic (Cooke, 2022). Add to this the effects of Brexit on touring artists, increased costs on fuel and provisions, higher taxes and interest rates, the increased red tape crossing borders (Brennan, 2022), and the reduction in student numbers and awards, the UK events sector is undoubtably dealing with a cataclysmic shift. However, as this research is finding, the industry itself has not suffered as badly as expected and event businesses are returning to what can be considered by many as business as usual.

The purpose of the research is to understand what survival means after the broader implications of losing trade from the 2020 lockdown with consideration for the additional implementation of Brexit on UK event organisers and how they have responded to these extremes. The research uses a largely a qualitative approach and is part of a longitudinal research project into the wellbeing of festival organisers since the pandemic.

The methods used in this research include attending PLASA Focus Leeds in 2023 and 2024 to discuss face-to-face the key issues confronting practitioners in the events industry post pandemic. Plasa is a rich networking catalyst for thousands of UK entertainment professionals. A questionnaire has been made available to those involved in the delivery of events.

The key (and expected) findings from this research include the importance of the 'bouncebackability' of an industry that faces considerable turbulence on a day-to-day basis, not just a lockdown and Brexit. There is also evidence of individual changes in business practices that have been in direct response to the lockdown and Brexit.

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Jonathan Sibley - More than just a guest lecture: industry partnerships and graduate employment success.

Graduate employment success is an important metric for universities and consequently programme design requires the inclusion of specific learning activities that seek to enhance student employability (Walters, 2021). The significance of this metric has resulted in an increased focus on work-related learning within higher education; however, the appropriateness of these learning activities within Events Management programmes is often questioned by professionals, who perceive that graduates' lack the knowledge, skills, and abilities required to enter the industry (Fletcher, et.al, 2021). It is contended that opportunities for Events Management students to develop necessary industry specific capabilities are isolated and infrequent, with the predominant method of students acquiring these skills being work-integrated learning units, industrial placements or volunteering (Lockstone, et.al, 2008, Walters, 2021). However, as many of these experiences occur beyond the curriculum, they are not accessible to all students due to personal factors, including physical and mental health, personal circumstances such as low income and lack of access to transport or external factors such as universities not being able to secure opportunities due to a lack sufficient event industry partnerships (Small et.al 2018; Walters, 2021). A lack of sufficient event industry partnerships is concerning as there is an acknowledgement that there is a need for universities to work with employers to ensure that the curriculum is relevant, and that the gap between theory and practice is closed so that students are industry ready upon graduation (ISE, 2023).

In the context of Events Management education, an institutional website analysis undertaken by Fletcher, et.al, (2021), demonstrates that institutions are keen to demonstrate that their programmes include the desired learning activities required to enhance student employability. However, the discourse identified within this analysis supported the questions raised about the appropriateness of these learning activities as universities consistently stated that the links between their programme(s) and industry partners facilitated the provision of work experience, placement and employment opportunities (Fletcher, et.al, 2021), all of which occur beyond the curriculum (Small et.al 2018; Walters, 2021). Although these opportunities provide high quality experiences for those able to access them, these traditional models of work-related learning can inadvertently exacerbate inequality (ISE, 2023). To facilitate work-related learning activities that are not affected by personal/external barriers universities do utilise their existing industrial partnerships to create work-related learning activities within the curriculum, which is often in the form of practitioner involvement through guest lecturers, site visits to event locations and/or through the provision of project briefs, case study data/scenarios which contribute to unit content and assignments (Fletcher, et.al, 2021, ISE, 2023). However research has also highlighted that these experiences within Events Management degree programmes are isolated and infrequent, with students stating that they thought that their course would be more practical (Fletcher, et.al, 2021).

The issue to be explored by events educators is whether the delivery of such learning activities result in graduate employment success, especially as the facilitation of these opportunities, when delivered in partnership with industry requires investment, not necessarily or always in the form of capital expenditure, but most commonly as a commitment of human resources and substantial time engagement (Jauhari, 2013), often not captured or quantifiable within institutional metrics. It is contended that this is of importance within the current instrumentalised higher education environment,

where measurable, employability-related outcomes are dominant (Wilkinson and Wilkinson, 2020). In addition, it is contended that it would be beneficial for events educators to establish as consensus as to what an impactful university-industry partnership involves so that graduate employment success is quantifiably achieved.

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Dr Sarah Snell, Dr Allan Jepson, Assoc.Prof. Raphaela Stadler, Dr Trudie Walters, Professor Katherine Dashper, Professor Neil H. Spencer - Social Media, Mental Health, and Equestrian Events.

Equestrian sport provides an interesting context in which to explore the connections of mental health and social media usage. Equestrians have been shown to engage with social media for knowledge sharing and community building (Schurer, 2019). However, this can sometimes lead to the spread of misinformation and reinforcing boundaries and hierarchies within equestrian subcultures (Broms et al., 2021; Dashper, 2017). The issue of bullying has come to the fore in the equestrian world in recent years, with the international sport governing body – the Federation Internationale Equestre (FEI) – considering implementing social media policies for athletes and officials to try and safeguard participants and reduce cyber abuse (Jones, 2023). Equestrianism is unusual in sporting terms as one of the few sports in which men and women, boys, and girls, compete together on equal terms at all levels of competition (Dashper, 2012). Godoy-Pressland (2014) found that female equestrians were less exposed to gendered insults in the media, perhaps in part due to the lack of formal sex-based divisions. Equestrianism also provides opportunity for physical activity across the lifespan: riding is popular with both children and older people, particularly women (Davis et al., 2016). The reported prevalence of online bullying is therefore worrying in that it detracts from other, more positive, aspects of equestrian sport and exposes participants to negative experiences which may affect their mental health.

Methods

We used convenience sampling to recruit equestrian competitors aged 18-65 who had at least one personal social media account (Facebook, TikTok, Twitter/X, Instagram or YouTube) and regularly posted or interacted with others' posts about competing in equestrian events (dressage, eventing, show jumping), we then employed a mixed methods survey (quant>QUAL) (n=229) to achieve the following objectives of the study: i) to establish whether there is a link between social media and mental health of the participants of equestrian events; ii) to identify the factors within social media that may contribute to a decline in participants' mental health and whether there is a specific demographic that may be more susceptible to the effects of social media; and iii) to make recommendations on improvements to support participants throughout their sporting events.

Interim findings

Findings from this study provide insight into the ways in which amateur female equestrian athletes are using social media and the impact it is having on their mental health. As a new behavioural code of conduct for social media usage of those involved in all areas of equestrian sport are set to be introduced by the FEI (Federation Equestre Inernational) in the new year, identifying negative and derogatory comments as one area where the medium is being used negatively, there is a need to further understand the other ways in which the use of social media can be damaging to the mental health of equestrian athletes. This study therefore adds timely and much needed insight into the use and subsequent consequences of social media on sport event participants and has the potential to inform debates on the topic, which are currently ongoing within the FEI.

Keywords: Social media; Mental health; Amateur sport participation; Equestrian events.

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Dr Katrin Stefansdottir - Delivering impactful workshops for students.

In academia there is an expectation that researchers attend relevant conferences regularly. However, this expectation often comes with limited structured guidance, leaving PhD students, and others new to academia, uncertain on how to approach their conference attendance and understanding what the value is from attending conferences. Over the last year I have been delivering workshops for Doctoral students to support them in developing outcomes from their conference attendance and understanding the benefits of attending conferences. These workshops have been well received and appreciated, demonstrating how a well-designed workshop based on research can deliver impact within the academic community and beyond.

Underpinning the workshop is my PhD research which determined how the individual attendee develops outcomes from their conference attendance, and what those outcomes are, a study which explored holistic conference journey(s) over a career. It builds on literature of the three main stages of the journey, the pre-event decision-making studies, during the event which are the experiences at the conference itself (Hahm, Breiter, Severt, Wang, & Fjelstul, 2016; Henn & Bathelt, 2015;). Finally, post-event outcomes (Foley, Edwards, & Schlenker, 2014; Hansen, Pedersen & Foley, 2020) using the individual attendee lens.

To explore both the process of the development of outcomes from the conference journey, and what the outcomes are, the study used semi-structured life-world interviews. The 18 participants had a range of experiences, from one conference journey to decades of multiple journeys. The data was analysed using Braun and Clarke's (2006) thematic analysis technique generating two conference journeys, one for each type of participant, academics, and professionals, with the former being the foundation for the workshops.

In the presentation I will introduce the workshop design, including what topics are covered, along with some feedback from participants. The presentation will demonstrate how delivering this impactful workshop supports students' personal growth and deepens their understanding of the importance of disseminating research and expansion of professional networks.

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Yann Tournesac - A longitudinal study of the relationships between trade show stakeholders to evaluate performance.

For the last 30 years, research in trade show has considered time as an important paradigm to assess performance and payback as seen in the studies of Gopalakrishna and Lilien (1995), Rosson and Seringhaus (1995 and 2004), Ponzurick (1996), Hultsman (2001), Hansen (2002), Whitfield and Webber (2011), Sarmento et al (2015), Gilliam (2015), Wong et al (2017), Alberca et al (2018), and Rai and Nayak (2020), which all prove that 'the peculiarities of trade show management are set of activities that are temporally and spatially bounded' (Hulstman, 2001).

But a thorough longitudinal approach embracing all the event's periods (before, during and after) and the corelated interactions among stakeholders (organiser, exhibitor, visitor) has not yet been carried out to reach an extensive time-embedded performance pattern considering the impact of dyadic and triadic relationships on the overall performance of the event.

The purpose of this paper is to present its findings, after a 13-month qualitative study leading to a NVIVO 12 analysis of 50 hours of interviews (1 organiser, 19 exhibitors and 15 visitors in the panel), covering the pre-event period (1 month before the show) and 3 post-event periods (from 2 to 13 months after the show's termination).

This single-case study has been carried out with SIAL Paris 2022 (Salon International Agro-Alimentaire de Paris, home to 7,500 exhibitors and 300,000 visitors) which is considered as the second biggest professional food show in the world.

And as time is an important dimension of this study, process research papers have been studied to complement trade show-only approaches. With Quintens and Matthyssens (2008) and their study of the process dimensions of time in case-based research, Aaboen et al (2011) with their research on the processes in longitudinal case studies, Halinen et al (2012) with their study of time and process in business networks, and Bizzi and Langley (2012) with their work on processes in and around networks.

Additional research avenues have also been investigated with Holmlund (2004), Zerbini and Castaldo (2007), Song et al (2012) considering business relationships, and Mouzas and Ford (2009), Baraldi et al (2012) and Fonfara et al (2016) considering network research.

This study's methodology proposes an adaptation of the Importance–Performance Analysis (IPA) tool which Whitfield and Weber (2011) have successfully applied to evaluate the attributes which produce repeat trade show visitations. Thus, our IPA adaptation has notably helped identify attributes, and the combination of attributes, that are influential in determining the event's performance.

On top of this, this study proposes to highlight a new time-embedded concept designated as the 'silent period' which is a period without interactions among stakeholders, and which may result in the deterioration of the event's global performance. Such a period has merely been identified even though Kaartemo et al (2020) defined it as a 'endogenous inertia' which introduces 'stability to the network, as actors do not actively foster network change'.

To conclude, this study's aim is to produce strong managerial implications for event stakeholders with a possible adaptation to other types of events and may hopefully bring some interesting insight to event educators who are considering the impact and the value of events.

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Back to programme

Fotios Vasileiou - A critical view on the impact of neoliberalism on the Higher Education of the Creative Events Studies (focused in Music, Fashion, Arts) for the generation Z.

In the landscape of modern education, a critical concern emerges to the inherent elements of creativity, curiosity, talent, and passion become less important in front of commercial interests and profits (Robinson, 2006). Particularly in fields like arts and humanities, there is a need to pivot towards cultivating heart-related, passion-driven, and curiosity-infused approaches. Many of the UK Universities created their success stories and branding through studies like history, arts, philosophy and language. Today in the shake of profit, they risk to close those programmes (as happens in the last few years), and focus in business studies, following a profit-gaining plan, reducing the opportunity of culture to evolve in their classrooms for the next generation Z. In that way they avoid systematically the future danger of losing their identity and "university branding". At the same time, the current didactic teaching methods, often constraining and prescriptive, fall short in fostering free creative thinking required by disciplines that thrive on imagination. As the education stands at a crossroads, the chasm between traditional educational paradigms and the demands of the contemporary world widens (Sullivan, 2015).

Marketisation, a double-edged sword in education, has inadvertently contributed to the damage of the core values of what is fundamentally education especially in the university level. The pressure to attract students, secure funding, and maintain institutional rankings has led to a prioritisation of profit-driven metrics over the cultivation of holistic and adaptable individuals. This commercial focus tends to stifle the very elements—creativity, critical thinking, and adaptability—that are crucial in navigating the complexities of the modern world (McMurtry, 2016).

The digital revolution and the coming of the artificial intelligence, has reshaped the fabric of society, ushering in an era where technological literacy is a fundamental requirement. However, education has been slow to adapt, staying and working still with outdated models that struggle to integrate the transformative power of technology. Ignoring the realities of a digital age leaves students without essential skills and destroys their ability to thrive in technology-driven professions (Selwyn, 2016). This creates a generation less capable in technology as much is needed from them to use, or in the best case a youth bored in the classroom, since they feel the sense that they know more than the lecturer technology-wise (Prensky, 2001b).

To bridge the chasm between education and the needs of today's world, a holistic transformation is imperative. This involves reimagining education as a dynamic, adaptive system that prioritizes individual development, critical thinking, and a comprehensive skill set. Educational institutions must embrace innovation, drawing inspiration from successful models across the globe placing a premium on creativity, adaptability, and a broad understanding of various disciplines (Ustun, 2018).

How the events management studies and more particularly the ones that are focused in creative events (music, fashion, arts) are affected especially with the domination of the uniquely identical new generation Z in the classrooms?

Richard Voase - The audience experience and the 'experience economy'.

What is meant by 'the audience experience'? Do we mean the collective benefits of shared presence at the same event; or the event-goer's individual and particular pleasure from being a member of that audience? The term 'experience economy' has become popular in events education circles, but needs to be deployed with caution. That is the focus of this paper.

The word 'experience', in the English language, has two distinct and opposed meanings. For example, many have had the experience of attending the Glastonbury Festival. They have an experience in common. Does that mean they all had the same experience at Glastonbury? No. The first 'experience' universalises; the second individualises. They are opposites.

The term 'experience economy' originates in an article by Pine and Gilmore in the Harvard Business Review (1998). However, Pine and Gilmore do not appear to understand the contradiction inherent in the term. An 'experience' is said to be unique to the individual (1998, p.98), but also a commodity that can be sold (1998, p.99).

In other languages of Germanic origin, these contrasting meanings are expressed by different words (Larsen, 2007, p.9; Benjamin, 1968, p.163). In German, *Erfahrung* – 'practical experience' – refers to the shared experience of being at Glastonbury. *Erlebnis* – a 'lived occurrence' – refers to the individual experience; for example, falling in love at Glastonbury.

Reference will be made to audience studies in jazz clubs, in a regional theatre, and at a music festival. These studies show how audience members enjoy a mix of benefits as individual as they themselves (Pitts & Burland, 2013; Walmsley, 2013; Morgan, 2008). The pleasures are of the individual, *Erlebnis* kind. In very real sense, there is no such thing as 'an audience'.

To further understand this, we draw on insights from the school of thought termed 'poststructuralism'. Texts, whether spoken or written, have no inherent meaning (Derrida, 1998, p.158). *Erlebnis* is authored in the mind and is unique to every individual. By contrast, *Erfahrung* is a universalised experience, like a degree course on offer to students.

Speaking of students: it is a truth universally acknowledged, as Jane Austen might put it, that human subjects respond differently to identical exposures (see Tung & Ritchie, 2011). p.1369). Anyone who has looked at a student satisfaction survey knows that reviews can differ greatly. On occasions, it is difficult to believe that the respondents have had the same 'experience'. They have, and they have not.

Just as the term 'brand' was emptied of meaning through uncritical repetition (for a critique see Mundt, 2002; Voase, 2012), 'experience' is a term with a capacity to disable the brain. 'Semantic bleaching' is the term used by linguists. As event educators we need to ensure that the term 'experience economy' is deployed with critical caveat.

(455 words)

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Briony Whitaker - Sustainability value segmentation at music festivals.

Existing research has already identified that music festivals are clear victims of littering and poor sustainable behaviours and that there is a need to address attendee behaviours in order to minimise the amount of waste that is produced to ensure longevity of this particular event sector. Not only is this an obvious issue in terms of environmental repercussions, but it also compromises the future of the festival industry, where the term 'festival sustainability' is also seen as relating to how organisers can 'remain competitive and successful... [and to] achieve long-term viability' (Zifkos, 2015, p.10). For hallmark festivals, like Glastonbury Festival, the closure or moving of the festival site would have an enormous impact on the specific experience that has been cultivated over the 50+ years that it has been held. This research project will explore the behaviours, attitudes and values of attendees towards littering and sustainability whilst at music festivals, to create a value segmentation framework. This will aid the design of sustainability interventions by allowing festival organisers to target specific groups based upon values rather than a blanket intervention for everyone.

Segmentation frameworks that focus on values and attitudes towards sustainability in daily life already exist- for example, Poortinga and Darnton (2016)- and have been used to inform policy and decision making. With the popular live music industry such an important contribution to the UK economy, yet also so impactful on the environment, it follows that there should be an understanding of attitudes whilst at these events in order to combat the negative environmental effects.

During the summer of 2023, I conducted ethnographic research at festivals, which included interviews on site, observations and keeping a diary. The aim of these findings is to create a sustainability value segmentation framework that will allow us to group attendees together based upon their attitudes and values towards sustainability whilst at the event. The intention is that this framework can be utilised by festival organisers to design sustainability interventions that target attendees based upon values inside festivals.